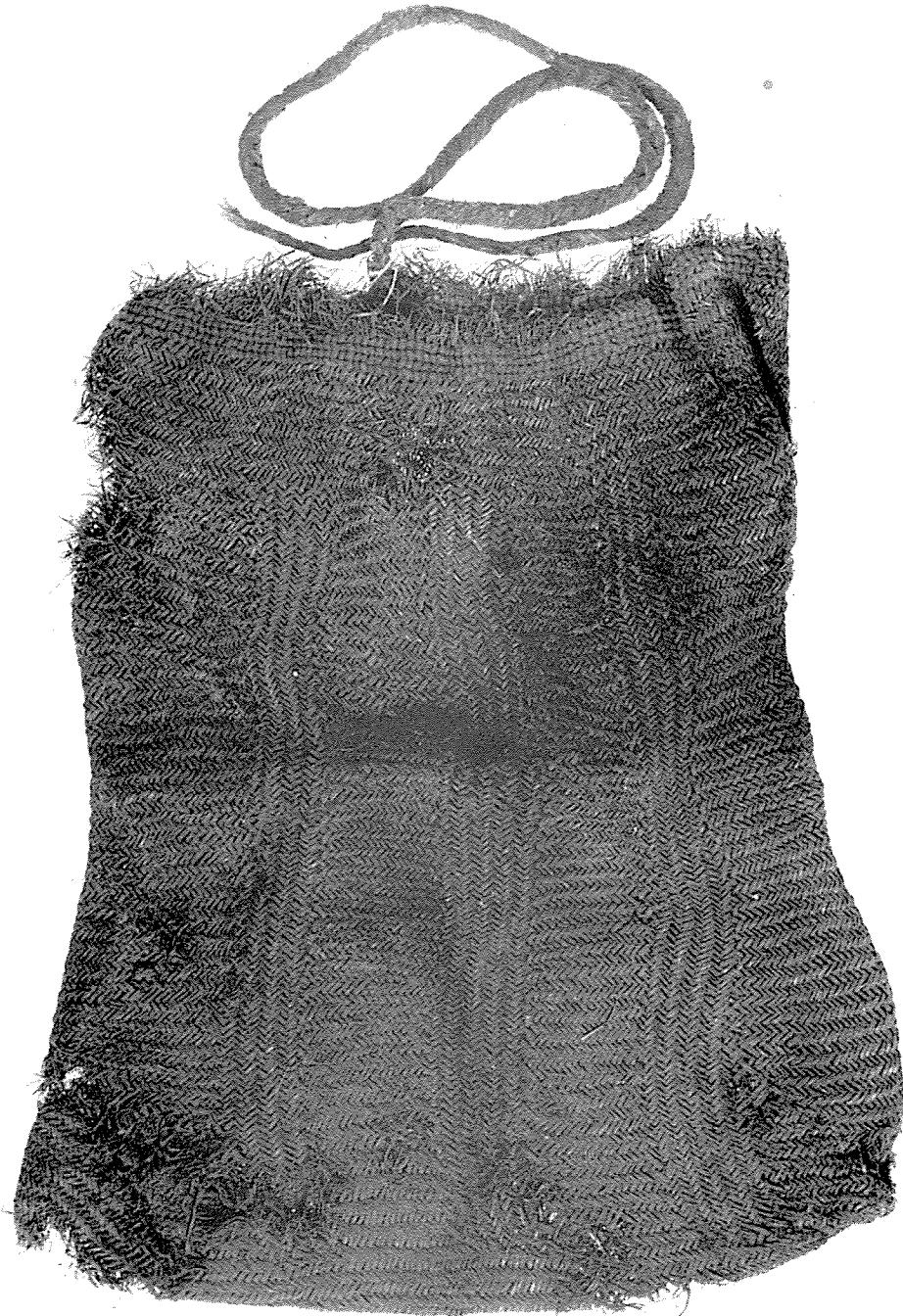


AGMIANZ

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Maori displays. Colonial Museum 1907.

Concepts and Models for Maori Museums and Culture Centres

Let me begin by quoting Rodney Wilson's question that he posed in his article **A Case for the Re-Evaluation of Maori Art**. I quote: "is it now appropriate to house Maori art, the spiritual and transcendental objects produced by Maori culture, in museums of natural history, ethnology and so on? Or is it more appropriate to *acknowledge the true nature of those objects* and transfer them to the museums devoted to art; *to produce for the first time, an institution* which celebrates the highest spiritual and plastic achievements of the dominant cultures of this multicultural country" (Agmanz J 15:4:1984:18). It is interesting to speculate as to what "the true nature of those objects" might be. Certainly it is a question which should be examined at some other time.

His question suggests that the issue of what is to be done about Maori art is one that concerns people in the ethnological type of museum on the one hand and in the art type of structure on the other. That is to say, our thinking is bound to the realities on the ground, to the structures we have now, such as museums and art galleries and to the curators, administrators and trustees who control these institutions. Before the debut of Te Maori in September 1984 at the Metropolitan Museum of Art I may have gone along happily with these bilateral discussions and exchanges. For me the New York experience represented a turning point and the success of Te Maori became an important factor in my own re-education.

I saw the redefinition of *taonga whakairo* happen in New York in a most dramatic way. Maori art was transformed and in a sense "released" and "freed" from the history and intellectual context in which our artworks had been "imprisoned". I saw our *taonga* become art by destination and become accepted by the international community of art historians, curators, scholars, admirers and journalists. It was a different definition from that of ethnological mu-

seums and of the discipline of anthropology. It was achieved by changing the context of our art from that of natural history with its animals, fish, birds and insects to the Metropolitan in New York. This was one context. Another was to take Maori art out of a New Zealand context of misty obscurity and thrust it onto the world stage of international art. Yet another was the contextual approach of anthropology which while not linked necessarily to a background of natural history, nonetheless, insisted that our art must be placed in a context — social, religious, economic and political. According to anthropologists our art can not be understood and appreciated outside of this context. For the first time I noticed that in New Zealand we tend to drown Maori art in contextual material and we clutter it with hundreds of other *taonga*.

The Metropolitan provided background material at the entrance to the exhibition area and this material was read by a large number of viewers. But there was not much of it. In addition, there was an information card for every object on display and the cards too were read by the viewers. The contrast to this was an exhibition of African art called Ashante Gold. Here, the anthropological approach was at its best. Ashante huts had been built to provide a village context. The most marked feature, however, was the yards and yards of background information for the viewer. This had the effect of keeping the viewers away from the exhibition itself until they had read the anthropological information provided for them. By contrast with the Metropolitan there was an overkill of information. The Ashante exhibition staged in the context of the American Museum of Natural History was a flop compared to Te Maori. There are many reasons for the failure of Ashante Gold to excite the international press. Some of those reasons concern us here and there are several which are subtle such as Black Africa being too closely associated with the American Dream. Is Maoridom too close to

the Pakeha dream for example?

While at the American Museum of Natural History which I had visited before I became sensitive about the whole structure of the museum and how it portrayed the American Indian. After seeing stuffed elephants and whales it offended my sensibilities to move into another hall and see "stuffed Indians" locked in their glass cages and gazing at us, the viewers. Frozen at the American is the White Man's model of post-frontier attitudes supported by the scientists of the day towards indigenous cultures. These attitudes were transported here and we went through a similar phase. In fact, our early museum buildings were established within that sort of intellectual climate.

The biggest fault that I see is that museums which proudly show examples of indigenous art are run by members of the other culture — that is, of the dominant Western group. One cannot forget easily that museums hold objects that were victims of culture-contact and change. Nor that many important pieces acquired by collectors and museums resulted from the land-wars and from the bitter struggle of the Maori people to survive in their own land. Museums suffer today from a legacy of guilt which the present generation of curators find difficult to contend with. It is not just the *taonga* of the past that are in museums today: the guilt is there, too, and the pain of the Maori people as well.

Besides the faults of history there is, however, the important matter of who runs the museums today and its consequences. Inevitably the native culture is presented by the curators in a way they think it ought to be done. The knowledge and skill they apply to Maori art inevitably distorts it and bends it to fit the concerns of the other culture. We are explained to generations of children and museum viewers without making any significant impression at all on their perception of us as a distinct, living and equal society. Ignorance about Maori culture re-



Maori Agriculture display in National Museum, about 1950.



Cook Island women demonstrating their weaving skills, National Museum 1972.

mains a huge problem in Pakeha society. The greatest pride of museums is focussed upon their Maori collection and their presentation of Maori culture to the general public. Yet I believe museums collectively have failed to educate the public and change their anti-Maori prejudices to any marked degree. This is obviously a huge task that museums and art galleries must face today.

But we have also failed to link the Maori people with their heritage. One thing Te Maori has highlighted is the *ignorance* of the Maori section of the public about their art heritage, about prime pieces belonging to their tribes and about *taonga* generally. This is due largely to cultural discontinuity and separation and is related to political events which resulted in the Maori people losing control over the land and over their

destiny. Museums took over a part of Maori culture that has today become very important in the context of *tu tangata*, *kohanga reo* and *mana motuhake*. There is a felt need among the people to be reunited with their heritage and to regain control of it.

Those of us who received a good Western education and "made it" in the Pakeha world, of course, absorbed much of the attitudes of that world. I have had a lot to do with museums here and the United States. It should be no surprise that it has taken me years to rescue myself from a largely Western background of anthropology and museum-oriented training.

Te Maori was the catalyst that finally did it. Thus it was while I was in New York that I become convinced that Maori people must assert our heritage rights in respect to our culture, our art, our music, our institutions, our language.

Moreover the discussions about what is to happen to Maori *taonga* must include us as a third party. After all it is our heritage that is being discussed. We knew this before, of course. But Te Maori has clarified our position and made it very clear. All sorts of consequences have resulted from museums practising their craft in accordance with their traditions, their philosophies and their practices. Our culture has been distorted, squeezed, or stretched to fit the theories of Western-trained scholars. Maori culture has become like a dot of blood that is flattened on a glass slide in order to make it more amenable for study. The people whose blood is being studied have tended to be of less interest than their "blood" or their culture.

"Maori culture today suffers very badly from well-meaning Pakeha attempts to explain us to the world. Thus Pakeha museum people, excepting Te Rangi Hiroa who is a

major anomaly have tended to regard themselves as fountains of knowledge about us. Hamilton, Best, Philipps, Barrow and Archey are examples. Art gallery curators have tended on the other hand to be concerned with the arts of the great civilisations and happily have left us largely alone until now. Anthropologists, too, have tended to be the experts on "our Maoris", the teachers of Maoritanga and the managers of our knowledge.

Today there is a Maori reaction against the monopoly of knowledge about our culture that is in the hands of many Pakeha institutions. The reaction, already strong on many university campuses and in several city schools, is now beginning to be felt by the museums. Curators are already aware of the questioning attitude of many Maori adults today. The phenomenon is called *Maori sensitivities*.

As I see it, the answer to Rodney Wilson's question can no longer be a simple either one or the other alternative. The popular Maori answer is, neither of them for both will fail to meet Maori needs adequately. They were, after all, designed for the other culture.

The Maori people want to control their own heritage; they want to be the people who handle their *taonga*; they want to have the knowledge to explain them to other cultures; they want to explain them to their own people; they want to define their past and present existence, they want to control their own knowledge (*matauranga Maori*) and they want to present themselves their way to the world and to themselves.

This is the new reality, the new *wairua* (spirit) of the people, the new stance. What held before is largely over, though it will linger on a little longer in rural areas. There is not much to be gained by repeatedly going over what happened in the past. Nor will accusations of racism against Maoridom hold much water. As far as I can judge, the century old monopoly of the Pakeha over Maori culture is over. The sleeping giant has woken up and is demanding our attention. As someone put it, the Maoris are acting increasingly like a sovereign power!

In the light of recent changes in Maori attitudes we should now be looking towards alternative structures which will accommodate the new realities. Self determination is a principle that cannot be denied. Tribal groups need to design and run their own cultural centres which specifically meet their heritage and educational needs. They must address themselves with vigour to a presentation of their own view of truth and history. Further, government policies should be established to encourage the building of such centres.

I do not however, subscribe to the view that Maoridom should be satisfied with running their own tribally organised centres or museums, and leave the big stuff to the

Pakehas! Rather, I would like to see the National Museum/Gallery system broken down into its constituent parts. It has already happened in other countries but we seem to lag behind. What we might then establish are the following:

1. National Museum of Natural History
2. National Museum of Anthropology
3. National Museum of New Zealand Art
4. National Centre of Maori Culture
5. National Museum of Pacific Art

There are many possibilities but the one I want to talk about is a National Centre of Maori Art which I see as having a priority over the others because the sooner it is established the sooner present museums and art galleries can get on with their work with renewed energy. When we know we have done something right for the Maori people especially and the population generally, we can feel better about ourselves and our work.

What I envisage is a structure funded by the State which brings together at one place examples that are representative of the great creative works of art and technology which the Maori people created through time. It should show as a continuity works from our prehistoric past to the present without the artificial limitations that were imposed by museums and art galleries. These works should be presented by Maori experts, the institution run completely by Maori staff and it should reflect Maori values.

There is room also for smaller non-tribal institutions such as a Museum of Maori Art and Technology which we are trying to establish at Victoria University as an essential part of a planned centre of Maori Studies on campus. The new carved meeting house to be called Te Herenga Waka will become the focus of our centre and it will be an art gallery in itself but one that requires interaction of the "viewers". The house is not just for contemplation but is meant to be used by the people for taha Maori (Maori dimension) activities.

None of these alternative structures which are logical and attractive developments can function nor indeed be built without the active support of AGMANZ members and of the present institutions which have the enormous advantage of already being on the ground and in the mind of the Pakeha public.

I leave aside the large question of affecting the public mind at the electorate level because this has to be done anyway and is another problem. Rather, I focus upon the profession where the new ideas must be received and discussed. A National Centre of Maori Art cannot function without the active co-operation of present museum and gallery staff. This is true also of tribal and university centres and museums. Further-

more, if the idea of a National Centre of Maori Art is to be pushed ahead of a Pacific Art Centre, then I must convince you that this is the logical and right thing to do.

Obviously, our present government sees truth in a different way from me. For them multiculturalism as a concept is politically expedient and attractive. Thus the idea of a Pacific Art Centre is consistent with the ideology of multiculturalism. For us, however, the proposed centre of Pacific Art is a

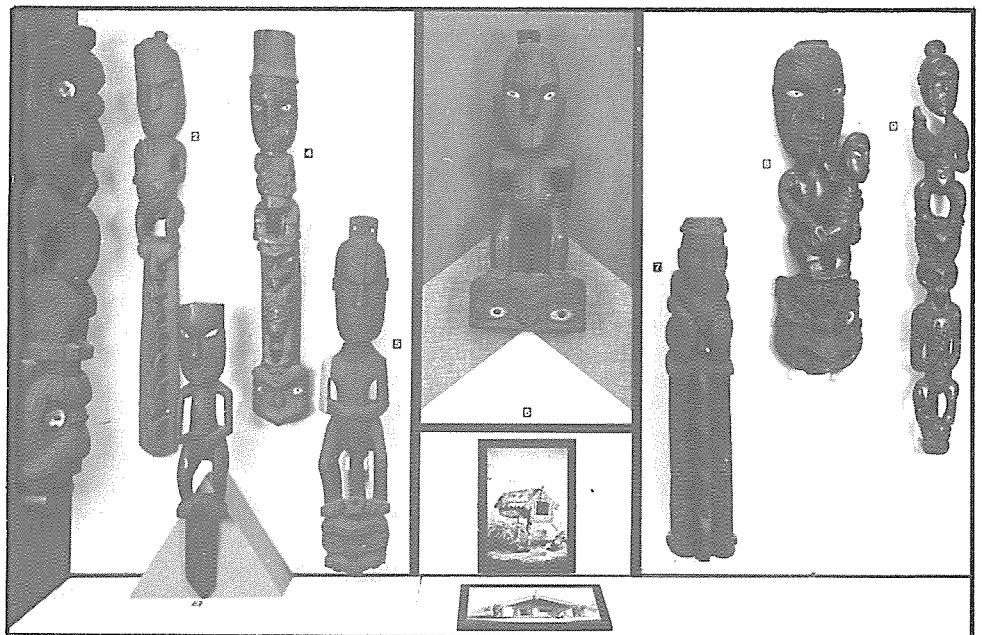
direct threat which is quite familiar in our country. The Maori and necessary component of the National Museum system is submerged under yet another Pakeha ideology. After my experience with Te Maori at both New York and St. Louis, I cannot accept a Pacific Art Centre if it comes before and in place of a National Centre of Maori Art.

