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AGMANZ

JOURNAL

19.1

1988



QUARTERLY OF THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

CAPITAL DISCOVERY PLACE DIRECTOR



In 1986 the Roy McKenzie Foundation decided to seed the development of a children's museum in Wellington and this offer has been welcomed by Government, civic authorities and the public. The interim governing board, chaired by the Hon Leslie Gandar, a former Minister of Education, is now seeking applications for the position as first Director of this new learning centre.

The Director will be expected to:

- initiate institutional and exhibit planning
- manage financial, staff and physical resources
- maintain public interest and support
- act as the Board's chief executive officer
- establish constructive relationships with a wide variety of institutions in promoting the museum's objectives.

Applications should provide evidence of their capacity for leadership and managerial acumen, sensitivity to the Maori and other cultural traditions of New Zealand, and readiness to balance aesthetic, educational and scientific objectives in articulating the vision of Capital Discovery Place. While academic qualifications and a sound knowledge of trends in museum and educational services are desirable, the board will weigh carefully evidence of innovative ability, drive and enterprise.

The salary offered will be negotiable, according to qualification and experience but it is not likely to be less than \$55,000. An initial appointment of five years is envisaged, renewable on agreement.

Potential applicants should address enquiries to:

John E Watson
PO BOX 1521
Wellington, New Zealand
(Tel: (04) 720-251 or 727-130)

AGMANZ

Journal 19.1
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Cover: The Late Tarawara Hari Katene, Kaumatua of Ngati Toa of Takapuwahia, Porirua, who featured in a recent photographic exhibition at Porirua Museum. See "Exhibition Opens Doors".

Photographer: Neil Penman.

Editorial

Jan Bieringa, the Journal's former editor, upgraded the Journal into a professional magazine. AGMANZ extends Jan an appreciative vote of thanks for her vision, patience and tenacity.

The working party from AGMANZ Council for 1988 was made up of Peter Ireland, Bob Maysmor, Bill Milbank, Alan Baker and Bronwyn Simes. The working party, in light of changes in the position of Executive Officer, redefined the process of producing the Journal. The future format of the Journal is recommended as three issues on specific themes and one issue with a guest editor.

The process of creating the Journal is the function of the Publications Working Party. This group is to be made up from Council Members plus three or four co-opted members of the profession.

An invitation to act as guest editor, for the December

1988, is in this issue. The aim of the guest editor is to allow individuals and institutions of a region to take over an issue of the Journal to promote a subject(s) they would like to explore.

Cheryl Brown, AGMANZ Executive Officer, will become the Production Manager for the Journal.

AGMANZ Council welcomes any comments or suggestions members would like to make about the proposed structure.

This issue of the Journal focuses on the smaller or more remote museums in the country. It explores community interaction with its museums and the response from the museums reflected in its policies and programs.

Bronwyn Simes

Convenor, Publications Working Party

Notes from the AGMANZ Office

Cheryl Brown, Executive Officer



As most of you know I've been in this job since February 1 this year. So far it's been a little confusing and very busy. I've been catching up on letters, doing filing and generally

trying to sort out my direction.

If any of you have ideas, hopes and fears, please do let me know. It's the best way of finding out what's happening.

One of the problems of a job like this is indeed, losing touch with what's happening in Northland or Invercargill - and I do hope to travel this year. If there are any occasions which you think I should travel to where I could meet several museum people at once, do let me know and I can discuss it with Council.

I have attended an AGMANZ workshop in Palmerston North, convened by Bronwyn Simes, and run by Geri Thomas, Art Consultant. The workshop was called "Meeting the Public and Ourselves" and was extremely valuable. For information contact me.

AGMANZ made a submission to the Royal Commission on Social Policy early this year, and I've begun getting their Newsletter in return, so if anyone would like a copy please let me know. We watch decisions with interest. It is vital that Museums are perceived as being part of the social structure of this country, and not some species one step from the mainstream. As discussions and decisions on the Treaty of Waitangi proceed, it is also important that we assess our position in regard to the Treaty.

The other two important areas we are observing are the changes to Local Government. I have a report published recently called Reform of Local and Regional Government; Discussion Document which may be of some use to members. Submissions are called for by April 8, 1988 and should be addressed to the Secretary, Officials Co-ordinating Committee on Local Government, c/- Dept of Internal Affairs, Box 805, Wellington. I haven't read the report yet but AGMANZ will be making a submission, and we suggest that individual members make submissions too.

The other area of concern is the pro-

posed changes to tax laws, as stated in the December 17 Economic Statement from Government. Unfortunately by the time this issue appears the changes will be in effect. However we will be making a submission before then and will monitor the effects of these changes as time goes on.

You will have also received notice of our AGM/Conference. The programme looks exciting and the Wellington based conference group has been working hard to make it a great celebration. AGMANZ is forty years old!

The next issue of the Journal will be a Fortieth Celebration Issue and I'll be coordinating it. Any thoughts/ideas on that too, please send to me - I'll be asking more formally for contributions "later".

So it's a busy year ahead. To make this year work we need your advice and support. Don't forget to pay your subscriptions. We are still receiving some for 1987!! Please check that you've paid your sub or let me know if you're resigning, it saves my having to worry about you.

Please call in if you're in Wellington. I look forward to meeting you all.

Katherine Mansfield Birthplace Restoration Project, Centenary 1888-1988

Margaret McKenzie

The Katherine Mansfield Birthplace Society was founded in July 1986 and set out to acquire, restore and adaptively reuse for the benefit of all New Zealanders, the birthplace of New Zealand's most internationally famous writer, Katherine Mansfield.

The birthplace at No. 25 Tinakori Road, Wellington, was classified "A" under the Historic Places Act (1980) in July 1986 as "having such significance that permanent preservation is essential". The Society was incorporated in August 1986 and granted Charitable Status in December 1986.

The aim of the Society is to establish the birthplace as a cultural centre, actively encouraging an appreciation of the work of Katherine Mansfield and to foster an interest in New Zealand writers and their work. It will be restored and open to the public on 14 October this year to celebrate the Centenary of Katherine Mansfield's birth.

Kathleen Mansfield Beauchamp, who later wrote under the name of Katherine Mansfield, was born at 11 (now No. 25) Tinakori Road and the house, built for the Beauchamps in 1887/1888 was the family home until 1893, when they moved to Karori.

The birthplace is the only remaining family home in near-original condition and the influences and relationships which began in this house form part of the heritage on which Katherine Mansfield drew again and again in her best known short stories.

The Society has attracted the hon-

orary services of many professionals in producing research papers and on-going developmental plans. An archeological dig was undertaken with volunteer labour to establish early building and garden profiles and much memorabilia was recovered.

An interpretation brief is currently being developed and the historic period presented will probably be the period of the Beauchamp family residence in the house from 1888-1893. A conservation plan has been prepared and restoration to international standards of the International Council of Monuments and Sites (Paris) has already begun.