*S M. Mead
Professor of Maori
Victoria University of Wellington*



Official welcome to Ngati Porou group, National Museum 1974.

Maori tekoteko display in National Museum 1979.





Installation shots of *Te Maori* in New York and St Louis courtesy of Mina McKenzie and Stuart Park.

The National “Complex”

This was a radio talk broadcast in late July on Arts in New Zealand

The National Government said we will have a new National Art Gallery for the sesquicentennial — site chosen — plans drawn — models made — and cancelled at the last minute by the Labour Government who gave favour to the High Court — and more than likely just as well — as the suspicions were that the project had been tackled too quickly. That its scope was eurocentric — a monument to celebrate pakeha culture on a pakeha anniversary.

The Labour Government has declared a new potential site near the waterfront at the Oriental Bay end of town. Let's hope there's parking. The plan is notional — there is talk about a Pacific Cultural Centre — but we hope even the name for the new whatever it is, is also national.

A Project Development Team has been set up by the Minister for the Arts, Peter Tapsell. Their job will be to explore the concept for this new building or complex of buildings that will be the platform on which we celebrate the breadth of our culture.

Few nations have the opportunity to think again about such tangible manifestations of their nationhood. We can only hope that the committee can come together with their deliberations as unclouded as possible with preconceptions of what that manifestation should be/could be called/should be sited/should contain — it's the most exciting question mark I have encountered for a long time. Celebrating a culture has never been easy and even though the committee are expected to bring down a complex brief by the end of the year let's hope they proceed with vigour and daring and let's hope Government hear the call and build us a monument that heralds a new age and a

I had hoped to include a press statement from the Minister for the Arts The Hon. Mr Peter Tapsell. However this was not available for release at the time of publication. The National Complex will be written about by the project development team for the next issue of *Agmanz Journal* Ed.

new direction and a new hope for what we have been, what we are, and some directions for our future. It mustn't be a relocated repetition of what we have at the moment.

We know it has to be a building or a complex of buildings — after the last effort let's hope there's a competition — we don't want a clone of a building somewhere else. Architecturally it must be magnificent — meet all the conservation needs for the objects that will repose inside — it must evoke images of what it will contain — its architectural-daring and architectural-function must be well married/ideas consummated/and the final thing always pregnant with possibility. It must triumphantly proclaim all cultures of New Zealand.

First and foremost, place must be given to the Maori Culture (celebrating all forces not just the male *dominant* edge like *Te Maori*). The moral argument aside — as important as it is — the Maori collections are the major collections and the only collection that hold the *best* examples in the world. One dreams of a museum of mankind — a good dream but then realises that if you remove observations Maori Culture from the land and the sea — from the *forces from* the cultures pantheistic reference point — you are only showing part of that culture.

Neither can you (as Maoridom carefully points out) remove the objects from their clothing of words and history — their Korero and Whakapapa. And if the culture is to be proclaimed with song and dance as well, it must not be choreographed for a tourist audience. Contemporary manifestations of the arts must be presented as parts

of a lively and living culture.

Maoridom must find the way for other cultures to understand the voice and read the clothing of the Taonga by itself and as it relates to the rest of the cultural heritage.

Celebrating a culture is never an easy task.

All other cultures dominant in Aotearoa must be represented by the best available examples — art of every form that has been made in these lands or because of it. Then we must proclaim our place in the Pacific.

Collections can no longer be international in scope — the prices on the International Art Market have seen to that — we must begin to stand for a point of view that is blatantly and unashamedly nationalistic.

All these things must be displayed so the artefacts radiate their own spirit and excellence. Everything must be interpreted so everyone can get a fraction closer on each visit.

The experience of attending this national culture platform must also be considered. The visitor should easily be informed, educated and entertained. We must stop perpetrating myths — be prepared to take some risks, carefully proclaim knowledge and don't be afraid to say you don't know or are indeterminate — it must be about us — in times of change and growth — high and low — celebrating a new culture is never easy — but the outcome could break new ground and be a place of wonder.

James C. Mack
Director Dowse Art Museum

Te Whenua, Te Iwi — In the Beginning

The Archaeological Perspective

Archaeologists have a unique opportunity to study the long-term uses of the land because the techniques of excavation and analysis can be applied to sites of any age at any location. In New Zealand our perspective encompasses the trends of a thousand years. But the processes of death and decay restrict our view to the material world with only fleeting glimpses of social or spiritual aspects of human existence. With the help of natural scientists we use the contents of ancient rubbish dumps, ovens and house floors to reveal the diets of people who lived in this country up to 900 years ago; we outline their seasonal round of activities, from fishing and fowling to gardening and gathering; we examine their methods of making tools of bone, shell and stone, and we reconstruct the natural environment of their settlements. We also assist the paleopathologist to reveal the health status of ancient people. Increasingly we are able to document the changing relationships between people and the plants and animals from which they drew their livelihood.

But as archaeologists we can never put a name to the maker of an adze or to the family who cleared a particular garden plot. We can document the practical effects of war by excavating the palisade post holes of pa sites, but we cannot identify the warriors who took part. That is the province of scholars of Maori tradition.

Although the debate continues on marae throughout New Zealand as to whether archaeology has any contribution to make at all to the Maori people of today, archaeologists are seen by many New Zealanders as the best people to answer questions about former lifestyles and their impact on the land.

To describe the relationship to the first Polynesian settlers to their new surroundings in Aotearoa, prehistorians draw on the results of archaeological investigations both in New Zealand and in certain other tropical Polynesian islands; then the basic data is filled out with further data collected by anthropologists who have studied the languages and traditional lifestyles of Polynesians throughout the Pacific. Thus the prehistorian's perspective is broadened by a comparison of the responses of Polynesian settlers to each of the island groups on which they landed.

Tropical Resources

What were the expectations of the first Polynesian settlers of Aotearoa? To answer

this question we need to know something about the conditions they were used to. The island world of the tropical eastern Pacific consisted of high volcanic islands up to 200 km² in area, coral reefs sometimes encompassing lagoons, and warm and relatively even temperatures. On well-watered islands rapidly growing vegetation dominated the land with thick canopied trees, ferns and vines. Even on the largest islands flat land was relatively scarce with only narrow strips behind the beaches and up the valleys. But the sea had greater food potential. Many species of fish and shellfish thrived in the lagoons, while beyond the coral reef larger creatures could be caught, such as bonito, sharks, turtles and even porpoises. On land the absence of wild mammals and the few species of birds was compensated for by the raising of pigs, dogs and chickens introduced by the settlers themselves. In each island group of East Polynesia the economy was dominated by the horticulture of introduced plants like taro, yam, banana and breadfruit, because there were few wild edible plants beyond the coconut and some seasonal fruit trees. The Polynesians were obviously well aware of the restricted flora and fauna of their corner of the eastern Pacific, and so they made their voyages of settlement with as full a complement of food and fibre plants and animals as they could muster. Their tropical islands also had a very restricted range of raw materials. Compared with the Fiji-Tonga-Samoa area where Polynesians evolved their distinctive culture and physical features, there were far fewer types of rocks suitable for adze-making, and less choice in timber trees or shells for manufacturing fishing gear and ornaments.

When the ancestors of the Maori left their East Polynesian homeland about 800-1000 years AD, their island Hawaiki had probably been settled for several hundred years. We are not yet sure how quickly population growth on these tropical islands began to put pressure on seafoods and land suitable for gardens and orchards. But on several islands repeated burning of vegetation on the lower slopes of the mountains resulted in serious erosion. This has been dated as early as 1100 AD on Molokai, Hawaii (Kirch and Kelly 1975). In dry zones forest was eventually replaced by low, wiry ferns which were regularly fired. At the same time horticultural practices were shifting from slash and burn (or swidden) gardening to more intensive systems which

often saw the construction of stone-faced hillside terraces and simple irrigation ditches (Kirch 1982). This is part of the increasing evidence that the environment of all the tropical East Polynesian islands began a steady deterioration within a few hundred years of settlement (Kirch 1984). Perhaps it provided an additional incentive for further voyages of discovery.

Polynesian Expectations of New Zealand

What did they seek? The migrants hoped for an uninhabited island group, with plenty of land for gardens and orchards, abundant and varied sea food, good rocks for adze-making, fine timber for houses and canoes, and brightly coloured birds in the forests. Aotearoa surpassed their expectations in nearly every respect. It was not only empty of mortals, but had more land than any Polynesian had ever encountered before — the white cloud which shrouded it went on and on — the forest floor was deep in rich organic loam, the sea was full of fish and the shores lined with shellfish. There were new types of sea mammal, fur seals, sea lions and the huge lumbering sea elephant. Rock types were varied and included fine-grained basalts, excellent obsidian, and new rock varieties such as metamorphosed argillites and nephrites which combined beauty and utility. The totara and kauri were just two timber trees of extraordinary size and straightness, ideal for building houses and canoes. Bird life was unbelievably rich and varied, with moas up to 230 kg totally unprepared for human predation (Anderson 1982).

If this were a fairytale, we would now be at the point in the story where it is revealed that in making their wishes one of the fairy godmothers forgot a vital ingredient — she forgot to wish for a tropical climate. On a high island such a climate is characterised by warm, humid days and nights, abundant rain and even temperatures — for example of the island of Tutuila (American Samoa) the mean daily range is only 6°C. In the warmest months afternoon temperatures normally reach 30°C and fall to 24°C at night. In the coolest months the range is from 27° to 21°.

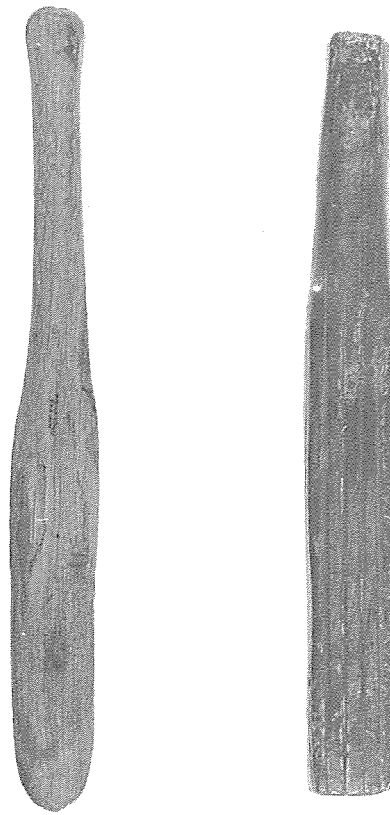
By contrast most parts of New Zealand experience a far greater range of temperatures, both between seasons and within them. In one summer month chosen at random the Bay of Islands experienced temperatures between 10° and 30°C, Taupo from 4 to 33°C, and Christchurch from 6 to

41°C. Four months later (June 1973) the same areas recorded extremes of 1.5 to 21°C, -3.5 to 17.5°C, and -3 to 18.6°C. By tropical standards these are wild fluctuations. Adapting to them was certainly not beyond the ability of the Polynesian settlers, though the first cold snap probably brought misery and much anxious discussion.

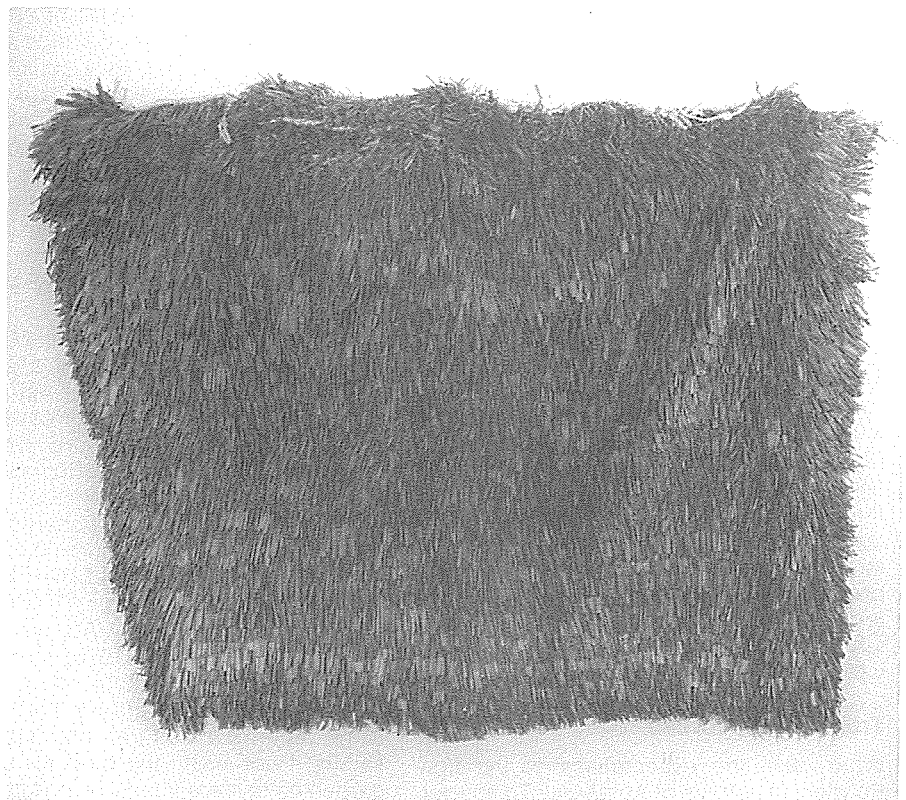
Early Adaptations

Rapid improvements were required in both housing and clothing. Bark cloth (tapa) made from the paper mulberry had been the mainstay for garments throughout tropical Polynesia, being used for such items as ponchos, sashes and aprons (Kaeppler 1978). But cloaks and capes were also worn, especially by the high-ranking, and these were often made of hibiscus fibre with feathers attached. Because the paper mulberry did not thrive in New Zealand, the soft styles of tapa garments could not be developed any further (although lacebark was tried as a substitute). Instead, cloaks of several different kinds of fibre were created, with status being marked by the addition of feathers, bird or dog skin and highly decorative borders (Mead 1969). The basic framework for the cloaks was achieved by single pair twining, which in the tropics had been used for making aprons and fishing devices. Wet and cold-weather cloaks known as *kahu-koka* trapped air between the shaggy fibres as well as shedding water like a thatch. Their tent-like form kept the torso surrounded by warm air, though a European would have found them rather draughty round the thighs.