The position of Director, to administer the birthplace, will be advertised within the next few months (April/May).

Further information about the position is available from the Society's secretary, C/- P.O. Box 12-006, Thorndon, Wellington.

The Society needs your help to raise \$500,000 to complete and administer the Birthplace Restoration Project. We welcome donations, which are tax deductible, and no donation is too small. Annual membership of the Society is open to everyone (individual \$25.00; joint/family \$30.00; corporate/non-profit organisations \$50.00; sustaining donor \$500.00; corporate \$750.00 and over).

Please contact us at the address above if you would like more information about the project or are interested in becoming a member of the Society.



The original front and back of the house.

Guest Editor, AGMANZ Journal 19:4 December 1988

AGMANZ has instituted a policy of calling for guest editors for every fourth issue of the Journal. Bill Milbank (Sarjeant Art Gallery) and Chris Jacomb, (Wanganui Museum) contributed to this scheme by editing the December 1987 issue.

Individuals or institutions who wish to edit the December 1988 issue of AGMANZ Journal are invited to send a summary of their ideas to The Executive Officer, Cheryl Brown.

Museums and Community

Elizabeth Hinds, Director, Otago Early Settler Museum

As part of the Museum's endeavours to establish and fulfil its role as a museum of social history for Otago and Dunedin, Otago Early Settlers Museum staff have prepared a number of programmes to take place outside the museum, as well as to encourage Dunedin people to come here. We have been conscious of the need to raise the local population's awareness of what the museum is and attempts to do, and also in this museum's case the necessity of replacing an old image with a new one. Responses from visitor survey sheets indicate that the majority of visitors to OESM is from out of Dunedin and indeed the majority of these from overseas, so that encouraging Otago people to visit the museum or become involved with its activities is of great importance. The constraints of the building itself, and the usual budgetary strictures which allow little expenditure on display in the museum's public galleries, as well as the lure of using items in the collection such as horse-drawn vehicles and the Burrell traction engine, have stimulated the planning and carrying out of the programmes described here.

Museum Outreach programmes have been held in 3 venues in Central Otago so far, on occasions of local district and school centenaries. Staff have planned a day, or several days of co-ordinated activities in co-operation



The museum goes to Lawrence to take part in the 125th celebrations of the discovery of gold at Gabriels Gully.

with a local community who have generously provided food, accommodation and transport. Staff plan activities which have some relationship to those that actually took place in the area. The gathering and preparation of clay for making mud bricks was a distinctive part of Central Otago life, and making bricks and building a wall was part of one outreach programme.

Audience participation is encouraged - with adults and children enthusiastically helping to tramp mud and straw, or tread washing. Other activities include butter and candle making, pumping water, baking, open fire cooking, and of course eating the results; re-enacting school room scenes and so on. Many people, including staff, wear appropriate 19th century costume.

Last year staff organised visits to groups of elderly people in homes in Dunedin, taking an assortment of items from the collection, such as music boxes and other small instruments; items of costume, accessories and personal objects such as tobacco cutters and razor strops; enlargements of photographs of Dunedin scenes to be recognized by members of the group. The staff member spoke briefly about the various items which were selected so that they may be handled and used. These visits have been very successful, providing reminiscence therapy for the elderly people who recall the days when they wore or used various items, or in recognizing music and street scenes they formerly knew. There is feedback for the museum too, in opening up new sources of information. In the future we hope to use these sessions to promote a community history programme, taping reminiscences of selected people for an oral archives collection. A successful start has been made by the Community Historian at Presbyterian Support Services in Dunedin, and her first project 'Bessie Turnbull - Her Story' is now presented as a visual display with photographs at OESM.

Each year Dunedin holds a number of community events - Festival Week in February, and Winterfest in June - and the museum takes part in these, flying

the flag by making the most remarkable pikelets over a portable wood-burning iron stove, next to a stationary pennyfarthing which anyone can ride, and brightly coloured Victorian picture boards with holes for your face so you can be photographed as Ferry the Human Frog, or other Victorian characters. The museum's traction engine is also seen out and about in the Festival processions, at Beach Day, and has even travelled to the Taieri A & P Show.

As a gesture to add to the spirit of last year's Winterfest we set up a Victorian Soup Kitchen at the museum, which served soup at lunch-time for a week. This was surprisingly successful, stretching staff and volunteer resources to the limit. The authentic setting in our cold building with newspaper covered tables and large pots of vegetable soup, to the accompaniment of barrel organ music, attracted scores of people each day.

The provision of guided tours with supper, and a series of seminars for

In October, the Outreach team - John Sutherland, Dave Mann and Jane Spears, spent three days under canvas at Hilliers Flat.

The school was celebrating its centennial over Labour Weekend, and we were asked to run activity sessions with the children to give them an idea of pioneer life. We arrived in hot spring sunshine, but before we had the copper boiling or the first batch of scones on the girdle, a dramatic storm blew up. Sheltering under a none too waterproof tent fly, the children absorbed a graphic impression of the difficulties our early settlers encountered.

When the weather improved, we began to build a cob cottage, put a load of washing to the dolly and scrub board and tightened up the ropes of our battered shelter. The entire area was soon awash with over enthusiastically pumped water and endless mud from the cottage building. Excerpt from a letter from the infant class: "Simon, Dustin and Rhys liked making the mud hut best of all. Alisa liked getting mud between her toes and on her legs". I can guess what Alisa's mother said!

By lunchtime on our last day, spring had returned for the School Picnic. The children were resplendent in starched white pinafores and dandy matching knickerbocker and cap sets. We dined from our hamper and enjoyed marbles, skipping games, egg and spoon races and folk dancing.

Another excerpt: "We thought the mutton, swedes and potatoes tasted yummy cooked in the black pot over the fire. Kylie and Bronwyn liked the potatoes cooked in hot ashes too, especially with our home made butter on them".



PHDDLING MUD FOR THE COB COTTAGE

people with special interests, is also part of the museum's positive approach to inviting local residents to visit the museum and enjoy the presentation of its collections in various ways. Clubs, and members of community and local interest groups book for general guided tours or the opportunity to look more closely at some part of the collection in which they have an interest.

The 1987 Winter Seminar programme was arranged around the theme 'The Decorative Arts in Dunedin' and made use of the museum's collections of musical instruments, textiles, early New Zealand ceramics, and furni-

ture, as well the many fine examples of domestic stained glass in Dunedin. The seminars were held on successive Saturdays and those attending heard informative talks by invited speakers, looked closely at relevant parts of the collection, and visits were also made to see more furniture at Larnach Castle, ceramics at Otago Museum, the stained glass workshop at Miller's Studio, and a range of stained glass in several Dunedin houses. The importance of the New Zealand and particularly Otago content of these collections, and that influence on later styles of art and craft in New Zealand, was also em-

phasised. The requests for another seminar series this year are encouraging and we are already planning the 1988 seminars.