How did housing change? Archaeologists have uncovered the postholes and stone braces of a few houses and huts built in Hawaii (Kirch and Kelly 1975), Easter Is. (McCoy 1973), the Marquesas (Suggs 1961) and the Society Is. (Semah *et al.* 1978) dating approximately to the period when New Zealand was settled. One from Easter Is. was rectangular while the others were round-ended with spaced posts and sometimes a continuous stone edging. We have no evidence from these early houses whether the sides were closed in with mats or thatch or left open. In the 18th century, Hawaiian and Easter Is. pole-framed houses were fully thatched on all sides — perhaps in response to their sub-tropical climate. Marquesan houses were left open on the side facing the paved platform, while in Tahiti both the rectangular commoners' houses and the round-ended chiefs' houses were usually left open on all sides. Obviously all Polynesian settlers adapted their house-building techniques to the climate of their new home and the available raw materials. In New Zealand the unusually cold conditions, coupled with plentiful timber, favoured the construction of a solid rec-



Since tapa could no longer be made in quantity in New Zealand, the tapa beater (right) gave way to the fern-root beater (left) designed to break up the roasted roots and allow extraction of the edible starch. (Otago Museum D21.31 tapa beater from Mangaia, Cook Is; D40.243 fernroot beater from Central Otago)



The very real dangers of exposure in the cool New Zealand climate were met by the development of rain cloaks which shed water and trapped air between their fibres (Otago Museum D75.14, provenance unknown)

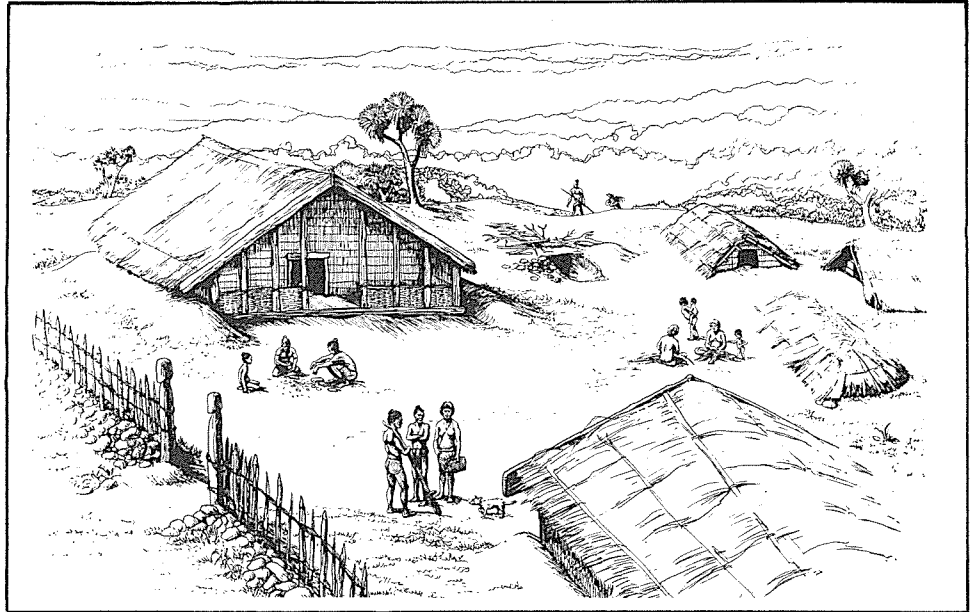
tangular house, set low or even dug into the ground, and with a roofed porch at one end. Between the exterior posts the walls were lined with thick layers of raupo, toetoe, nikau, tree bark or other fibrous materials. In the tropics the interior hearth provided a source of light. Now it became important as a source of heat as well.

The porched *whare puni* has been built in New Zealand since at least the 12th century. Our earliest example, the Moikau house from Palliser Bay had the porch closed in as well as the sleeping area, perhaps because it faced southwest. Whether this particular house was ornamented with carved wooden panels we will never know, because it was razed to the ground by a fierce fire during a southerly gale (Prickett 1979). However decorated canoe planks of 14th or 15th century age have been recovered from a Taranaki swamp site, Waitore, showing that the desire for decorating broad pieces of timber was present by that date, if not earlier (Cassels 1979, Lawlor 1979).

As for fuel for heating houses or cooking food outside, there would have been more than ample supplies, especially at river mouths where so many early villages were located. It is interesting to note that rimu was the main wood for heating hangi stones at the Moikau site (Prickett 1979:40). But no wood chips from the totara used in building the house found their way into the umu. We may infer from this that house building was as sacred an activity in the 12th century as in the 19th.

Changes in Plant Foods and Gardening

Once the need for warmth and shelter was met, the Polynesian settlers would have set about the task of re-establishing their gardens and orchards (H. Leach 1984). All the tropical Polynesian islands had been settled by people with a wide array of root and tree crops. Even remote Easter Is. was reached by colonists with yams, taro, sweet potato, sugar cane, bananas and chickens. Despite its long distance from the rest of Polynesia, the Hawaiian island chain received nearly the full quota of tree and root crops, plus the pig, dog and chicken. To me this is irrefutable evidence that Polynesians deliberately set off on voyages of exploration and simultaneous colonisation. We might expect that the voyagers to New Zealand also set off with pigs, dogs and chickens, coconuts, breadfruit, bananas, sugar cane, arrowroot and various other root crops. It is possible that they suffered disasters at sea and lost the pigs and chickens, or were forced to eat them, for the bones of these creatures have never been identified from very early archaeological sites in New Zealand. What of the coconut and breadfruit and other tree



The 13th century Moikau House excavated by Dr Nigel Prickett was set low in the ground and had a closed porch (reconstruction by Linden Cowell) based on a drawing by H. Leach)

A stone-edged path runs within a 12th-13th century garden complex at the mouth of the Pararaki River in Palliser Bay. As far as the climate permitted, the Maori continued the gardening practices used in the tropics (photo by H. Leach)



crops? One possibility is that an unusually long or rough voyage irreparably damaged the planting material. But if these staple food crops arrived intact, ready for replanting, the fresh earth of Aotearoa became a grave instead of a garden. The reasons lay in the extremes of the temperate climate — hot summers followed by cold wet winters.

The only Polynesian food plants which survived the next millennium of isolation were the root crops, kumara, taro, yam and tropical ti, and the bottle gourd. Their success was due mainly to the shorter time needed to reach maturity, and with the exception of the ti, their ability to survive out of the ground. This meant that when garden soils became wet and cold, and frosts threatened, the roots could be lifted and put into storage for the winter. One of the greatest achievements of the Maori gardeners was the invention of several types of insulated underground storage pits, with built-in drains and tight-fitting doorways. We know that these protected vast quantities of kumara, but as yet we are not sure if taro or yams were ever stored in this way.

The breakthrough in storage probably took some decades of experimentation and quite high losses of crops. In the meantime the people had to adjust to the absence of their beloved coconut, breadfruit and bananas. This would be like removing potatoes, cereals and dairy foods from our modern diet and telling us 'to get on with it'. At one stroke many of the prestige dishes of the Polynesian cook had been eliminated, especially the smooth puddings of mashed breadfruit or bananas thickened with coconut cream (H. Leach 1982).

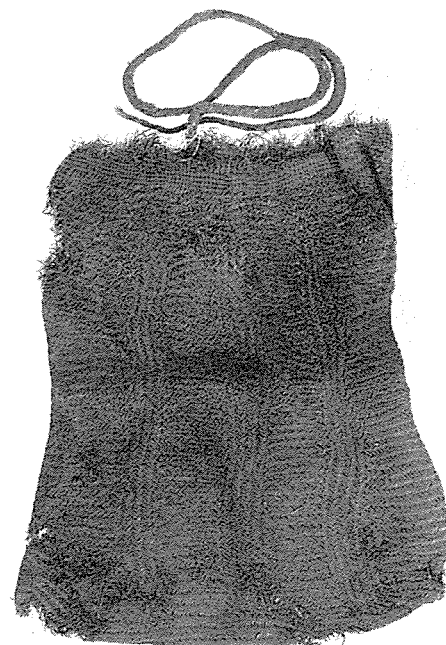
The lost crop had been the most important sources of starch and vegetable oil in the Polynesian diet. So far as the New Zealand climate permitted, the kumara eventually took over their role as the most highly valued starchy food. But until it had itself adapted to an annual cycle of growth and storage, there was a desperate shortage of palatable, sustaining, starchy vegetables. It was not starvation that faced the early Polynesian settlers. The rubbish heaps of their settlements are dense deposits of the bones of seals, moas, fish, big shellfish, bush birds, sea birds, and even tuataras. Nevertheless the problem was a nutritional one: a radical, almost instantaneous change in their main energy source from carbohydrates to lipids in the form of fats and oils of fish, sea mammals and birds. Many explorers have described the craving they developed for plant carbohydrates when circumstances forced them to live almost exclusively on meat and fat for longer than a week or two. The Polynesian settlers probably endured the same pangs, but with the added torment of having to conserve their precious root crops.

To me this is the most likely reason why a

wide selection of bitter, fibrous, tooth-breaking and toxic plants found their way into the Maori diet, transformed by remarkably complex procedures into edible products. There was the fibrous fernroot which needed to be dried, roasted, beaten on an anvil and then chewed laboriously to extract the starch. Then there was the deadly poisonous karaka kernel. Prolonged cooking hydrolysed the bitter glucoside and then even longer soaking in running water washed it away. Tawa kernels had to be detached from the unpleasant tasting flesh of the drupe by washing. They were then softened by long cooking and a final pounding. The oily flesh of the hinau drupe was extracted by pounding and sieving, or alternatively long soaking and straining. Cabbage tree tap roots and mamaku tree ferns trunks needed a minimum of 12 hours in a large oven (which might require up to 3½ tonnes of stones and large quantities of firewood to heat (B. Fankhauser: pers. comm.)). Tutu juice had to be strained through fine, meticulously woven bags in order to separate it from the highly toxic seeds and stems. Raupo flower heads had to be dried and shredded to extract their pollen.

Many other fruits, leaves and berries contributed starch or sugar to the Maori diet. The extraction of all these wild plant foods from dense forests, swamps, and burnt-over fern and grassland involved much energy and time. But in the end perseverance and technological ingenuity elevated some of these wild foods to the category of delicacy. Processed raupo pollen and hinau meal were made into highly prized cakes; dried karaka kernels, tawa kernels and kauru (dried, cooked ti) were offered as gifts at feasts. Even the fibrous fernroot came to be much appreciated by the many groups who depended on it when kumara was not available. This transformation from poisonous plants to festive fare is a remarkable example of "added value"!

But I should also point out that the processing techniques for making these products edible did not have to be invented by trial and error by the Maori ancestors. Because of the high incidence of natural disasters in the Pacific islands, all Polynesians knew that certain widespread types of plants (often bitter or toxic) could be used as famine foods, provided they were processed correctly. Anthropologists have documented these techniques of prolonged cooking, multiple washing, soaking and straining, from one side of the Pacific to the other. As each island was settled, the botanical knowledge of the Polynesians enabled them to identify the relatives of the famine foods used in their previous homeland. A good example is provided by the tree ferns with edible pith used during food shortages in Hawaii, the Marquesas, Tahiti



One of the few sweet-juiced 'fruits' available in quantity in Aotearoa was also one of the most dangerous. Tutu juice had to be carefully separated from the poisonous seeds and stems by straining through a finely woven bag, developed expressly for this purpose. Although impregnated with red ochre when found about 1895, this bag from the Puketoi Cache, Strath Taieri, is believed to have been originally a tutu juice strainer (Otago Museum D24.589)

and Rapa, and in some cases bearing names allied to the Maori *mamaku*.

Classification of the Flora and Fauna

An intimate knowledge of the Oceanic environment was probably more vital to the success of Polynesian settlement of Aotearoa than any of the introduced plants. Europeans lacked this knowledge because they were crossing from one hemisphere to another; so it was much more important for them to bring the full range of their domestic animals and plants, and to modify New Zealand as quickly as possible to a European model. But wherever the Polynesian explorers sailed, they remained within their Oceanic world and recognised familiar types of plants and birds at each landfall. New Zealand was certainly exceptional to them in having a temperate climate, but many plant genera were represented both here and in the tropics. Rata, kowhai, kamahi, mamaku, akeake, poroporo and kawakawa are just a few of the many New Zealand plants with close tropical relatives. We know that the Polynesians recognised

their family resemblance because they often transferred the name from one species to the other. They also saw similarities in the properties of certain plants even though physically they looked different. Thus they transferred the name *toa* from the tropical *Casuarina equisetifolia* which was an important source of wood for tools, to our *toatoa* (*Phyllocladus glaucus*) which was known here for its elastic properties and usefulness in making handles.

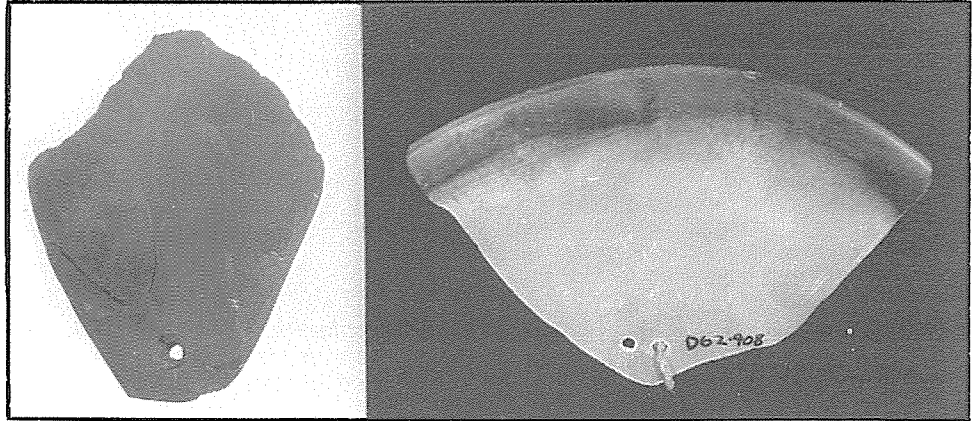
Right through the animal kingdom the traditional names were reapplied to close relatives or creatures with certain similarities. Timber-eating beetle larvae continued to be called *huhu* as they had been in the tropics, mullet were still called *kanae*, the octopus *wheke*, the sea-urchin remained *kina*, mussels were still *kuku* and sea-slugs were *rori*. Pigeons, flying fish, squid, flounder, crayfish, crabs, whales, worms and caterpillars all retained in New Zealand their widespread Polynesian names.

Of course, naming new things after old means much more than just providing a familiar label to use in conversation. Some of the properties and uses are also assumed to be similar, as in the case of the *toatoa* — so the name becomes a guide as to how the plant or animal should be treated. For example, by referring to the native cabbage tree as *ti*, the Polynesian settlers implied that it could be cooked to provide a sweet food, like its tropical relative. Thus by careful observation and naming of plants and animals, the strangeness of New Zealand's temperate environment was reduced to a minimum.

Changing Technology

Polynesians were an adaptable people and this was particularly obvious in their technology. Each island group they settled had distinctive marine features which affected fishing techniques, and different landforms and climate which affected their housing and horticulture. So although the design of fishing gear, watercraft, buildings and gardens reflect the single underlying Polynesian cultural theme, there are many fascinating variations. Some of the most interesting are in New Zealand.

Two very important materials used in the manufacture of fishing gear and ornaments were missing here: pearl shell had been converted into one-piece fishhooks and the shanks of trolling lures, with final shaping performed by elongated files of coral. Finding a substitute material for the files in New Zealand was relatively easy as there are several types of rock here which have abrasive qualities, in particular sandstone, schist, and schistose greywacke. As for the shell fishhooks, a variety of New Zealand shells were tried as raw materials for one-piece hooks, particularly Cooks' turban, paua and mussel. These lacked the stren-



Pearl shell had been used to make many personal ornaments in tropical Polynesia such as this drilled piece (left) from a Tubuaian head-dress (Otago Museum D62.908). Various substitute materials were tried in New Zealand, including the reddish slate from which this pendant (right) from Long Beach, Otago was made (D28.540).

gth of pearl shell and had to be made with thicker, less elegant bases (B.F. Leach 1979:111). Moa bone was also tried for these hooks with much more success. For making the shanks of trolling lures, the craftsmen turned to argillites, slates, serpentines and other fine-grained rocks amenable to sawing. Less often moa bone shanks were made. Some of the stone lures were so large and elaborate that we believe they served ceremonial rather than functional purposes (Anderson 1982:68). Pearl shell breast plates and pendants were replaced by similarly shaped items in dark slate, red argillite and soapstones, until the discovery of nephrite with its characteristic 'grain' favoured other ornament shapes.

Many other aspects of technology, from stone working to watercraft design underwent change in response to New Zealand conditions. As yet these are not fully documented.

Te Whenua, Te Iwi — Later Stages

After the initial settlement period the inter-relationship between the people and the land became even more complex. At first the land imposed its terms on them and they had to adapt to it in order to survive. But as they grew more numerous and secure, they forced changes on the land, just as every human group has done as their numbers increase. In the next few hundred years their descendants were to play a crucial part in the extinction of nearly 30 species of birds and the transformation of the drier forests into scrub, fern or grassland (McGlone 1983, Anderson 1983). Like all cultures the Polynesians used their environment for their own short term advantage and in doing so changed it, even damaged it. But like people of all cultures they cherished the land and died for it.

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This paper was prepared by Dr Helen Leach for the second conference Te Whenua, Te Iwi at the Stout Research Centre Victoria University in June of this year. Dr Leach is the author of *1000 Years of Gardening in New Zealand*.

As this paper was so enjoyed by many people it was decided to include it in *Agmanz Journal*. However the entire collection of papers from this conference will be published by Allen & Unwin and will be available early next year and notification will appear in the journal.

I would also like to bring to your attention the Stout Research Centre which has been established at Victoria University of Wellington to encourage scholarly inquiry into New Zealand society, history and culture, and to provide a focus for that personal contact and exchange of ideas which enrich the quality of research.

One sign of the growing intellectual maturity of New Zealand is an increasing interest in the serious investigation of this country. As colonial patterns of culture decline, major research programmes in New Zealand topics have been developed by scholars, who include university teachers in the humanities and social sciences, professional researchers employed outside the university, and several independent writers. There is also a growing number of overseas scholars who travel here to work on New Zealand material.

The Centre is consciously inter-disciplinary, and is designed to attract all people interested in the study of New Zealand society and culture, ranging from historians and writers on the creative arts to sociologists, educationalists and anthropologists.

In the long term it is hoped that the Stout Research Centre will work in partnership with a planned Centre of Maori and Polynesian Studies without affecting the autonomy of either. In the interim a close consultative relationship exists with the Maori Studies Department at Victoria University of Wellington.

The Centre is designed to facilitate use of the magnificent research resources to be found in the Wellington area, especially the Alexander Turnbull Library, the General Assembly Library, the National Archives, the National Museum and the data services of many Government Departments.

Acknowledgements

I wish to thank Dr Jock Phillips and the Stout Research Centre, Victoria University of Wellington for the invitation to present this paper to the 2nd Annual Conference, June 1985, and Mr Jim McKinlay who read it in my absence. Ms Wendy Harsant, Mr Bill Donegan and the Otago Museum contributed four of the illustrations and I am very grateful for their assistance.

Deaccessioning

(This paper was read to the Association's annual conference in Napier. It is presented here in the form in which it was read, hence its rather 'oral' style).

This year, for the third time since 1981, I am tutor for a course in the theory section of the AGMANZ Diploma in Museum Studies which is entitled 'Museums and their Collections'. My only qualifications for offering this course ('teach' is too strong a word for what is essentially a guided reading list) are my own study for the Diploma of the Museums Association of Great Britain, and my experience in museum work. Inevitably, therefore, I am learning a great deal as I go along, from my students, from my colleagues and from my reading: I am sure other Diploma tutors will agree that this is true for them too.

Because of my experience, at large metropolitan museums in Dunedin and Auckland, and also in working with smaller museums in both Otago and Auckland provinces, I began my teaching in 1981 with a conviction that a most important area to examine in looking at Museums and their collections was the question of policies for those collections. Few of the larger museums in New Zealand had (or have) written collections policies, and only those mid-level museums with younger professionally trained staff tended to do so. (It's interesting that these mid-level museums have been at the museological cutting edge for the last decade or more, after a period of being fostered along by their bigger city cousins). So I stressed to my students the importance of a formalised collections policy, and amongst other things set them the task of evaluating the policy of their own institution. I was insistent that their museum did have a policy, whether or not it was written, even if that policy was to take everything older than ten years they could get their hands on.

I'm still convinced that this is a vital area, as those of you who are my current students can attest. It is particularly relevant for me personally as I address the difficult problem of formulating a collection policy for my own museum, with a wide range of collection types, a history of collecting that began 130 years ago, and no written policy (though we do have a set of fairly clearly delineated unwritten ones).

As I read the literature I was setting the students, as I read their answers to my

essay questions, and as I considered the policies of their own museums that they described, I came to realise that a collections policy has two faces. My concern had been with defining and controlling what museums collected, in order that collections grew in a rational fashion, for defined purposes. But museum collections not only increase, they also diminish at times. Collections policies must consider deaccessioning.

Older members of the profession, or those with a love of pure English will probably wince at the word. We tend to dismiss it as an Americanism, without realising that Americans very frequently wince at it too. However, deaccessioning is an established word in the museum profession, one that Dorothy H. Dudley defines in *Museum Registration Methods* as "the process of removing an object permanently from the collections".

As an aside I can mention that a colleague has recently suggested to me that "deacquisitioning" would be a better term. Since "accessioning" is only part of the process of "acquisition", so "deaccessioning" must surely be only part of the process of "deacquisitioning"! Trying to introduce a new term, and one that is longer and less euphonious than the first seems to me like swimming uphill. Whilst I acknowledge the merits of her argument, I will stick to the accepted word, even if I know we all mean it in the wider sense.

Deaccessioning has been going on for a long time, but it came to be a major issue, especially in American museum circles, in the 1970s. (I am indebted for much of what follows to Charles Phillips' article in the November 1983 issue of *History News*, which I commend to you). In 1972, a major deaccessioning scandal sent the profession in the United States into a decade of what Phillips calls "introspection on the ethics of collecting". Scandals followed concerning the disposal of paintings from the Metropolitan Museum of Art, coins from the Carnegie-Mellon collection, more paintings from Boston, Baltimore and Yale, American Indian baskets from Washington, artefacts from the Museum of the American Indian, gems and minerals from the Smithsonian, and even a whole museum in Chicago.

The American Association of Museums set up a committee on ethics in 1974 (all of

you here should have read the excellent booklet which resulted from their work in 1978). The New York State Association of Museums brought out its own statement of "Policy on the Acquisition and Disposition of Collection Materials" in *Curator* the same year. Articles began to appear in *History News* and *Museum News*. No annual meeting was complete without a deaccessioning session. The result was a proliferation of codes of ethics and collections policies. Without any difficulty at all one can collect well over fifty institutional collection policies in the United States which have been written in the last decade.

Phillips writes, summarising this activity:

Something like a consensus had emerged. Everyone had agreed that the word deaccessioning was ugly, and the trouble it caused even uglier yet, but deaccessioning itself wasn't the problem. The problem was collections management. A good clean written collections policy that refused gifts with strings attached, made clear and absolute the scope of the collection, included some ethical guidelines for curators to prevent conflicts of interest, provided for deaccessioning in a series of orderly steps, and called for the maintenance of careful records would solve the problem. Deaccessioning had to take place on a case-by-case basis, but it was a procedure within the collections process, the same each time and eminently rational.

Phillips goes on to demonstrate that all is perhaps not such sweetness and light (the Smithsonian gems scandal occurred as recently as 1983, only months before he was writing). He sounds notes of caution about curators, directors and Boards pursuing their own selfish, career or institutional goals. Be that as it may, his words I have just quoted summarised my own attitude — if we get our whole collections management policy in place, these problems of disposal of unwanted parts of the collections will solve themselves. Given a strong ethical stance within the profession, I still believe that this is largely true.

However, there are a couple of snags, and they are legal ones. Whether they apply under United States law I don't know, though I've been unable to find anything but a passing hint of the problems in the American museum literature. My appreciation of the situation arises out of a specific attempt at deaccessioning at Auckland Museum, but the general issues that are raised are frightening, and apply, I believe, to most New Zealand museums. I'll outline the case, having changed a few details, but no important facts, to preserve anonymity.

In 1983, after a decade of rather inconclusive initial discussions, the Council of the Auckland Institute and Museum agreed to a request from a museum in a

Pacific Island nation to give to that museum a collection of artefacts originally from the island, which had been given to Auckland over fifty years ago.

The Council is the body legally charged with the administration of the Auckland Museum. The original donor had died soon after the gift was made, but the donor's nearest living relatives resided in the country concerned, and had been agitating for years to have the collection returned to that country. Auckland Museum had duplicate examples of almost all the items contained in the collection, and the museum requesting the return was offering in exchange a well documented collection of ethnographic material collected by their staff which would complement and amplify the material remaining in Auckland Museum.

All these factors having been considered, the exchange seemed to be an ideal one, resulting in smiles all round. But not quite. After the decision was taken, a newspaper article appeared outlining the proposed exchange. The Council had accepted the advice of its staff that deaccessioning like this should be done openly, to allay suspicion and rumour (following American examples) and this publicity was deliberately sought by Auckland Museum. The result was a letter from a concerned citizen asking what authority the Museum Council had for such deaccessioning. "I am not convinced," he wrote, "that the Council has authority to make such a decision either under its own empowering act in respect of gifts by private individuals, or under the protection of antiquities legislation".

As Museum Director, I wrote a lengthy reply, explaining all the reasons that had led my Council to the decision, and all the benefits that would accrue to both parties to the exchange. I also pointed out that since the objects were not "artefacts" in terms of the Antiquities Act, there was no legal problem there. I had established that Mr X was a leading lawyer in Auckland, and a member of a distinguished Auckland family with a long connection with the Museum; indeed an ancestor of his had played some part in the said collection coming to Auckland Museum in the first place. I thought he was probably acting out of familial interest. My belief was that if I explained all the well considered points to him, he would be convinced of the wisdom of the exchange — I've found this is generally, though not always the case.

Mr X however wrote back:

In replying as I do I intend to embarrass neither you nor the Council, but I should say that I do not quite follow your explanation of the position . . . The position still remains that the Council must presumably have the authority either under its own statute or the antiquities

legislation I referred to in my earlier letter, to reach the decision that it has.

I would be grateful if you would confirm that the Council does have the authority to dispose of gifts to the Museum. The position is of course different where the Museum has purchased, and different again where the Museum is holding material deposited [which in Auckland Museum terms means on loan].

At this point, of course, the worthy Director of the Museum began to get worried. Neither my Museum's empowering Act, nor of course the Antiquities Act, provides specific legal power for the disposal of items given to the Museum. I was also fairly sure that few other New Zealand museums operated under legislation or rules which gave them this authority. It seemed, as later transpired to be the case, that Mr X was in fact acting in the interests of the Museum, to prevent it from falling into a legal mess.

Accordingly, an opinion was sought from senior legal counsel, a person with a long involvement with Auckland Museum and also with another major museum. The opinion gave little cause for comfort:

A person may give an article to a museum subject to an express trust, or without any such reservation.

If the gift is subject to an express trust (for example that the object must always be displayed) then, quite obviously, the museum must respect it: the position is not nearly so clear where a gift is made without any such reservation. On the other hand, if a person makes a gift to a museum it is fair to assume that he intended it to be used by the museum for the purposes of exhibition, or, if not on public display, then as part of the museum's collection for research and allied purposes . . . a museum that sold or gave away a gifted item without consulting the donor should expect to be called upon to justify the action.

If the artefacts were returned to [the island concerned], then your Council could be exposed to the risk of litigation if Mr X or someone else equally interested took the issue as seriously as he appears to do. It could almost be as embarrassing to the Council to succeed in such a case as to lose it . . .

With this cold comfort, an informal meeting was held between Mr X and a few senior members of the Museum Council. This meeting established the point mentioned earlier, that Mr X was acting in good faith, with the interests of the Museum at heart, as well as his family involvement. It was agreed that the Museum's authority under either its empowering Act or its rules as an incorporated society was expressed very generally, indeed in Auckland's case no specific authority exists for either the

collection or the disposal of objects. Authority to carry out these and other functions is inferred from the general authority given in both the Rules and the Act to operate a Museum.

The meeting agreed that a much more specific deed of gift, recording the transfer of ownership and any conditions that may be attached should be adopted by the Museum. (Such deeds of transfer are of course now common in several New Zealand Museums, but not yet at Auckland Museum). However, it was noted that this procedure would not help the situation in respect of past gifts, where a deed of transfer had not been effected. Mr X suggested that:

A joint approach with other Museums to the Attorney-General's office may give some interim comfort on the general position, but it is plain to me that ultimately a statute covering these matters will need to be promoted.

Mr X further raised another interesting matter, which arose from the fact that the proposed recipient of the disposal was an institution outside New Zealand:

The Museum has tax exempt status because the Inland Revenue Department accepts that the Museum's charitable purposes are confined to New Zealand, which is a statutory requirement. I doubt that the transfer of the collection to [the island concerned] is such a charitable purpose confined to New Zealand, unless it can be said that the transfer is the mere exercise of a power to carry out the more general purposes of the Museum. The receipt of material... in exchange may suggest that the Museum's charitable purposes in New Zealand are thereby promoted.

A summary of this discussion was referred to the Museum's legal advisor, who commented:

We must record our strong opposition to any tidying up of the alleged deficiencies in the existing law by involving the Attorney-General or by seeking amending legislation. An involvement by the Government through either of these avenues would be certain to reflect adverse publicity and would be equally certain to be regarded in some quarters as designed to achieve an undesirable result. Moreover, the result of any such involvement could only relate to future acquisitions; any change in the law could not possibly be retrospective so as to alter the terms on which the Museum holds existing acquisitions.

As regards the future, surely the solution lies in a written record of the arrangement between the Museum and a donor as to the terms and conditions under which his gift is to be received and applied.

We think it dangerous for your Council to proceed with the intended gift [to the overseas museum]. A much safer solution would be for the Museum to lend the artefacts for a stated maximum period, reserving to itself the right to recall them at any time should circumstances require this action.

And for those of you who have been breathlessly awaiting the end of this saga, the Museum took its advisor's advice. Council resolved to make the exchange a finite longterm loan; to institute a deed of gift system (not yet implemented); and to take no action in respect of the Attorney General or Parliament.

So what? We solved our particular problem, in a way that could have been adopted from the beginning — it's a method frequently used in repatriation cases. Deaccessions that have occurred since have only occurred with the express approval of the original depositor, and these have been very few. End of problem.

Or is it? Can we accept that museums are bound by an implicit trust established at the time of any gift to keep in perpetuity any item given to them? Our museums' purposes, needs and responses to society's demands are constantly changing. A gift of stuffed moose heads from 1920, souvenir teaspoons from 1960 or peanut butter jars from 1970 may have seemed useful acquisitions then to us or our predecessors, but are our museums really stuck with them for ever?