In developing programmes of this kind, which are largely outside the basic duties of curatorship, I am aware that staff resources are sometimes stretched to the limit. However, at this transitional stage of the museum's growth, public awareness and knowledge of the museum and where it is going are essential, and the final goal of a secure standing in the community is not lost.

Te Ropu Hanga Kaupapa Taonga

AGMANZ has recently been given a Maori name Te Ropu Hanga Kaupapa Taonga. This name was given to us by members of a special wananga which Bill Cooper called to discuss our request.

Those of you who've received letters will notice the name in red on the bottom of the new AGMANZ letter head.

We've printed it in red to highlight the fact that it is a name for AGMANZ, but put it at the bottom of the page because it is not yet part of our official title.

AGMANZ Council is delighted with this new name, and thanks most heartily those members of the wananga who gave it to us.

Progress in a Small Museum

Kelvin Day - Director, Te Awamutu District Museum

The Te Awamutu District Museum had its genesis when a private collection, that of Mr James Gavin Bradshaw Gifford, was taken over by the Te Awamutu Historical Society in 1935. At this time it was housed above Mr Gifford's shop. The Te Awamutu Jaycees, in 1954, constructed a building to house the growing collection. In 1975 the collection was again shifted, this time to its present site in a building constructed and owned by the Te Awamutu Borough Council. It forms part of the Civic Centre.

In recent years the staff of the Museum has consisted of a part-time paid Curator and an Honorary Director. Following successful lobbying to the Borough Council by the Historical Society, the Council agreed to pay the salary of a professional Director, on condition that a Trust Board be formed. In 1987 the operating of the Museum was handed over by the Historical Society to the Te Awamutu & District Museum

Trust Board and a professional Director was subsequently appointed.

The collection is very strong on Maori material culture, particularly wooden items, which is to be expected considering the area. Large holdings also exist of New Zealand War materials and colonial items. The most well known piece in the collection is Uenuku. A considerable archive holding also exists.

Funding of the Te Awamutu District Museum is far from secure. We enjoy good support from the Te Awamutu Borough Council, who pay the two salaried positions. The other Local Authority in the area, Waipa County Council, make a small contribution to the operating of the Museum. With the impending amalgamation of these two bodies, the future funding of the Museum is unsure. Other sources of funding include door takings, sales of books and pamphlets, donations (principally from school groups) and grants from organi-

sations such as AGMANZ and Trustbank. As well, many of the local business organisations and several of the service clubs have been very supportive towards the Museum. They generally regard it as a 'good cause'. However, in an area which is already suffering under the present economic climate one is very conscious of over extending this community goodwill.

At present the Museum is a vastly under utilised resource in the community. For the last few years, statistically, less than half of the Te Awamutu Borough population (8096) visited the Museum. Several reasons can be put forward as to why this is the case, such as the door charge and apparent lack of change in displays. Considering the position of the Museum (adjacent to the Public Library) the potential for greater visitor numbers is very high. In an effort to change this situation a major re-vamping of displays, money permitting, is planned for the next two years.

Progress in a Small Museum

Linked to this will be a programme of temporary displays, orientated around the school terms. In order to attract greater school patronage these temporary displays are being planned very much with them in mind. Hopefully once the 'public face' of the Museum

begins to change the public will response favourably. While this side of Museum operations are worked on it will mean that some curatorial aspects will temporarily suffer.

Once public patronage has been lifted the Museum will be in a strong

position to lobby the new United Council for increased funding and, ideally, to take over completely the funding of the Museum. Whether they will of course is another story.

Fortieth Birthday Issue - AGMANZ Journal

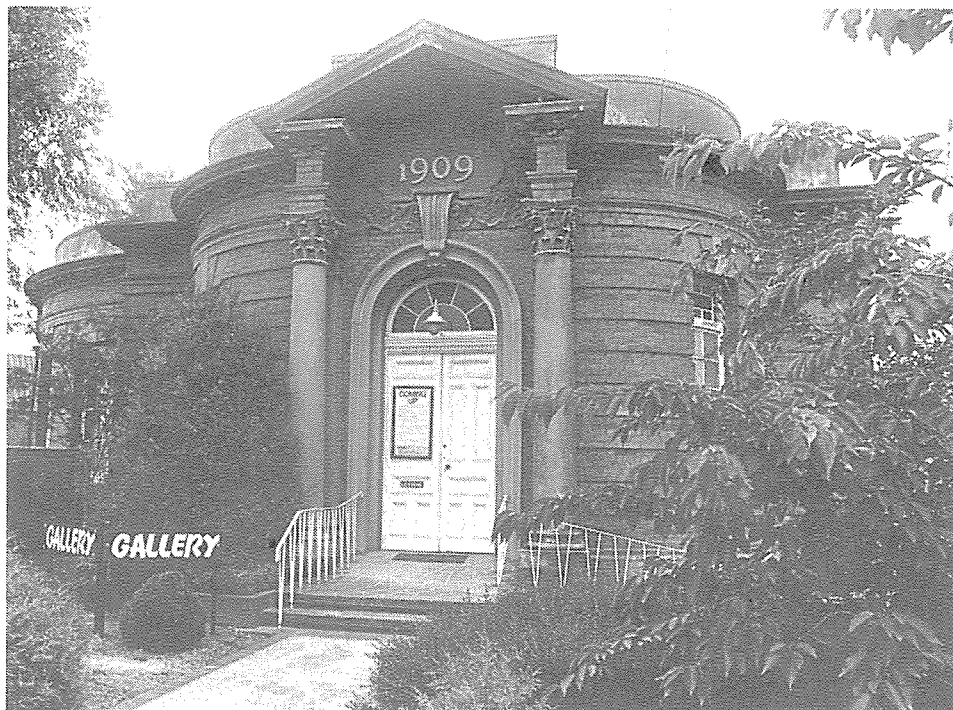
AGMANZ Journal 19:2 will be a celebratory issue. It is our 40th Birthday this year and we would like to acknowledge this birthday by looking back on some memories of the last 40 years and forward, to the next forty years.

If anyone has photographs, articles, memories send them to:

*Executive Officer
AGMANZ
P.O. Box 467
Wellington*

Eastern Southland Gallery - Gore

Jim Geddes - Director



Introduction

There is little that is unique about the Eastern Southland Gallery apart from the fact that it is probably the smallest in the country, and operates from an equally small population base. By

rights a public gallery shouldn't survive in a rural town of 8600, but we believe that after 3 1/2 years we have become part of every-day life for many people in the district.

I hope this proves stimulating to readers in smaller areas who may well

be contemplating such a venture.