If the mooseheads become infested with insect pests to the extent that they are a threat to other objects and so disfigured as

to be useless for both scientific purposes and exhibition; if the teaspoons which document the overseas travel of a local resident no longer seem to have any relevance in a museum specialising in the timber industry of its local area; if the peanut butter jars can now be seen to have been the aberration of an eccentric curator; then must we retain them for ever, because of the legal trust which it is argued was established at the time of their acquisition? And importantly, can we justify the expenditure of public money on the storage, curation, provision of security, insurance and other aspects of the museum care of patently useless objects?

Those are good questions. They deserve good answers. For the moment I don't have the answers at all. May I suggest, however, that you return to your museums and examine closely the legal instrument under which you operate. If you are employed by the Govett-Brewster Art Gallery, then you are OK — their controlling deed explicitly empowers the process of deaccessioning. If you work at a recently established museum which acquired no objects at all before implementing an all embracing deed of gift form which will stand up in Court then you too can sigh with relief.

For the rest of you, I suggest we need to examine this issue very closely, and explore possible remedies. In the meantime, a longterm loan of my stuffed moose heads in exchange for your peanut butter jars may be our only hope.

G.S. Park
Director, Auckland Institute and Museum

Deaccessioning. Why not?

Why not deaccession? At the recent AGMANZ Conference in Napier, the participants heard a number of papers on this general topic. Deaccessioning, it seemed, might never be the preferred solution or might not be legally possible, artifacts having been given 'in trust'. Issues at the conference, such as the collection of Maori artifacts, justifiably seemed to have greater priority. But I still protest — this issue can no longer be fudged. The public purse should not be required to support museum collections, the collections there only because some past arbiter decreed these items should be collected. The policy was to have no policy.

Institutions should provide all future potential donors with guidelines on the museum's policies and practice concerning the acquisition and disposition of gifts, bequests (and purchases). Donors to museums would then know the rules. Deac-

cessioning policies adopted now would mean that items then collected but subsequently found to be unsuitable for the collection could be disposed of. Nicholson in **NYSAM Policy on the Acquisition and Disposition of Collection Materials** gives guidelines adopted by New York State Association of Museums member institutions including, for acquisitions, that 'Title to all objects acquired for the collections should be obtained free and clear, without restrictions as to use or future disposition.' Items 'accepted with restrictions or limitations' should have the conditions 'stated clearly in an instrument of conveyance'. The article also contains guidelines for the disposition of museum objects.

No doubt, long term loans or exchange with another museum will always be the preferred disposal alternative. Why stop here?

Kramer in **Collecting Historical Ar-**

tifacts lists five categories of 'disposable items'.

- (1) Items lying outside the defined scope or extent of the collection.
- (2) Items inappropriate for research, exhibit, or loan.
- (3) Items damaged beyond economical repair.
- (4) Items potentially more useful in another collection.
- (5) Items duplicated many times in the collection.

A sixth category would require an approach to donors before disposing of an item, where there is no existing agreement with the donor. The legal obligation to the donor can only be waived by the donor or heirs.

A seventh category could allow for the disposal of items when similar but better work by an artist or artifact became available.

AGMANZ has adopted an 'Art Gallery and Museum Officers' Code of Ethics'. Under the code the officer has certain responsibilities to the employing authority when acquiring museum objects. 'Full consideration of acceptance must be undertaken, including capabilities for responsible custody. Any conditional reservations by either party must be specified in detail, whether the object is purchased, donated or deposited on loan.' At this point, the

possibility of future disposal of the object should be raised, accompanied by a document detailing acquisition and disposition policy and procedures. In **Curators: Ethics and Obligations**, King warns that 'Unlimited collecting can present both management and ethical problems.'

Taking a thought-provoking position, Washburn, noting that the Smithsonian held 55 million ethnographic and natural history objects in 1964, asks 'Are Museums Necessary?' and 'Are objects necessary?'. 'Objects can be translated into machine language, into visual description, into scholarly analysis, and then disposed of . . . it will be important to preserve some objects . . . to serve as controls against which the information system can be checked . . . type specimens, unique specimens, or exhibit specimens . . . The Museum could conceivably dispense with the unneeded specimens by sale to the public, thereby making money for its information program and finding space for other purposes.'

The more acceptable view is that given in the document **Collections Management Policy for the National Museum of American Art**, left with New Zealand museums by Dr. Charles Eldridge when he visited in 1983. 'The NMAA looks with disfavor on the deaccessioning of any object in its collection . . . Deaccession and disposal may be considered in instances where works are duplicated in the collection, where works

are not American in origin, and where the type of work such as folk artifacts or anthropological specimens are not within the scope of the museum's collecting goals.' The NMAA has tight procedures for items deaccessioned and these are set out in the NMAA document.

Can't deaccessioning policies at least be adopted for the future, even if we can't touch current collections? When at some future point deaccessioning becomes an accepted practice with the public, the backlog of unwanted collection material can be addressed.

The sources noted above are listed in the Bibliography below (with thanks to Stuart Park) — to help museums draw up comprehensive collection management policies (including deaccessioning).

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Ann Calhoun
22 April 1985

Merchandising in the Museum

A job description badge would say 'Shop Manager' but I seem to be much more than that — publication officer, bus stop advisor, toilet guide, educator, expert (?) on jade, kits, bonecarving, the national collection; wicked aunt, market advisor to crafts people, research officer, computer . . .

I work at the Museum Shop at the National Art Gallery and Museum Wellington. I am employed by the Board of Trustees of both institutions. The shop opened on 17th August 1983 and is staffed by myself and three part-timers. We all contribute to the shop in various ways.

Some weeks are bad. Busloads of tourists wanting a potted history of the Maori. The books in print and in stock aren't always right. Buck **The Coming of the Maori** (Whitcoulls/Maori Purposes Fund Board 1982) too big, Mitcalfes **Maori** (Corromandel Press 1981 now o.p.), Lewis and Foreman **The Maori** (Orbis Publications 1982) too big . . . My personal preference is to direct them to Alpers **Maori Myths and Tribal Legends** (Longman Paul 1964) Barrow **An Illustrated Guide to Maori Art** (Methuen 1984) or Awatere's **Maori**

Sovereignty [Broadsheet Collective 1984] of course too if it were still in print. Frankly I don't know what they want and I have a sneaking suspicion that they want to know that in 500 AD a man (and a woman?) came to this land and two years later there was a thriving community . . .

What do we do? Tribal histories? Reports of what the ethnologists believe . . . Should there be a potted history written by a Maori?

I dare to suggest that we could try to change our and their ethnocentric views. That there are times when we shouldn't give tourists what they want. How do they know what they want anyway? Who or what guides them in their observations and decisions about this country?

I personally find Maori dolls awful caricatures of Maori women, and that plastic tikis cheapen and distort an image I don't really understand. And I think too much commercial junk distorts the value of real craft and undermines that market. We do sell high-priced tikis or cheap badges, mobiles, cards, some patches etc. We can think laterally and offer alternatives to the

junk often seen in New Zealand shops which influences tourist ideas. I think we must always be concerned to keep faith with the Local public — it is that public which supports us through winter, spring, autumn and Christmas and if we lose faith with them we are not fulfilling our primary function.

Museum shops are literally and figuratively the doors of the Museum. (I use it in the broader sense of the word). It's as if the public can have access to the collections and, believe me, it wants what you have. The shop is a link from the artifacts and art to the present. The Maori arts on sale are examples of living arts related to the various taonga. They are not copies of the artefacts but derived from them; it must be emphasised that these are alive and developing!

Shops can also be lively places of discussion on carving, kete prices, artists, prints, jewellery, history or the art collection. The cards and prints on sale offer people cheap access to works of art.

We do sell contemporary music and it does very well too. I can't emphasise

enough the feeling that a Museum Shop is a place for discussion, contemporary art and craft — it's also a place where people feel they *can* talk after quiet corridors in the institutions.

Often in the weekends the attendants and shop staff are the only people around who have anything to do with the institutions and we are expected to know all the answers. So even if *your* Museum Shop is staffed by volunteers let them know what's going on — pass information on. It is very important.

Part of our role is educative. We need to have allowances for education and we need to be aware of our role. So that when people do ask for Maori dolls or plastic tikis we know why we shouldn't have them. I think we need to be aware of the issues in offensive souvenir selling and point out to people that a lot of what they see is considered offensive to many New Zealanders.

I quote from the Code of Ethics from the American Museum Stores Association "Since public perception of the museum store is closely tied to that of the parent institution it is the responsibility of the Museum Store personnel to be fully aware of the source, quality, authenticity and educational value of all items sold at the store . . . All museum store personnel whether paid or volunteer are museum employees therefore ethics for store personnel must apply equally to both. The Museum Store enjoys a unique relationship with children that require special attention to their educational needs."

The Museum Stores Association (founded 1955) is an organisation in the USA which has amongst its objectives:

- to stimulate the development and distribution of educational and ethical and relevant products by all museum stores
- to provide educational programmes publications and services for the benefit of the association members
- to recognise the important role of museum stores in the community and to promote the educational value to the general public

It sounds wonderful doesn't it?

The most frequent request is for a catalogue or guide to the Museum and Art Gallery. Or a list of paintings held in the collection. We also get asked why certain paintings aren't on display.

The list;

reproduction of the paintings;
cards of certain artists;
information on artists;
reproductions of Hoyte, Goldie and Lindauer;
books on Goldie and Lindauer;
catalogues or books on any contemporary

artist — Jane Evans, Michael Warr, Debra Bustin, Toss Woolaston, more reproductions of Rita Angus, more Colin McCahon cards, Phil Clairmont, Michael Smithers cards.

The public also wants:

access to what is in your galleries;
it also wants information on dealer galleries and news of what is happening overseas;
patterns — kete patterns, kowhawai patterns;
replicas;
quality carving;
books on Maori carving designs found in the Museums;
tukutuku patterns;
books on fish;
fish posters;
project books for kids doing school projects or kids visiting from overseas (I know the Auckland Museum publication. Is it possible to have a glossy cut-out book or sticker book that would be appropriate to all Museums?);
anything on moas and wetas;
pendants;
badges;
T shirts;
David Hockney;
Kate Coolahan;
performance and ritual art;

There are also many requests and demands from artists or specialists who seek the latest information on their special area whether it be art, entomology, ornithology or ethnology. Information on current exhibitions overseas is popular and often difficult to track down.

Anything on Captain Cook (there is a real dearth of information here) and again anything on Goldie or Lindauer.

Roger Parsons from the Auckland Art Gallery says (and I quote) "There is no doubt in my mind that people coming to the Auckland Gallery who enter our shop want information:

- (a) about the Gallery's collection
- (b) about the shows that are currently on
- (c) about the art world in general

In this last category people are very interested in New Zealand artists — cards reproductions information sheets books catalogues. Nearly half our sales are New Zealand art related . . . There is a parallel in the literary world which we see through our bookshop in Victoria Street"

Let me continue this and tell you some of our best selling items. Glen Busch, **Working men**. (N.A.G. 1984) **NAG Diary**; **Te Maori catalogue** (Abrams/Heinemann 1984); **Maori Pa Cut Out book** Caltex/Bateman 1983; **Archev Sculpture and**

Design (Auckland Museum); A pamphlet put out by Auckland Museum on Maori Carving styles. Hulme's **The Bone People**. [Spiral 1984] Awatere's **Maori Sovereignty**, [Broadsheet Collective 1984]; Rita Angus cards especially 'The Tree' Phil Clairmont cards and then T shirts McCahon cards Hoyte cards Brent Wong cards. 'Face Value' a small Dunedin Art Gallery publication. Kete, badges, photographic books, catalogues from Britain and America, anything on Hockney and Picasso. Contemporary New Zealand music. North and South Island earrings, Pau earrings. Catalogues from I.C.A., Pompidou, Arts Council of Great Britain.

Both Roger and I experience problems with supply. The answer is either a centralised agency (which may have to be charged extra for supply) or one person from each gallery/museum having responsibility for marketing. I realise there are time problems here, but as more galleries and museums provide shops there will be an increased need for better marketing within the gallery/museum circuit.

In Britain there is an organisation called MUSPUBS. (The group for Museum Publishing and Shop Management) about which I know little and another group called Museums and Galleries Marketing a private commercial company that produces a gift catalogue each year. It produces cards and diaries for museums and sells replicas by mail order. This group also carries out market research and generally ensures that products are of high quality and are well marketed. Pricing is another problem here in New Zealand. The discount possible to retail outlets is often negligible. More sponsorship is an obvious way of keeping prices down, but if galleries and museums wish to sell to normal retail outlets who expect to make a profit they will have to be able to give acceptable trade discounts. The Museum Shop in Wellington does NOT make its money from selling art gallery or museum publications only.

Since presenting a similar paper at the A.G.M.A.N.Z. Conference in Napier I have found that there is a great deal of interest in improving communication between the Museum Shops. I'm sure that with some care and thought we can produce good souvenirs that represent our institutions and promote a better service to the public.

And finally I'd like to point out that people enjoy humour with their culture, education and souvenirs, Museum Shops can also be fun!

I'd like to thank Roger Parsons for his valuable thoughts in these matters.

Cheryl Brown Manager

Note: This was a paper presented to the AGM in Napier '85.

Ceramics; Aspects of Collating, Collecting and Cataloguing



This picture of the Milton Pottery in c1880s illustrates the immense girth of the bottle kilns.

A talk given to history curators at AGMANZ Conference in 1985 by Gail Lambert covered, aspects of collating, collecting and cataloguing from a layperson's point of view as well as a brief overview of the history of New Zealand commercial pottery. However as her book on this subject, POTTERY IN NEW ZEALAND; COMMERCIAL AND COLLECTABLE, published by HEINEMANS, is now available, the section of the talk outlining the history of commercial pottery in New Zealand, has not been reproduced here.

I am very conscious of the fact that I am a layperson speaking to a group of Museum and Art Gallery professionals. However, I understand that one of the prime responsibilities of staff in these in-

stitutions is to educate the public about the functions of their particular establishment and as an extension of that, to encourage the general public to not only attend exhibitions but also to USE the collections. With this in mind I will discuss some points which have arisen as a direct result of my experiences as a user. Although my field is social/colonial history similar factors no doubt arise in other areas also.

For those who are not aware of my work I am a private historian cum writer although since October 1984 I have been in full time employment in another field which has significantly reduced the time I am able to spend on research and writing. During the last eight years I have used extensively the collections offered in New Zealand libraries, galleries and museums. My link with museums is also more personal as being

married to the Director of a provincial museum I am more than a little aware of the shoestring budgets and minimum staff levels faced by most New Zealand institutions. I have been an honorary curator of ceramics at the Taranaki Museum for about five years and from this experience will discuss also, aspects of recording ceramic collections and associated issues.

For the growing awareness within museums and art galleries, of our indigenous pottery, we must thank the grand old man of New Zealand ceramics, Stuart Park. His interest was aroused in 1970 when he was at Otago Museum and had contact with the late Elizabeth Mein who had researched the potteries of Otago for an MA thesis back in 1954. It was through this contact that Stuart began to realize the importance of this industry to New Zealand history. It was his in-

terest and subsequent gathering of information for the Otago Museum which culminated in the first exhibition of New Zealand ceramics at Otago Museum in 1978. In the catalogue for this exhibition Stuart expressed the hope that it would be a useful beginning and that after this a fully documented history of the ceramic industry in New Zealand would arise. With the generous support and assistance of Stuart this hope is to be fulfilled when my history of New Zealand pottery is published later this year. I believe the availability of such a work will make it easier for museums and galleries to make an informed decision on whether they will form a collection, what emphasis it will take and to record examples with reasonable accuracy and in a standardised way by using my appendix of marks — but more of that later.

A direct result of Stuart's work has been the interest generated in other museum personnel, as well as with members of the public who began to realise the value of such collections. It was my involvement as honorary curator which initiated my own interest in the actual history of the pieces. As the collection grew it seemed to be a natural progression to commence delving into the history of the specific companies.

It has been a fascinating but complex study, relying heavily on oral history. It is a multi-faceted subject which covers:

THE CRAFTSMAN his cultural background, the influence of this on products in New Zealand, family tradition in the craft, movements between potteries both in New Zealand and overseas.

THE WARES the style, its place in New Zealand design history, decoration, glazing, method of production (ie thrown, press moulded etc) the fabric or body of the wares.

THE FACTORIES their size, affect on the community, prosperity, population etc, technology (machinery, tools, kilns, buildings etc)

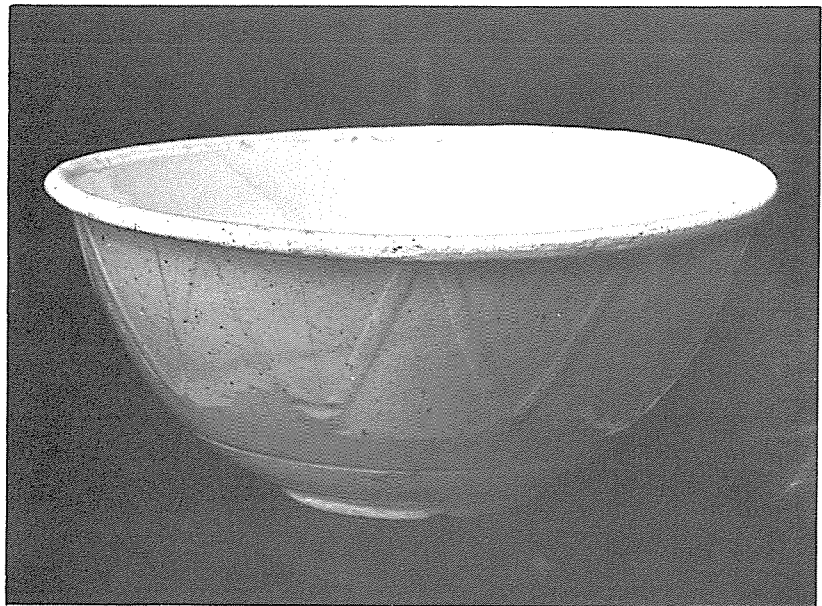
INDUSTRIAL ARCHAEOLOGY also plays an important part in the study of potteries. Many pieces proving difficult to identify positively, will need to be confirmed by finds on sites over the next several hundred years. The alarming rate of loss of what, in many cases, is the last remaining example of a particular kiln or piece of machinery, in this industry alone, highlights the urgent need for this field of archeology to be nurtured in New Zealand.

The tracking down of people and pieces has been the main thrust of my research and in doing this work I have plundered the basements of most museums in New Zealand. Some of these, subsequent to my visit, have become interested in the field. I may have acted rather like an evangelist, obsessed with my subject, ramming home the importance of the potters and their



This green glazed ornamental basket was made by Henry Woodnorth at his brick and tile works at Gap Road Winton about the turn of the century.

In contrast to the Woodnorth basket this very practical mixing bowl was made at Glen Afton near Huntly in the 1940s.



pieces in a rather dogmatic way, but generally this has paid off. Usually it only needed for me to find a piece of pottery in a particular museum, which had previously not been recognised to spark an interest. There were few occasions on which I did not receive great assistance from institute staff, but forgive me for being a little cynical if I suggest that this, to some degree, may have been because I was a 'museum connected person'. For the average layperson approaching museum staff and being taken to the backroom or dungeons of a museum can be an overwhelming experience and they need to be treated gently. While saying that I am also very much aware you have all experienced the 'regular visitor' who at the

tenth telling of a particular story, or request to see Great Uncle Albert's snuff box, wears his welcome a little thin. The long-term benefits, however, from cultivating a good relationship with private researchers and members of the public, are invaluable, as I will demonstrate later.

What are the practical problems I have faced while researching? Well these are mostly associated with the lack of funding I am aware exists. Once I located important pieces of pottery they often required cleaning and facilities for doing this were seldom offered and even when asked for were often located on a different level in the building. I have often been forced to use either my shirt tail or a rather dubious cloth found

lying abandoned in a nearby corner! I know there is no money, that the buildings are archaic — the list of justifications is long and valid, but if someone has indicated a visit, arranged a time and specified the area of interest it would be helpful if:

a) material relating to one particular subject was all located in one area.

b) that it be clean or that a bowl of warm water and clean rags be available.

c) that if that person has indicated a need to take photographs, records, etc, that every museum has a suitable portable stand for this — all it requires is a box with the interior painted a uniform colour.

d) other needs together in one resource box for such occasions (eg: extension cord, double plug, magnifying glass, tape measure etc). You would not be surprised I am sure, to know it can take quite some time to locate any one of these items in a museum! No doubt you are all beginning to think I am being rather petty and that these are small considerations, but when you have spent many months researching and preparing for a trip that will cost maybe \$3000 and you know you will not be able to get back again, a few hours spent trying to get together the necessary gear to take a few recordings and photos can mean another visit scheduled for later in the day, is missed. I, being an old campaigner, generally travel well-prepared with all the items I require weighing me down. Lack of facilities would also appear to have a flow-on effect for curators who are naturally going to be reluctant to encourage the public to use collections which they themselves find awkward to gain access to and work with. I would also make a plea to those planning new buildings, to give consideration to having an area for the public where this type of activity can take place. Perhaps similar to that provided for people using m.s. material, but applicable to a different set of requirements. Another important aspect with pottery, is safety, and I count myself fortunate not to have had an accident given the lack of working space incorporated into areas where pottery is stored in most institutions. I must stress that I am extremely sympathetic to the conditions most of you 'have to make the most of'. These comments are not intended to aggravate but are observations from a layperson's point of view and with what I hope are constructive suggestions.

The recent discovery by Stuart Park of the Auckland Institute and Museum, of a terracotta fountain in the grounds of an Auckland home, raises another interesting question with regard to curatorial responsibility outside of the institution. The newly discovered fountain almost certainly made by George Boyd at his Newton Pottery, Auckland, in the 1860s, is a very important

example of 19th century New Zealand pottery. A similar edifice stands in the grounds of Alberton.

Should museums become involved in creating public awareness? If the owners of the fountain are not informed of its importance could it be lost at some time in the future through ignorance?

The answer is almost certainly 'yes'. We must accept that no matter how vigilant we become, or whatever procedures are introduced, that their will always be important artefacts lost through ignorance or lack of appreciation for things old or interesting. However, there must be a strong argument for trying to avert this when the opportunity or knowledge to do so presents itself.

I guess the extent to which Museums and Galleries should become involved in this field is difficult to decide but it is an area of involvement which needs to be resolved to ensure minimal loss. Whether the 'goodies' are to become a part of a museum collection or not seems immaterial to me as once an awareness is cultivated with the owner it will, at the very worst, be handed to another member of the family who may cherish it or sell it at an auction, so long as it survives. At the very best the owner may well eventually decide it should be gifted to a Museum or Gallery. In the case of an item such as the fountain, it is important that it remains in the grounds of the building and to ensure this, classification through the NZHPT should be sought, but who initiates this? The institute?

I believe also, that interaction between museum staff and the general public is vitally important and at times I know it is all

too easy to overlook this aspect through pressure of time, staffing, etc but this is particularly relevant when building up a file of information to assist identification. A member of the public bringing in an item for identification will perhaps think twice about parting with it for the next Gala day if its importance is stressed. Details of the piece recorded and photographed and kept in the institution concerned, could be of inestimable value in the future. Also, in many instances, if approached later, the owner will feel proud to lend the article for exhibition.

An area under discussion at the moment, I know, is cataloguing. I believe a standardized format for categorising wares, is desirable, i.e., for all institutions. For example tableware as a general heading with an agreed list of items which go under that heading. If the collection is to be cross indexed should it be by factory, body/fabric or type of ware? To use only a numerical system makes it very difficult for a researcher not familiar with a particular collection. Certainly storing pieces in sections, by factory would be helpful. It is important that the information on the catalogue card is similar in each museum. If, for example, one curator records the technique used to make a piece, and another curator does not, anyone studying that specific aspect of pottery manufacture in New Zealand, is going to become very frustrated, particularly if working from a distance.

The information I include when cataloguing is:
classification
object

Photographed during 1983, these remains of the last bottle kilns at Benhar in Otago, have since been completely removed. Sadly no measurements or recordings of the remains, were taken.



factory of manufacture or provenance and reason if not marked, measurements (as many as necessary to indicate size and shape)

where purchased, when and cost

donor

mark — using checklist in "New Zealand Pottery: Commercial and Collectable"

description — this is most important and should be as full as possible. I cover under this heading: (period made and how, type of body, type of glaze, decoration, identifying features, blemishes/damage, if original condition, restoration work, reference to written works with extra information careful attribution and address of where particular

information came from (i.e., family tradition, researcher etc)

I hope the points I have made in this talk have helped a little to give you, the professionals, an insight into what problems there are in museums and galleries for those of us who are 'users'.

Gail Lambert

Women's Art Archive

1984 Taped Interview Project

Cassettes of taped interviews with New Zealand women artists are now held at the National Art Gallery and Auckland City Art Gallery, for research purposes.

The documentation consists of: seventy-nine tapes of interviews with fifty nine women artists, with an accompanying **Annotated Index**, serving as a guide to the contents of the interview tapes. Curriculum Vitae for the women interviewed, are included. The National Art Gallery, also holds written documentation and reviews of the artists' work.

Copies of the **Annotated Index** are also held at the Queen Elizabeth II Resource Centre, by the Womens Studies Association, the Auckland University Art History department and the National Library.

The project was undertaken with the support of the Queen Elizabeth Arts Council.

With the limitation of a six month period in which to document aspects of contemporary New Zealand women's art activity, but freedom to determine the form of the documentation, I decided upon a 'survey' approach.

The primary objective of the project was to record a wide range of diverse viewpoints on issues arising from women's art activity, currently under debate. Women artists at various stages of development have been included, to provide a broad spectrum of the issues faced at different stages of women artists' careers. While individual tapes may also serve to illuminate a particular artist's work, it must be emphasised that the breadth of the project precluded any critical, in-depth profile study. Essentially, the documentation project functions as an archival "time capsule" of resource material, which can be referred to for future critical analysis.

Given the historic pattern which has conspired toward the invisibility of women's art, the project is clearly an affirmative action to ensure that documentation material is retained, in order that references to women artists can continue beyond this particular

generation. It would be false optimism to assume that the current surge of interest and beginning of receptivity to art by women, can guarantee the continuity of references to women artists work, in future art literature. Certainly, the current revisionist study which endeavours to re-insert women artists into art history demonstrates that even in rare instances when women artists of the past were celebrated in their own generation the references have not continued in the art-historical reconstructions of later generations.

If women's art activity does embody experiences different to those of male artists — given the different relations to social structures — then, it is simply not sufficient to include MORE women artists within an art framework which has been colonized by male artists. What is required is an understanding of these 'differences': a socio-aesthetic criteria which can extend to include female-based experience as it is translated into art practise. Much of the anger and nausea of male art-historically educated critics confronted with art by women, can be related more accurately to disdain for women's experience, than to the actual mode of expression. Given the enormity of the obstacles faced by women artists in a culture which leaves women in absentia, it is imperative that the conventions derived from a male-experience based art perspective do not CONTINUE to monopolise art evaluative criteria.

The taped interview project is an attempt to contribute to an understanding of the experiential bases of art by women. The interviews are essentially autobiographic, and artwork is discussed in relation to the life experiences and perceptions that inform it. While the emphasis naturally focusses upon the 'content' of the artwork, more than the 'form', some interviews do address the problems women face translating female experience into form language gives the different relation women have to art conventions, developed through male

perspectives. However, the important critical analysis of the aesthetic viability of these translations remains for a more rigorous study, in the future.

Issues related to "feminist art practise" — what constitutes a "feminist art" (or, "feminisms" in art) as distinct from other art practises by women, the goals of such an art practise, its context, the contributions of the feminist art movement (both overseas and in New Zealand) to individual women artists' work, the contributions of political feminism to individual womens' lives — are discussed. NO consensus or consistency of opinion emerged. In part, this is due to controversies surrounding the application of the term 'feminism' to art practise. Issues related to "female based experience" also raised inconsistent reactions — in part, a reflection of the disparagement which often accompanies gender-difference analyses, which traditionally have allocated a lower status to women.

Given that this is a period of transition in which two men are only beginning to explore these issues and to be "allowed" to make a contribution — politically, culturally and in the organization of their personal lives — it is not surprising that there is divergence, and indeed, dissension among women artists. I personally believe the integrity of the project resided in recording the areas of doubt and confusion women artists confront on these issues. That so many women artists are now struggling not only against the bigotry which excludes women from the 'artworld' but, on a personal level, honestly attempting to confront dilemmas surrounding the bases of their artwork, indicates the transition which is occurring within art as practised by women, today.

Lita Barrie

Lita Barrie has an MA in aesthetics and has since gone on to independent research as a freelance writer.

Visual Arts Education Symposium 1985

A lesson in communication. It was gratifying to walk into the University of Auckland's Conference Centre at 9am on Friday 30 August, to find a crowd of artists, administrators, designers and teachers, gathered in anticipatory mood. At 9.30am three bus-loads left for the John Waititi Marae in Glen Eden, for the formal opening and first speeches, stimulating an enthusiasm which would produce more than 120 resolutions and recommendations for further action. A tentative buzz quickly grew into a crescendo of verbal exchange, sometimes heated, almost always constructive, as the dialogue continued over the three days and nights of the symposium. This energy continued too, as one week later, a large group of participants met to formulate goals for immediate and long-term action.

What then was this symposium which attracted more than 150 participants from all over the country, during an August vacation notable for the number of conflicting conferences and meetings?

Initiated by staff of Elam School of Fine Arts, University of Auckland, concerned that current trends in art education do not meet the needs of the community, and that lines of communication between town and gown, and between art educators at all levels, were minimal. Led by John Turner, Christine Hellyar and Phil Dadson, the organising committee called on artists, art, craft and design educators, students and administrators, to assist with programme planning. A number of questions and discussion topics were formed around the theme *Toward the nineties — source and resource*. To encourage all participants to contribute, it was decided to invite commentators to respond to keynote speakers' papers, and to break into two series of small discussion groups at appropriate points during the weekend. Administrative advice and services were provided by the Centre for Continuing Education, University of Auckland.

Thus, the first Visual Arts Education Symposium was held at the University of Auckland, from Friday 30 August to Sunday 1 September 1985. Questions discussed were:

"Are the boundaries between arts and crafts real?"

"Do we value and encourage the contribution of groups such as Maori, Polynesian, or women, in arts education?"

"Should we respond to the computer and new technologies?"

"When will our art education reflect community needs?"