History

We are housed in the former Gore Public Library building, erected in 1909 with a grant from the Carnegie Corporation. A sub-committee of the Gore District Historical Society had been quietly working since the late 1970's in anticipation of the impending vacation of the building, gathering support and a bare-bones set of aims and objectives in readiness to lobby the Gore Borough Council for use of the premises once the new library had opened next door. Upon agreement of Council the sub-committee initiated a Life and Endowment Membership subscription scheme; called a public meeting, and duly formed the Eastern Southland Gallery (Inc.). This group was made up of members of the Gore District Historical Society, a member of the Gore Borough Council, an ex public gallery person, the recently appointed Community Arts and Recreation Officer plus some working artists and interested members of the public.

The original intention of the group was to have a storage and displays

area, to house a collection of art works pertinent to the district, for thematic displays of historical material, and at other times the exhibition space could be hired to groups and artists who were prepared to set up shows and look after them. This is how a number of small community centres work, and often quite successfully. However the first exhibitions brought such a positive response and the new Management Committee proved to be such an energetic one, we decided to try and establish this gallery on a professional basis.

To succeed with such a project in a small town you need to have people on the executive with fingers on the pulse of the community in general. In this case: Win Hamilton - President of the Gore District Historical Society, an experienced fund-raiser and a hard-working part of many local sporting and cultural organisations. Doreen Gilchrist - our indispensable Secretary with legal experience who tirelessly pieced together funding submissions and waded through endless correspondence. Bill Walker - Borough Councillor and ex building contractor, another tireless fund-raiser for many community and service organisations, and one who undertook many of the renovations. The Management Committee is a particularly hard-working one. There is no social kudos derived from being part of this group so for that reason the public had confidence in any venture these people become involved in. This guaranteed a degree of financial support when the time came to raise money for renovations.

As far as developing the identity, format and operation of the Gallery was concerned, Community Arts and Recreation Officer - Mary McFarlane and I were given a free hand. The Committee encouraged unreserved experimentation and put complete trust in our judgements (as we did in theirs). This flexibility has remained and I still work with the Committee on a friendly, first name basis in a very politically stable environment. Fund-raising for renovations went smoothly, work began in late 1983 and a completely refurbished gallery space opened to the public in May 1984.

Upon settling on a direction we were eager not to make mistakes and wanted to adhere to basic professional



Interior - 'Fundamental Series' cibachrome photographs by Di Ffrench and new painting by Lindsay Crooks.



Hanging the 'Fundamental Series'.

standards. We clung to the naive fancy that somewhere there existed a set of guide-lines expressly for setting up and running a public art gallery in a 75 year old ex library building in Gore. (This of course would be a metropolitan venture in miniature). We gathered advice, encouragement and comments from every accessible sector of the museum and art gallery field. What was forthcoming was friendly, supportive, but for

the most part confusing. There seemed to be no strict code of do's and don'ts, no minimum qualification structure for staff, no real standard for setting up the desired exhibition and storage environments - advice on these areas usually comes after the fact and varies enormously depending on the source's definition of professionalism.

However in retrospect this isn't such a bad thing, all this contradictory advice

really made us sit down and question our own aims and objectives - perhaps a miniature metropolitan gallery might not be what best serves our immediate district. It became clear that while it was important to practice fundamental procedures regarding the care and handling of art works - we were learning these as we went, we had a free hand. While taking stock of our immediate resource limitations every avenue was free to explore - it seemed we were doing this already. Our success would ultimately be gauged by the public, the exhibiting artists and our own retrospective evaluations.

Areas which required attention were pin-pointed and we listened carefully to a selected group of professionals. Ken Gorbey furnished us with a very valuable feasibility study and solid supportive advice on matters of administration, the ever-helpful Southland Museum and Art Gallery and Dunedin Public Art Gallery were consulted on matters of display, funding and collection management, and the Otago Museum Liaison Officer helped with some of the environmental 'nuts and bolts' - input from these sectors was to figure strongly in our funding submissions.

Staff

For the first four months the staff input was voluntary, then a one year Labour Department V.O.T.P. scheme was secured followed by a six month J.O.S. This gave us time to make the relevant submission to surrounding local authorities and generally make the Eastern Southland Gallery as indispensable as possible. There were a number of set-backs negotiating with the two chief local bodies, Southland County Council and Gore Borough Council. Their initial reaction was 'no', there was the provincial museum and art gallery in Invercargill and that commitment would be the extent of their contribution in this field. It was tempting to get annoyed and thump tables, but in the long-run more was achieved by accepting rejection with polite wide-eyed innocence while maintaining a very short memory. Patient repeated lobbying and submitting eventually paid off, and with the aid of the local media (in which we kept a high and positive profile), the funding

sources weakened to our request without jeopardizing their allocations to Invercargill.

By late 1986 we had a commitment from six local bodies and one trust for on-going contributions to the salary of an exhibitions person and that salary was to be administered by the Gore Borough Council. The exhibitions person is however only answerable to the Management Committee and although there is Council input in the salary, we remain autonomous.

Exhibitions

It is dangerous to establish a momentum on the strength of resources which are not 100% secure so in the beginning we looked for exhibitions which suited a low budget/short duration format. For the first two years there was no exhibitions budget or income to cover even basic running costs. We were determined that under no circumstances would an admission charge ever be implemented. Such a move was seen to discriminate and would prove a disservice to the public and exhibiting artists, so a very brave Management Committee undertook a wide range of menial fund-raising tasks to keep our heads above water. There had to be 'bread and butter' shows on the calendar to off-set costs incurred by other exhibitions.

The first two years saw 74 exhibitions and activities, this helped to create a lively cultural centre with a constant stream of information to feed to the local media, which in turn attracted a supportive clientele. There was no way our local authorities could afford to contribute towards running costs and exhibition expenses. We were lucky to secure a salary so all eyes were fixed firmly on the Endowment Fund into which every spare cent was injected. By 1987 sufficient was forthcoming from this fund to pay all running costs and cover some exhibition expenses.

After an enormous number of group and solo exhibitions, performances, thematic presentations of applied and decorative arts and historical materials, films, seminars, workshops, etc, etc... we are in a position to look back and determine what worked and what didn't. With due consideration to what was technically good and popular,

technically good and not popular, generally good, generally bad, and embarrassingly terrible, a system has emerged. The gallery now works on a quota of approx 22 exhibitions and 10-15 activities and performances per year. Within this a significant input of work by artists and craftspeople of the southern region is maintained. A part of our programme which works well and seems to compliment not only our operation but that of other regional galleries, is our on-going series of small (often first) solo shows by young Dunedin artists (of which there is an ever-increasing number). These combined with local content, 3-4 touring exhibitions (one major show each year comes through the kindness of N.Z.A.G.D.C.), solo exhibitions by invited major artists, and selected thematic presentations of textiles and historical material provide what we feel is an acceptable annual calendar for Eastern Southland.

A close friendly relationship has been established with a number of other South Island galleries. Southland Museum and Art Gallery, Dunedin Public Art Gallery, Otago Early Settlers Museum, Hocken Library and the Aigantighe and Forrester Galleries have made works available from their collections and we have, on occasion, worked a small touring circuit and swapped shows. Southern dealers have been very helpful with information and securing works by certain artists (Patricia Bosshard in particular).