Perhaps it was practising the newly written Elam song which was to be our responding waiata, but there was a feeling of unity by the time we arrived at the Marae for traditional speeches of welcome. These included a call by our hosts for the recognition of Maori art as a fine art, as shown by the success of the Te Maori exhibition in the U.S.A.; that the appropriate venue for this exhibition in New Zealand was in the art galleries, not the museums. In opening the symposium, Jolyon Saunders, Professor of Fine Arts, Elam School of Fine Arts, announced the recent appointment of John Hovell as Visiting Lecturing Fellow in Maori Art at Elam for 1986, and the impending appointment of a Lecturer in Polynesian Art History within the Department of Art History, with courses at stage I level planned to begin in 1986. Following the official speeches, Peter Sharples explained the symbolism of the art works in the whareniui and questioned entry qualifications for art schools. Paki Harrison, supervisor of art works being completed for the University marae described Maori art as a form of writing Maori history and challenged young artists to not only learn traditional methods but also be able to project these skills into the future. Laurie Nicholas, a young artist, talked about his apprenticeship with John Tiapa in Rotorua, coping with a structured learning system, and the need to extend his art to use modern materials. Wana Nopera, Auckland City Council Maori Arts and Crafts Specialist, expressed her pleasure that the art school would be open to a living art.

Following an excellent lunch prepared by members of the marae, we returned to the Conference Centre for the first keynote speeches. In welcoming participants, Jolyon Saunders made the applauded announcement that, from 1987, entry to Elam would be by Portfolio and interview following an initial submission of slides. Artist and broadcaster, Haare Williams discussed the *Oral history of Aotearoa*, using recorded chants to illustrate points. Ngawini Puru, Director of the Maori Education Resource Centre, Otara, continued this theme to present day and spoke about her work with Maori youth. Setting the pattern for the ensuing days, a panel of commentators responded to the issues raised, in this case: Arnold Wilson, Christine Hellyar, Ngapo Wehi, Emily Karaka and Monica Fa'alava'au. The remainder of the day and evening became an Open Forum which resulted in much lively debate and a number of recommendations relating to the day's theme: Maori art, with chairman Toby Curtis, Principal of Hato Petera College calling for a change from monocultural to bicultural society in Aotearoa.

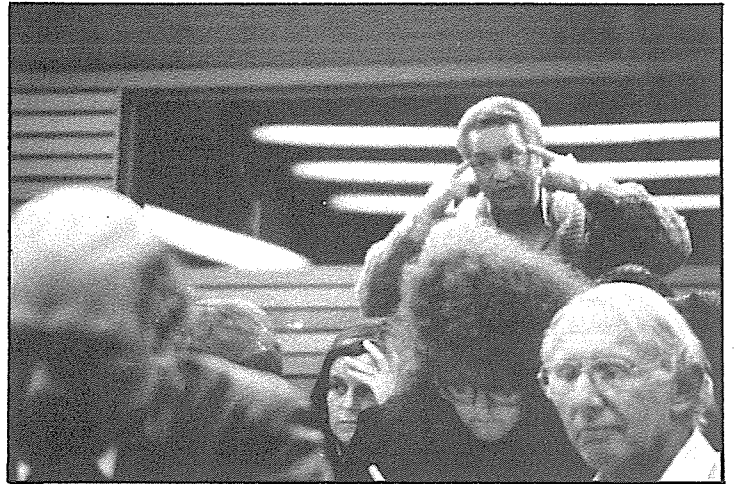
Saturday morning was devoted to art education curriculums in Australia and New Zealand. In his keynote paper, *Australian accent Mark II: on shaping a curriculum*, Jim Allen, Head of School — Art, Sydney College of the Arts, discussed the Australian situation. Many of the concerns mentioned applied also to New Zealand and reappeared in discussion throughout the weekend: the search for a national identity, cut-backs in funding and its affect on resources, the development of community art, the Australian Council's concerns re art education (courses in twilight zone between academic study and vocational training, the concentration on established art forms, insufficient attention to established artists, their work, venues and livelihoods, the transfer from student to teacher, refresher courses). Jim Allen also stressed the importance of independence in learning for each individual, the teacher as facilitator. Ray Thorburn, Officer for Art, Craft & Design Education, N.Z. Department of Education, then presented a paper *Towards a new beginning: art education in New Zealand today, the dawn of tomorrow*. He outlined the proposed art curriculum, and the Craft/Design courses due to begin at 10 technical institutes and community colleges throughout the country in 1986, referring to the similarities between his criteria and objectives and those of Jim Allen. It was then the commentators turn. Mel Simpson said that it was important for local crafts people to receive recognition. Bronwen Culliford voiced a note of caution, that art teachers, who would be responsible for introducing the new curriculum, needed more resources and refresher courses to cope. Hadleigh Hopkinson pursued this theme, and Brya Taylor commented that teachers could not be 'frontierspeople', but only 'facilitators'.

Participants then formed open groups to consider the issues raised, most working through lunch to develop recommendations to present to the Open forum later in the day.

First afternoon speaker, was Andrea Robinson, Art Education Officer, Wellington City Art Gallery, who reported on the busy and successful *Museum Education Associations of New Zealand and Australia Conference* just concluded at Heretaunga, with the theme: Interpreting cultural diversity. Sandi Morrison, Director of Artworks, Auckland, then presented an illustrated talk on the excellent *Artworks Artists-in-residence in schools programme*. It was obvious that all present thought this programme should be developed throughout the country. Ted Bracey, Senior Lecturer, School of Fine Arts, University of Canterbury, then spoke



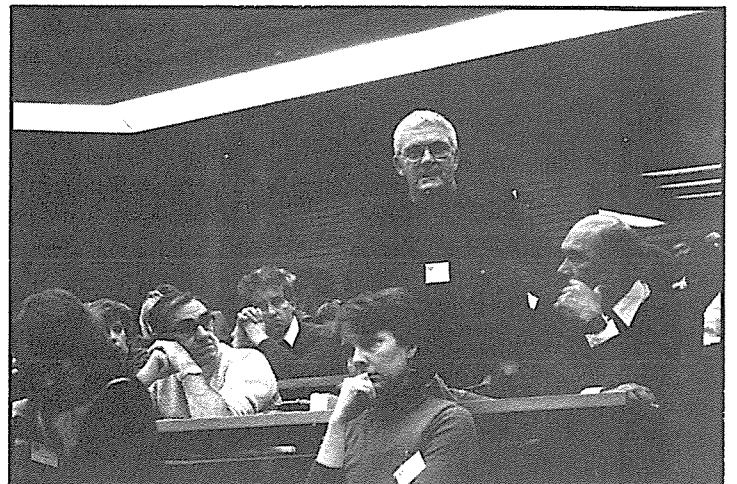
John Turner, Breakfast Session, Art Education Conference 1985.



Norman Te Whata.



Chairpersons, Claudia Pond Eyley and Jonathan Lamb, at final session.



Keynote speaker, Jim Allen.

Photos courtesy of Tania Kissling Evans

on Art education and a shared world: an issue in tertiary education, stating that art education in this country fails to allow for alternative views and is, therefore, repressive and inconsistent with any reasonable view of what is valuable in social life. The following discussion, restricted, mostly good humouredly, to women speakers only, supported the session speakers and stressed the urgent need for more women art teachers at art schools, and a better balance in decision-making groups.

Phil Dadson then chaired a very lively Open Forum, where group conveners first presented their recommendations. Many raised questions about the planned Craft/Design courses and proposed art curriculum which Ray Thorburn cheerfully returned to the floor to field. It became clear that there were a number of issues which needed further action, to be brought forward at the final Open Forum. In the meantime, there was the symposium Dinner, held in the Senior Common Room at Old Government House. Superb food, and thoughtful words from artists Gretchen

Albrecht and Para Matchitt.

To early, said some. But those, and many did, who did go to the Breakfast session, 8am Sunday, found themselves at the most electric session of all. Chairman Oliver Millington, Artworks, called on the speakers to discuss whether the Symposium was meeting its aims. Printmaker, Carole Shephard, took up the question of women as artists and in the arts, outlining her art school experience and the difficulties of there being so few women teachers; the need for work by women artists to be included in all art history courses; and the support of groups like the Association of Women Artists. Elam student, Maureen Lander spoke about being a woman and Maori, wanting to specialise in traditional art as well as photography, and her concern about assessment. While she accepted that her photography should be assessed at Elam she felt that her traditional work should be assessed on the marae. The energy generated by the ensuing discussion resulted in a request to stay and carry on. After some warm moments, it was decided that the very full programme must be adhered to. It was said that the

magic had gone, but in fact the following session on Design, continued the exciting debate. Industrial designer, Bruce Woods, in his paper *Notes on design education*, spoke about design as a collaborative art, the need for design components in primary and secondary art courses, the need for post-graduate courses, training and research in design, and the social, and legal responsibilities of designers. Designer, Sally Hollis-Leod commented that art students should have other experience in the outside world before entering art school, and that there was an urgent need for women design teachers at art schools. Michael Glöck referred to designers as futurologists and trend-setters. Paul Johnson suggested that some of the ideas raised asked a lot of art teachers, that there was a great need for refresher courses at art schools, and agreed that entry to art school should be for older applicants also.

The ensuing debate carried over into the specialist workshops: Design education, Painting & drawing, Crafts education, Community arts, Film/Video/Photography, Maori arts, Women in art education, Strategy, Art

galleries and museums education, Sculpture & Intermedia, Printmaking, and Art criticism. Each produced a number of recommendations which were reported by their conveners to the final Open Forum.

Claudia Pond Eyley and Jonathan Lamb chaired this session, which debated on the most important issues, decided on resolutions and worked out a programme for ongoing action. An immediate press statement was prepared, and those interested were invited to attend a meeting later that week to decide on priorities. Of the more than 120 resolutions and recommendations agreed to, many related to three major

themes: Maori art, Women in art education, Design and craft education. At the ensuing meeting, which drew 22 participants, three committees were formed to pursue these themes, other long-term goals were set, and the group decided that this action group should become the *Aotearoa Visual Arts Network*, inviting other symposium participants to join to form a national network.

Clearly, the first priority is to ensure that ideas and decisions are transmitted to those in positions of power, but, more importantly, those greatly broadened lines of communication must be nurtured with care.

Those who missed this important meet-

ing will want to read the Proceedings, due for publication at the end of this year. All will want to take up Tom Taylor's invitation to next year's event, in Christchurch.

*Report by
Valerie Richards
Fine Arts Librarian, University of Auckland.*

*Footnote:
Copies of the Proceedings may be ordered from the editor, John B. Turner, Elam School of Fine Arts, University of Auckland, Private Bag, Auckland.*

Red-painted carvings

— a cautionary note on their care from Auckland Museum

In the late nineteenth century a decorative fashion concerning the display of Maori wood sculpture began affecting museums and marae throughout New Zealand. This fashion was the painting of carvings, meeting houses and pataka red. The instigator of this trend may or may not have been Auckland Museum (Augustus Hamilton is just as likely a contender), but at any rate the Museum, by painting its carvings red in 1892 for the opening of the Princes Street Hall of Ethnology, was an early advocate of the idea that Maori carvings must be red coloured.

Now, ninety years later, another display policy of Auckland Museum is in danger of encouraging a second fashion which potentially could be as culturally insensitive as the first one. I refer to the removal of red paint from various carvings in the Museum's collection and from Hotunui, the meeting house standing in the Maori Court. I am concerned not with the policy of removing red paint which has in fact allowed a reassessment of Maori art and decoration, but with the impact the results are having on interested Museums and Maori communities.

I feel there is a very real danger of people extrapolating the results they can see in Auckland Museum to their own carving collections or meeting houses without realising or appreciating the amount of research that was undertaken before any particular carving was cleaned of its red paint. None of the carvings were cleaned on a whim or without having a sound idea of how the end result of the cleaning process would appear.

At Auckland Museum the starting point is to establish whether a particular carving's present surface decoration is appropriate or not. The only criteria considered is — did



Fig. 1



Fig. 2

Fig. 2 The back of a small panel showing the old and uncoloured surface daubed with red paint which has been applied around carved holes when painted from the front, decorated surface. The paint has been identified as a heavily pigmented alkyl enamel applied in 1953.

Fig. 1 A detail of this pataka doorway shows first, old breaklines on the carved figure painted rather than raw and uncoloured; and second, a museum mount painted with the same paint as the carving. These characteristics are two of many in the piece which indicate that the carving was painted after it was accessioned into the museum in 1887.

Fig. 3



Fig. 4

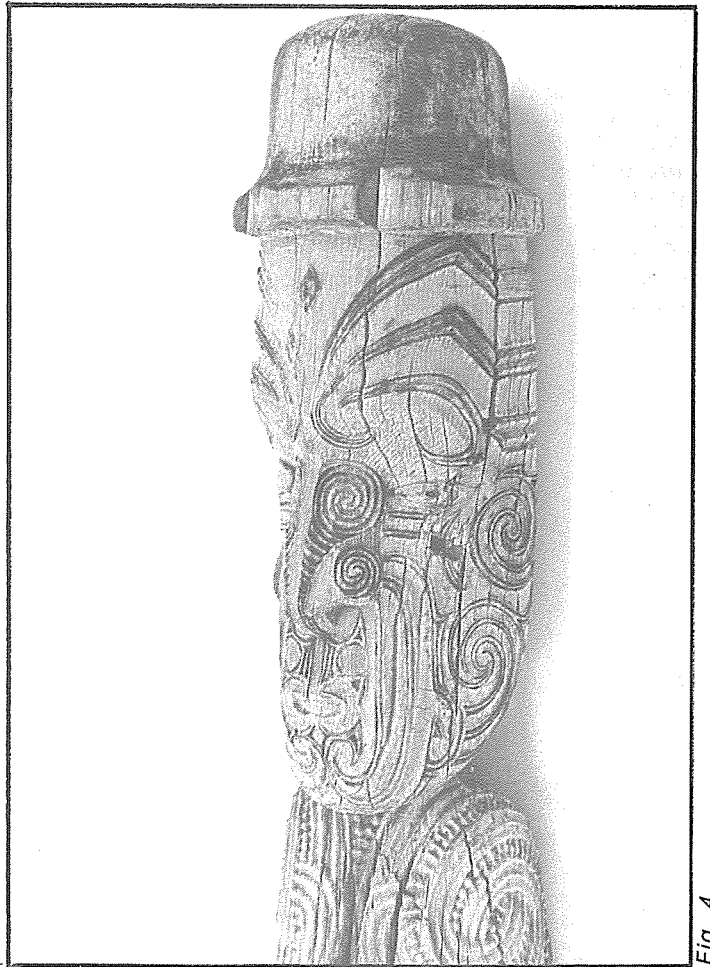
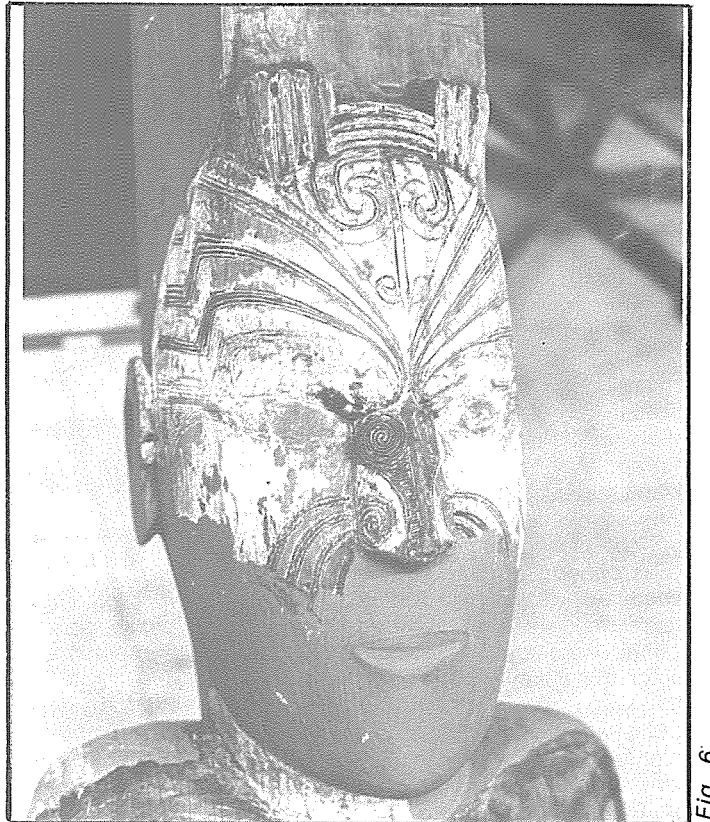


Fig. 5



Fig. 6



the Museum apply the paint, or does it pre-date the carving's accessioning into the collection?