Permanent Collection

The Permanent Collection is not the hub of our operation as we have neither the space or resources to function as a significant archive. However we believe it is desirable for our public to have access to works of art pertinent to the development of this region, and in turn the collection serves as a valuable lever to ensure our longevity.

In this case an acquisitions policy was drafted around existing holdings and with one or two minor exceptions this has worked. In late 1983 a bequest from the family of early Southland painter Alfred Latham brought in some pre 1930 paintings by southern artists; accompanying this gift was a sum of money, the income of which covers

nearly a third of one salary. 'The Latham Collection' augmented by works from the historical society provides a reasonable survey of late 19th and early 20th century painting in the south. Examples by Mabel Hill, J.D. Perrett, Kathleen Salmond, Frank Brooksmith, although minor works, maintain an aspect of this region's cultural history and ensure a commitment (to their care at least) from our local authorities.

A second collection is being developed encompassing works produced by artists either born or residing in this area. The assembly of a strong and representative collection of contemporary works is regarded as a prime objective and an emphasis is placed on purchasing major works.

I am sure there are grey areas in almost every public collection. On occasion, particularly in the case of gifts and bequests, rejection of a proposed presentation can prove embarrassing and expensive - especially if there is an accompanying monetary donation or the donor has been a close supporter. In order to counter this we have made a point of spreading the word regarding our acquisitions policy, the collections, and the themes they both cover. I grab the opportunity to speak to as many community groups as possible, go to their meetings armed with a couple of the most resilient items from our collection and talk about them. As well as making them realise that these collections belong to them I try to explain why a hand-coloured engraving of the Pyramids at Cairo by an Austrian (even if it has been in the family for generations and maybe regarded as important and valuable) is of no use in a collection of works by southern artists (past and present). Possible donors are encouraged however to make financial contri-

butions to our acquisitions fund and when a suitable work is purchased they are acknowledged on the label. This is working well but there will always be the odd exception (one every ten years or so) the work you could have happily done without, but the rejection of which could do the gallery irreparable harm in a small community - there is one in the back of every picture store.

General

The Gallery is situated on a busy intersection near the centre of town between the Library and the Court House (Wednesday, court day, is often quite busy for us). Across the street is a supermarket and a stock and station agent. These have quite a bearing on our attendance rate (approx 14,000 per year). Gore doesn't have a lot of 'art buffs' (although our young artists programme has an avid following), many visitors are those stocking up on groceries, library books, or 10 gallons of Thybenzol and come in here at regular intervals - some you can even set your watch by.

The fact that many of our patrons have little knowledge of the visual arts has little bearing on the structure of our calendar. It is tempting to piece together shows in order to interpret a contrived 'history of art', 'the development of contemporary imagery' or 'bringing the public up to date' we have instead opted to focus on what is NOW (and plenty of it).

It is still important to show traditional works, we have a number of exhibitions by artists and craftspeople who embrace traditional mediums and imagery, but we've endeavoured to offer variety in our presentations. The public is never quite sure what to expect when they enter the gallery and tend not to

give the place a wide berth in case they miss something. It is important to develop a trusting rapport with the community, present everything in good faith, and take to heart the interests of both the public and the exhibiting artists. Schools are beginning to use our facility regularly, which we see as an achievement and the fulfilment of one of our major aims, although nothing could have prepared one for the rigours of an on-the-spot crash course in the functions of an Education Officer.

Developments

It doesn't matter how large a museum or gallery is, there is never enough display area, storage, or work area, and Gore is no exception. Our immediate objective is to fully utilize the space we do have. With the financial support of community groups and local service organisations display furniture has been refined and updated, audio/visual equipment has been purchased, as well as office and workshop plant. An important priority is a second staff member. It is hoped that with the opening of the Gore Historical Museum later this year, we will come to some arrangement to alleviate our shared custodial problems.

Ultimately, as finances build, an important function of this facility will be to try and make it worthwhile for artists to come south. We try and maintain a close association with those who do exhibit here and provide as much support as we can, but projects, installations, commissions, residencies (and a care-free environment to work in) keep artists going and the viewing public benefits from being exposed to fresh, new, vibrant experiences.

International Congress of Maritime Museums Conference 1988

An invitation to attend The International Congress of Maritime Museums 1988 Conference has been received.

The conference is to be held in: Sydney, Australia, September 25-28 1988.

The fee is \$A450 per person.

Anyone wishing to attend please contact the Executive Officer.

Exhibition Opens Doors

Bob Maysmor, Director, Porirua Museum

Late last year the Porirua Museum staged an exhibition of photographic portraits by Titahi Bay photographer Neil Penman. Although highly successful as an exhibition, the process of preparing the work brought about many extra and hidden benefits.

The idea for the exhibition was first discussed with the photographer in 1985 with a projected exhibition date set for late 1986. It was soon apparent that the potential content for the project was far in excess of that initially envisaged and so the working deadline was extended accordingly.

The theme for the exhibition was to be "People of Porirua". Rather than feature the rich and famous, the exhibition was to reflect a broad cross section of the community. The photographer, Neil Penman, has lived and worked in the City for over 30 years, during which time he has made contact with many people, through his business, the service club to which he belonged, and his neighbourhood. The local butcher, petrol station owner, postwoman, newspaper editor and even the undertaker were invited to participate. Even-

tually fifty two portraits were included, portraying among other, artists and poets, musicians, teachers, a fisherman and a nurse, doctors and business people.

Each portrait was complemented by a caption of approximately 180 words written by the person portrayed, giving their thoughts and feelings about living in the city. Considerable effort was made by museum staff to maintain a continuity of length and format with each of the captions submitted.

As museum staff discussed the captions with each participant, it became obvious that each person had a story to tell beyond that which had been written. In some cases the individual was a retiree, with memories dating back to the turn of the century.

Although museum staff had previously instigated a programme of recording the memories of local identities for the museum's oral archives, pressure of work had ensured slow progress in this project.

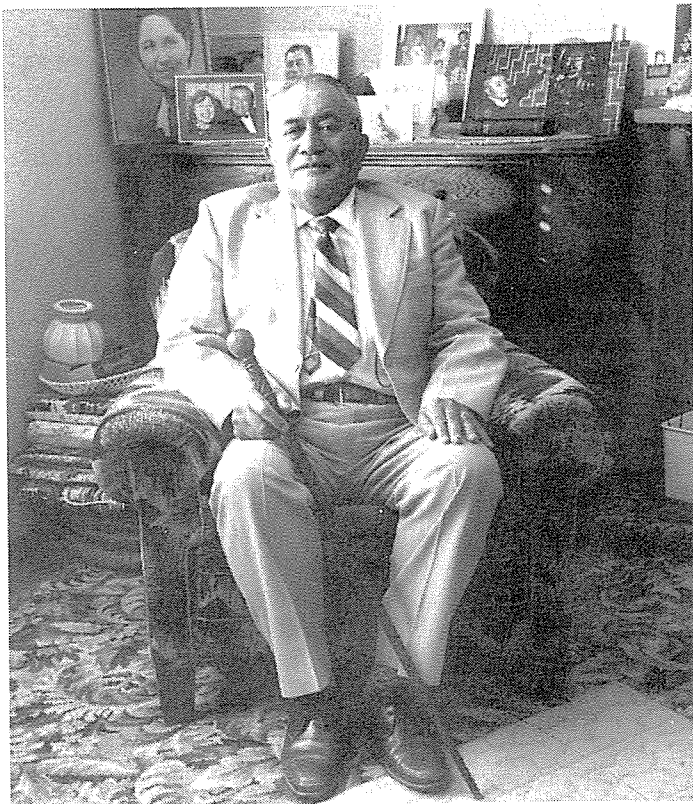
The valuable contacts made and the goodwill generated by the work of the photographer, opened doors and

established an environment whereby the people involved, gained a new awareness and appreciation of the museum and its activities.

This new found relationship between members of the community and the museum not only provided opportunity for a valuable series of recordings to be made, but also brought about the offer of additional material, photographs, and items for the museum's collection.

The recent death of Ngati Toa kaumatua Tarawara Katene, who was featured in the exhibition, has already proved the intrinsic value of the project - the photograph, caption and recording of this leader of the local Maori community now fill what would have been an unfortunate gap in museum archives.

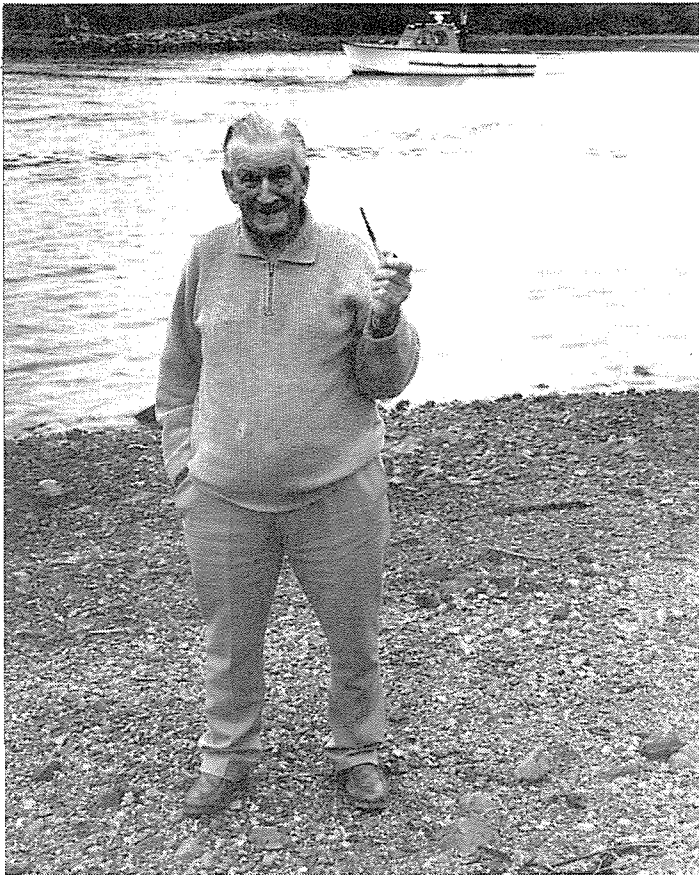
The opening of the exhibition provided a unique opportunity for the fifty two people portrayed in the photographs to meet one another and to cross social and cultural barriers. It was truly an exciting occasion and one which will have an on-going effect on the relationship of this museum and the community that it serves.



Tarawara Katene, Kaumatua of the Ngati Toa



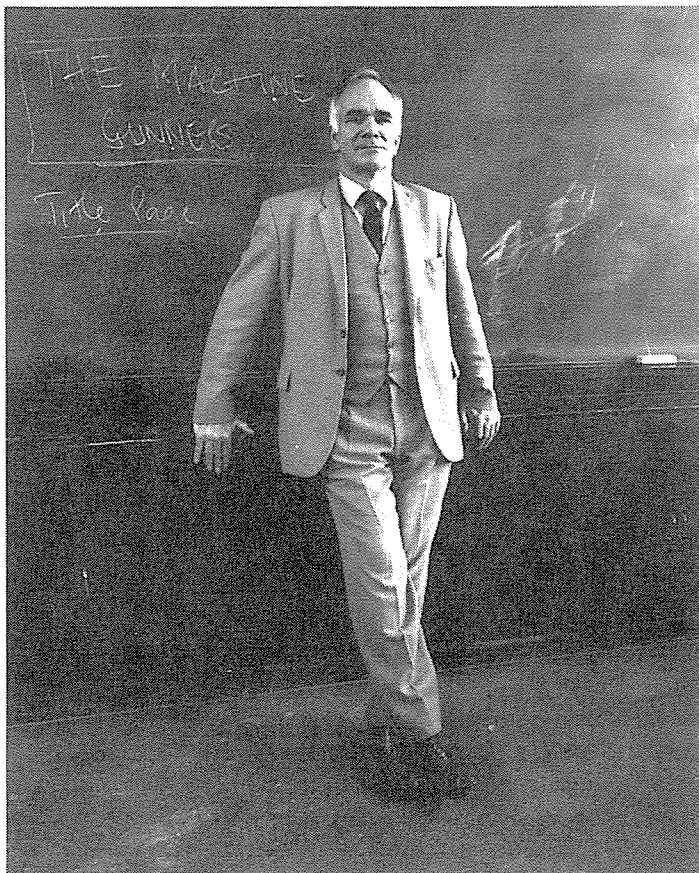
Mattea Vella, life time resident of Plimmerton



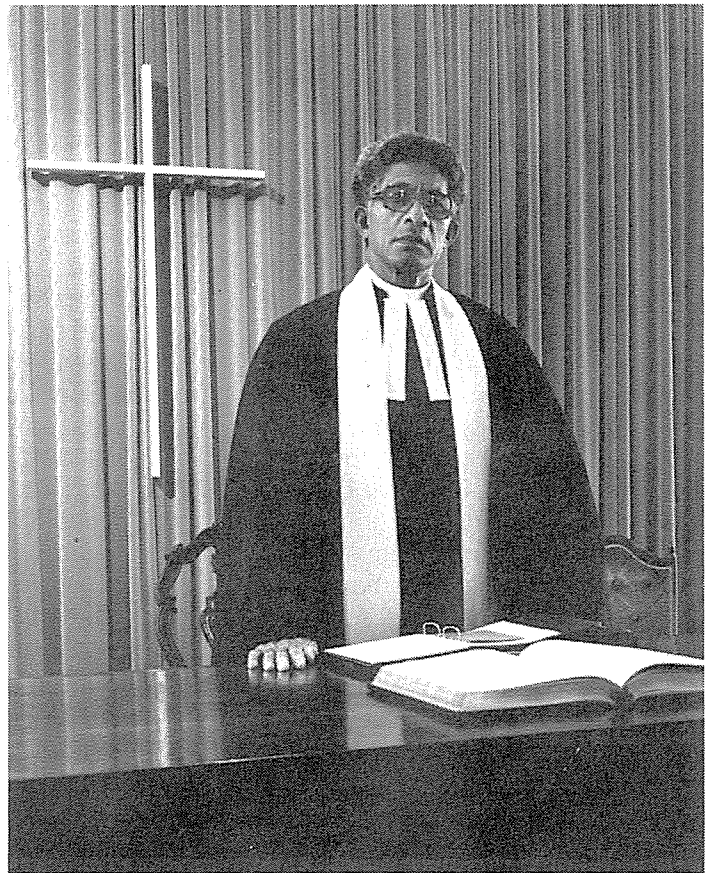
Wilf McManaway, life long Cook Strait fisherman