For carvings in other institutions other than on marae the situation will be different as at times one will be looking at paint layers applied consecutively by the owners over the years rather than by owners and a museum. The decision as to what layers to remove will be governed not as to whether a museum applied the paint, but by which layers are culturally significant in the carving's present context. This type of situation is encountered frequently with religious sculpture in Europe. Wood sculptures dating back to the thirteenth century can have a dozen coats of paint on their original surfaces and it is a curatorial decision as to which century the decoration is restored back to.

The same sort of decision can be made for wood sculpture in New Zealand. In one situation the original decoration may be culturally the most significant whereas for another house a repainting in say, the 1930's which is associated with some important event will be the decoration that says the most about the object.

In either situation — museum or marae — the history of the paint *must* be ascertained before work can commence. This is done in many ways:

1. By appearance, for instance, a 1953 application in Auckland Museum is easily identifiable by its tone and peculiarly deadening effect on carvings. With less identifiable paint areas of expected abrasion and wear are looked for, such as worn paint on the inside of doorways, and if these are absent then one is looking at a post-usage coat of paint. (fig.1)

2. By chemical analysis of the paints (done by a nearby analytical laboratory for about \$100 a sample). Some paint surfaces can be dated by their constituents, e.g. if it is an alkyd paint it must have been applied after 1938.

3. By looking at the painting technique. For example it was apparent that the Bay of Plenty ridgepole at present in Te Maori was

painted after it had been removed from its house. The paint drips and runs, and pooling of paint in carving recesses all indicated that the carving was painted face up rather than in its in situ face down position along the ridge of the house.

4. By looking at the physical characteristics of the timber under the paint. Eroded, weathered and cracked timber all indicate a period in the carving's life when it had no surface decoration. (figs 3 & 4).

5. By checking all available records. Early photographs both in archives and in published material such as Hamilton, Best and Phillipps are sought for any carving under consideration. Accounts from newspapers, articles in Proceedings of the New Zealand Institute and other early journals, minutes of meetings, annual reports and letters from the museum's archives are searched out which can shed light on a carving's history. Long-standing staff members are asked if they can remember when painting might have been carried out. This aspect of the research isn't restricted to Auckland Museum. Valuable information and photographs have only been obtained with assistance from museum colleagues in Thames, Hamilton, Wellington and Dunedin.

Some aspects of the research will bear more fruit than others in any particular case. For example the collection of historic photographs assembled for Hotunui enabled us to clearly define the aims of the conservation programme where as in the case of the Bay of Plenty ridgepole it was the chemical analysis of the paint and its method of application that convinced us that it was applied by the museum.

Because of such investigations Auckland Museum is building up a history of its painted carvings which allows us to clean those which need it. If there is any doubt as to who applied the paint then it remains on the carving until it is confirmed that indeed it was applied by the Museum. In each case a range of paint solvents are tested to ascertain which is the most suitable for a particular paint and for thickness of coat. A

visitor to the Museum will at present see conservation technicians working on Hotunui using two paint removers — a paste and a water-like solution. These have been selected for this particular project and will not be used on different paint surfaces without tests being carried out. As well as determining what paint solvents will be used the condition of the wood has to be assessed to see if the carving can in fact be cleaned without damaging its surface. As most treatments involve water the carvings have to be sound enough to withstanding a wetting.

Paint removal at Auckland Museum is undertaken on both originally uncoloured carvings and on carvings which were originally painted with paints of European origin by their tribal owners. It is the latter projects which have attracted the most publicity and because of this I feel it is the original polychrome carvings elsewhere which may be the first to suffer from any fashion unwittingly generated by Auckland Museum.

Looking at nineteenth century photographs of Maori carvings and meeting houses it is apparent that a great number of them were coloured with paints of European origin. Paint was available in New Zealand from at least 1823 when the Kerikeri store imported quantities of white, black, and red paint. The date carvings began to be coloured is unknown. The oldest painted (with European paint) carving in the Auckland Museum dates back to the 1850's. By the 1870's use of European paint on meeting houses was widespread. However, when one compares photographs from this period with ones of the same buildings and carvings taken 30 or 40 years later the more recent pictures invariably show the original decoration replaced with red paint. Understandably present curators and guardians may wish to re-establish such carvings and houses to their authentic appearance, particularly when examples such as the Pukeroa gateway and Hotunui at Auckland Museum so graphically illustrate how the carvings can be revitalized.

However, to achieve such transformations the necessary research has to be undertaken before any practical tests are carried out on carvings. Auckland Museum conservation staff have a clear picture in their minds' eyes as to the end result before any cleaning is undertaken. The one occasion when we misjudged (see fig. 5) only endorsed the need to research and test all aspects of the carving's history. It worries me that well intentioned people will "have a go" on their own carvings thus causing irreversible harm to the artefacts. At least when the red paint was applied although it obscured the real nature of the carving it did not permanently alter its appearance. However undisciplined use of paint remov-

Figs. 3 & 4 The face of a tekoteko before and after removal of Museum paint. The very weathered original surface had been filled with a plastic resin and painted twice by the Museum. The only original paint found was black which highlighted the moko, spirals and hat.

Fig. 5 This detail of a pou-tokomanawa shows an approximately 8 x 8 cm square of entirely cleaned surface on what in fact was a white painted face coloured by the original owners in the 19th century. The excessive cleaning happened because of insufficient testing of paint surfaces. The initial smaller tests were carried out on the torso and showed that under the red paint was an uncoloured well patinated surface. The assumption was then made that the entire carving was uncoloured.

Fig. 6 The face of the pou-tokomanawa showing the weathered white paint emerging from underneath the thickly applied Museum paint. The white paint stops at the neck leaving the body uncoloured.

ers will wipe everything from the carving's surface. The cultural damage of the Museum applied paints can be undone but misuse of paint removers is permanent and original paint decoration irretrievable.

Footnote

For those interested the Hotunui Conservation Report compiled by myself and David Reynolds is available from the Librarian, Auckland Institute and Museum, at \$15 a copy. The Report is of a format which could serve as a model for similar conservation projects. It systematically lays out the house's history, structural and decorative

alterations, and the Museum's conservation policies towards the building.

Other relevant reading:

G. Barton & S. Weik 1984: **Maori carvings in Auckland Museum, New Zealand. Ethical Considerations in their Restoration**, ICOM Committee for Conservation, Copenhagen Preprints.

G. Barton 1984: **Conservation considerations on four Maori carvings at Auckland Museum N.Z.** Studies in Conservation Vol. 29 No. 4.

Gerry Barton
Conservation Officer
Auckland Institute and Museum

days of discussion on practical problems associates with collecting, storing and presenting historical information. A list of the workshop aims and an index to the proceedings as published is attached.

This book is being sold at cost, which is \$6.00 per copy plus \$1.00 postage and handling. Please send payment with your order.

National Parks Division
Department of Lands and Survey
Head Office
Private Bag
WELLINGTON
NEW ZEALAND

All information available on request.

For Your Information

Artist in Residence

This is to let you know that the Queen Elizabeth II Arts Council of New Zealand has just introduced an Artist-in-Residence programme. Through this scheme we hope to enter into a series of partnerships with galleries, art schools and community organisations to the advantage of practising artists.

Broadly the programme will operate as follows:

The main aims of the programme are to —

- (i) Create new working conditions for professional artists;
- (ii) Provide professional artists with security of employment for an extended period of time;
- (iii) Provide artists with the resources (artistic and facilities) to develop their work;
- (iv) Make institutions and communities more responsive to the needs of artists and to give them a more direct and intimate acquaintance with the ideas and aspiration of practising artists.

Artists' stipends of up to \$1,500 per month for periods of from two to twelve months are available under the programme.

The implementation of the scheme is the responsibility of recipient organisations. The arts institutions or community organisations are expected to match the Council's contribution by the provision of a studio, housing assistance or accommodation, materials, travel expenses and other services. For further information please contact John McCormack, Advisory Officer, P.O. Box 6040, Wellington.

Lost

The New Museum by Michael Braune. This copy was lent to a diploma student from James Mack. It is his own personal copy and he is very anxious to have it back.

Job Search

Ms Judy Brierley, a New Zealander, at present in Britain is interested in working in New Zealand in the area of Fine and Decorative Arts. She is currently studying at the Victoria and Albert Museum for a diploma.

Mr Kelly Hays, a student of anthropology and history at New Mexico State University is interested in working in New Zealand in any situation which deals with archaeology. He is due to graduate in 1986 with a Bachelor of Arts. Curriculum vitae and references available from the editor.

Newsletters Received

Icom Asia Newsletters 1
Nature Conservation Council No. 57
Aim Bulletins and Information Papers
Immigration and New Zealand.— A Statement of Current Immigration Policy.

Historical Workshop Proceedings

Full proceedings of the 1984 Historical Workshop for National Parks, Reserves, Walkways and other Protected Areas are now available and may be ordered with the form below.

This very successful workshop brought together more than a hundred land managers and history professionals for three

First Diploma in Museum Studies

The first students ever to be awarded a Diploma in Museum Studies in New Zealand have received their diplomas at the annual general meeting in Napier earlier this year.

The students who have completed the requirements for the Diploma awarded by the Art Galleries and Museums Association of New Zealand are:-

Angela Burns • Dunedin
David Butts • Napier
Ann Calhoun • Wellington
Bruce McCulloch • Oamaru
Paulla Savage • Rotorua

Over 75 students are currently enrolled for the Diploma, most of them already working in museums and art galleries. The course involves them in exploring all aspects of museum work, through practical exercises, workshops, reading and essay writing, and examinations. Because the course is done as in-service training, its length can vary, but most students will take at least three years to complete their Diploma studies.

The Diploma curriculum is devised and administered by a Committee of the Association under the chairmanship of Professor Keith Thomson of Massey University. Courses are offered by a number of senior members of the museum profession throughout the country. The Diploma has received international recognition from the International Council of Museums, a UNESCO organisation.

The Diploma course was first offered in 1981, because no suitable training for museum people was available in New Zealand. Previously students had to go overseas for training, which was both expensive and sometimes not directly relevant to the New Zealand situation. AGMANZ is very proud to see these first students complete their studies and receive their Diplomas.

Congratulations.

Conservation

New List — New Prices

Prices on many items have had to be increased, due to devaluation and inflation. However, many items have not changed. **Metropolitan Antique Cream Museum Board** has been reduced to \$12.89 per sheet. It is not possible to post **Wei T'o**; some customers have arranged to collect it or have friends or a courier collect it for them. We will try to fit in with whatever arrangements you can make, or organise a courier from this end.

Some items have evoked little or no demand and have been deleted. Please let us know of any materials you would like which are not listed.

The aim is still to supply institutions and individuals with smaller quantities of conservation materials. It is not our intention to provide for larger institutions who are able (with a little forward planning, and some luck in shipping and wharf handling!) to order in bulk direct from importers or from overseas, nor to compete with other suppliers in New Zealand.

Packing and postage are additional to the prices shown. If you have a surplus of a product which you would like to sell, please let us know.

In the next list we should have details of the folders (wallets) — foolscap-sized, suitable for archives and manuscripts. Meanwhile you may like to let us know how many you would like when they are ready, so that we will have some idea of how many to have made.

Please note that payment will normally be expected within fourteen days of receipt of goods and invoice. With postage going up shortly, sending out the numerous reminders that have been necessary will become even more expensive.

For a full and comprehensive list please contact Rosemary Collier
Marjorie Park
P.O. Box 11-1000 Wellington.

Perspex Polish

We are about to order another batch of this from ICI. It seems to be one of those articles which it is difficult to maintain a reliable supply of. What are your requirements? Do you have a good supply or source? Please let me know and we might be able to co-ordinate the national demand.

Julian Bowron
Exhibitions Officer
Waikato Museum of Art & History
P.O. Box 1381

ART GALLERIES AND MUSEUM ASSOCIATION OF NEW ZEALAND (INC.) Members of Council elected at the Annual General Meeting on Saturday 13 April 1985

PRESIDENT:

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

VICE PRESIDENT (MUSEUMS):

Mrs Mina McKenzie
Manawatu Museum
Box 1867
Palmerston North

VICE PRESIDENT (ART GALLERIES):

Mr J.C. Mack
Dowse Art Museum
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Lower Hutt

MEMBERS OF COUNCIL:

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Alexander Turnbull Library
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Wellington

Mr Russell Beck
Southland Museum & Art Gallery
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Invercargill

Mr David Butts
Hawkes Bay Art Gallery and Museum
Box 429
Napier

Ms Louise Pether
National Art Gallery
Private Bag
Wellington

Mr Bruce Robinson
Waikato Museum off Art and History
Private Bag
Hamilton

Ms Sherry Reynolds
Auckland Institute and Museum

Private Bag
Auckland

Ms Bronwyn Simes
National Museum
Private Bag
Wellington

Ms Cheryl Sotheran
Gorett-Brewster Art Gallery
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New Plymouth

Professor Keith Thomson
Massey University
Private Bag
Palmerston North

Mr Michael Trotter
Canterbury Museum
Rolleston Ave
Christchurch

Mr Gordon White
Otago Museum
Great King St
Dunedin

AGMANZ COMMITTEES FOR 1985

MUSEUM STUDIES: Professor Thomson (Chairman) Mr L Bieringa, Mr F Dickinson, (if available), Mr J Mack, Mr G.S. Park, Ms C. Sotheran, Dr T.L.R. Wilson and Dr J Yaldwyn.

EDUCATION: Dr T.L.R. Wilson, (Convenor), Ms A. Betts, Mrs M McKenzie, Mrs Sherry Reynolds, Mr B.D. Robinson, with power to co-opt.

CREDENTIALS: Professor K. Thomson (Convenor) Mr L. Bieringa, Mr K Gorbey, Mr G.S. Park and Dr J Yaldwyn.

ADMINISTRATION: Secretary to act as (Convenor) Mr W.J.H. Baillie, Mr L. Bieringa, Mr J.C. Mack, Ms B. Simes. Motion from the chair approved for formality of changing signatories with Bank.

TE MAORI WORKING PARTY: Mr L Bieringa, Mr W.J.H. Baillie, Mr W. Milbank, Mrs M. McKenzie, Mr G.S. Park, Professor K Thomson.

CONSERVATION: Mr W.J.H. Baillie (Convenor), Mr R.J. Beck, Mr L Bieringa, Mr J Fry, Mr J Mack, Mr G.S. Park, Mr B Robinson, Ms B Simes, Ms L Upston, with power to co-opt.

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

PRESIDENT:

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

SECRETARY-TREASURER:

Mrs Valerie Harris
c/o National Museum
Private Bag
Wellington

EDITOR AGMANZ JOURNAL:

Mrs J Bieringa
13 Hataitai Road
Hataitai
Wellington

Stop Press

Just prior to going to print Mrs Valerie Harris was appointed as Secretary-Treasury. She will be housed at the National Museum and we will give you more information in the December issue of Agmanz Journal.

This number is published with the assistance of a grant from the Todd Foundation.