Ramari Wi Neera, resident of Takapuwhia since 1918.



Douglas Day, principal of Mana College



Rev. Setu Masina, Presbyterian Minister at Porirua East

New Zealand Oral History Archive

Judith Fyfe, Hugo Manson

The NZOHA, now in its eighth year of existence, has created more than eleven hundred hours of sound recordings involving four hundred New Zealanders of various ethnic origins.

Those interviewed have been mainly in the older age groups and therefore much of the subject matter covers New Zealand in the early years of the 20th century. This represents an important resource of information for researchers now and particularly in the future. For in the Archives' beguilingly plain white boxes of cassettes they will find an extraordinary treasure trove of human experience in fields as diverse as post office telegraphists, a noted Maori elder, a famous - sometimes infamous - trade unionist, a ballet teacher, the parent of a cerebral palsy adult, dental nurses, customs officers, centenarians, teachers, computer pioneers, an early back country cinema operator and many many more. Inside those plain white boxes they will find a living library of humanity: living because all those people are still there in full living voice. Their voices, the ultimate blueprint of humanity, have been preserved.

To those of us involved in the development of the NZOHA there have been a number of surprises. For we have to confess that when we began we had the perhaps naive notion that we would simply be collecting otherwise unobtainable *information* about events of an earlier age by the only means available, that is by talking to people who were THERE. That, we certainly have done in good measure. But in addition we have found ourselves collecting material that is perhaps even more valuable, and even less obtainable by any other means. That is mate-

rial about what it FELT like to be there. Through the voices of the people we have talked to, often at great length, we have discovered the joys of being there, the pains of being there. We have been able to build up a record of people's private reactions to the events and situations that we have hitherto known about in skant outline only.

We are also creating a record of the ordinary daily domestic and office routines often considered too repetitious, trivial or boring to document - the commonplace of today which becomes the exceptional of tomorrow. Like the visit of the nightcart man - a museum piece now but an essential community service in the days of our grandparents.

Another of our discoveries has been that not only are we preserving what the people tell us, but also the manner in which they tell it. Their language, their sayings, the subtleties of their vocal patterns, so difficult to convey in print, are on those cassettes for as long as sound can be preserved.

We are of course still at the beginning yet we have come a long way. Between our early days of operating out of our own homes to the present day splendour of our quarters in the new National Library we have lived in various parts of Wellington under the rooves of one generous helper or other. Since those early days we have gained a dedicated and enormously hard working Board of Trustees. And we have managed to survive financially. This financial survival has been through project fees and substantial contributions from the Department of Internal Affairs.

However the one thing that has not changed is that we still have no guarantee of permanent financial stability and

until this eventuates it will be very difficult to enter into proper long term project planning. This has always been a major anxiety for us. Without effective planning we run the risk of not recording aspects of New Zealand society that are changing and even disappearing.

Of enormous significance to us, though, is the fact that we are now housed in the National Library within the Turnbull Library which houses all our collections. This is an attractive - and natural - home for our research unit.

We have a number of important projects under way, such as the three year diary, in which the Prime Minister, the Leader of the Opposition and their wives are being interviewed at regular intervals throughout the period of the current government. The tapes will be sealed until they are released by the interviewees. This project is a follow-on from the 1984 and 1987 Election Campaign projects.

Other work in progress involves the Ministry of Works, the Forestry Corporation and four generations of two families - one Maori and one Pakeha - from the same country district. Work is also proceeding on the publication of a book based on the Centenarians project in which 22 New Zealanders born in the 1880s were interviewed.

The other task we believe to be of great importance and on which we spend up to one third of our time is education in the techniques and use of oral history. The more widely we can help spread the collecting-net, the less vital oral material will be lost. To this end we carry out workshops and seminars several times a year in various parts of the country.

The major oral history event this

Footnote

NOHANZ (The National Oral History Association of New Zealand) is an organisation for anyone interested in the research, collection and preservation of oral history. One of its objects is to promote the practice and methods of oral history in New Zealand.

The Chairperson is Dr Claudia Orange

For membership details apply to : The Secretary, NOHANZ, PO Box 3189, Wellington.

year will be the NOHANZ National Conference to be held at Victoria University on the 11-12 June. The emphasis in this, the third national meeting, will be on the use of oral history from research to publishing, and ethics and standards involved in the collection and preservation of oral history. These are important matters. Oral history as a means of gathering information is spreading through the country like the proverbial wildfire. Without some control it could be badly misused. The time has come when a more professional attitude and approach to recording history in the electronic age is essential.

Post Script

Individuals or groups interested in guidelines for setting up and carrying out oral history projects, or who would like to participate in a day long training seminar should contact the NZOHA at the National Library, Molesworth Street, PO Box 2658, Wellington, telephone (04) 743 000.

Intro to Technical Review

One of the persistently weak links in the burgeoning interest in collecting oral information on tape is the quality of the sound recording.

Every interviewer should aim for the highest technical quality possible. A hissing, noisy, distorted sound recording is about as useful to the researcher as barely legible writing on a piece of paper crowded with stains from a coffee mug.

The "noisy" recording may be the result of dirty recording equipment that has never been electronically maintained - or even more likely, a recording machine that is not designed for the purpose, e.g. one which is fine for playing music but lousy for recording the human voice.

Amongst the many aspects of oral history that Hugo Manson and Judith Fyfe explored during their visits to U.S.A. last year as Fulbright Scholars was tape recorder technology.

They feel that the following article, although written for the American market where professional recording equipment is more easily and cheaply available, is still useful for New Zealand oral historians. In the experience of the

NZOHA, the market in New Zealand and the U.S.A. is mainly left to Sony and Marantz at this stage.

"Buying a Field Cassette Recorder: A Guide to the Market". Written by David Mould, Senior Lecturer, School of Telecommunications, Ohio University, is reproduced here with permission of the International Journal of Oral History who publish a regular equipment review.

Buying a Field Cassette Recorder: A Guide to the Market

It seems to be an axion in the electronics industry that as a piece of equipment shrinks in size, the list of useful things it can do grows. Computers which once required laboratories and trained staff now fit neatly on a desktop and perform complex tasks - even for those of us who still think a RAM is a male sheep. Field video cameras which once needed muscles and engineering skill in equal parts are now lightweight and easy to operate. But there's one qualification to the "small is beautiful" rule - the portable cassette recorder, the oral historian's constant companion. As its size is reduced and its features expand, it is in danger of losing some of the rugged qualities we have come to expect of it.

The array of features on some new machines is dazzling; several types of noise reduction, adjustable bias and equalization, multiposition mic attenuators, auto shutoff, auto replay ,, the list goes on and on. Some of these features are "techno-gloss packaging" - nice to have, but perhaps not worth paying for. Some oral historians would prefer a sturdy metal casing and switches that don't break.

An example of this trade-off in field recorder design is the latest model from Marantz, the PMD 430. It's a two-track machine, priced about \$400, and it looks nice in the audio magazine ads. After a bit of prodding - "You're writing for *which* journal?" asked the man in California - the company sent a recorder for review. It came through a week of tests and mild physical abuse with average grades. It is a compact machine - nine inches long, six wide, and two deep - and it weighs only three pounds. It has all the features you would expect in a fairly high-priced

portable machine - three tape heads, noise reduction, settings for three tape types, line level inputs and outputs, volume unit meters. But it also has some features which, if not superfluous, are certainly neither standard nor often needed on portable systems - Dolby C and dbx - in the field? And there's a little doodad called a multiplex filter, which helps to clean up recordings of FM broadcasts by stopping signals from interfering with the noise reduction. Those more concerned with getting interviews on tape may be less impressed by the construction of the machine. The cassette compartment and eject mechanisms seem fragile, the switches may not stand up to heavy use, and the metal casing is thin. For all its features, the PMD 430 didn't match up to my first interview recorder, a Sony TC 110, whose principal features were dents and scratches. In the year I used it, this Sony model was dropped a few times, left out in the rain once, collected cookie crumbs and coffee stains, and never let me down. I'm not sure the Marantz would survive such treatment.

The PMD 430 is a hybrid - a field recorder with the features of a home unit. Its design indicates how much the cassette recorder market has changed. In the mid-1970s, at least seven manufacturers offered field recorders. Nakamichi made some of the best: the 550 Field Ranger, the three-head model 350, and the two-head model 250. All have been discontinued; so have the 1636 and KD-2 recorders from JVC, and Teac's PC-10 model. The European manufacturers, Uher and Nagra, still make recorders in limited quantities, but the prices - Uher's CR 240 goes for almost \$1,500 - are a bit forbidding. That leaves the American market largely to Sony and Marantz.

While sales of field recorders may have slipped since the mid-1970s, competition did not decline because people stopped buying machines. Instead, other areas of the cassette recorder market boomed, and manufacturers directed their research and marketing to meet this new demand. Today, three types dominate the market; the "walkman" portable, used with headphones, the glitzy "boom box" with powerful speakers, and the home unit, designed as a component for a stereo

system. Compared with these, the field recorder is not a large volume item. "Many manufacturers are not in this area", says Tom Sugiyama of Sony, one company which is. "Obviously, this market is smaller than the walkman market." Some industry observers once feared that the field recorder would lag behind the more popular units. In 1982, the magazine *Audio Times* lamented that "the few self-contained field recorders still available appear like so many buggy whips in an age of electronic fuel injection." But this may be changing, as features developed for professional units are built into field models. Sony often uses its line of professional tape recorders to test new features. If the idea works, says Sugiyama, then it becomes economical to incorporate it in consumer units and field recorders.

For oral history use, the ideal field recorder should be strong, compact, reliable, and easy to operate and maintain. Unfortunately, manufacturers are not designing machines for oral historians; they look to a wider market and consider the needs of other consumers. So what should the oral historian look for, and avoid, in choosing a recorder? Here are some suggestions:

1. *Weight:* Eight pounds is a reasonable limit, considering that the recorder will not be the only thing you're carrying. Most models weigh considerably less - the Sony TC-D5M and the Marantz PMD 430 about three pounds, the Sony TC-D6C and WM-D56 about half that. Unless you're planning to take your recorder up the steep face of some pinnacle, it's not worth paying more to save a pound or two in weight. Even if there's no difference in price, a heavier recorder may be more durable.
2. *Construction:* Metal (usually aluminium) is better than plastic. The case should be screwed together, if it's welded, it may be difficult to remove the frame to diagnose a problem or replace a part. The most vulnerable points on any recorder are the switches, jacks, and cassette compartment. Check that the switches operate smoothly. Connectors should fit snugly into the mic and line jacks;

the jack should not move when the connector is withdrawn. The cassette compartment should be solid and the eject mechanism should work smoothly.

3. *Exterior design and operation:* All switches, knobs, and meters should be conveniently located and clearly labelled. Controls with related functions should be placed together; settings for tape types and noise reduction are suitable companions, for example. Breaking this design rule makes operation more difficult; on the Marantz PMD 360, the speaker volume control is on the front and the on-off switch is on one side.
4. *Power source:* A field recorder should offer several operations: batteries, mains AC, and a DC source. Most recorders need two batteries and some need more - three for the Marantz PMD 430, and four for the PMD 360. Alkaline batteries, although more expensive than the carbon-zinc (flashlight) type, are the best buy. They last about four times as long, require less time to recuperate, and are less likely to leak. With some recorders, you can buy a rechargeable Nicad (nickel-cadmium) battery pack. All recorders require DC power, so alternating current from the mains has to be converted. In some models, such as the PMD 360, the transformer is in the recorder and all you need is the power cord. On other models, the convertor is an external unit which plugs into a wall outlet. Keeping this unit out of the recorder reduces its weight, but gives you one more piece of equipment to carry; the AC/DC convertor for the Sony TC-D5M is almost as heavy as the recorder itself. If the convertor is a separate unit, check that it is included in the quoted price for the machine. If you want to use a car battery to power your recorder, you'll need a DC to DC convertor to reduce the battery's twelve volts to the recorder's requirements - usually about 4.5 volts.
5. *Transport Controls:* These are the switches that control tape motion - Stop, Play, Fast Forward, Rewind,

Record, and Pause. They should work firmly and smoothly, and be clearly labelled. On most machines, you depress the play and record switches to start recording; some newer machines have one-touch record, where the record switch starts the tape too.

6. *Two or three heads?* In electronic thinking, three heads are better than two. The left head is the erase head; in many machines, the record and playback functions are combined in a single head. This compromise keeps down the costs of the unit, but may also reduce the quality of the recording. The more costly, three-head machines separate the recording and playback functions, and allow off-tape monitoring. Sound may look fine going into the machine, but if the head is dirty, or the tape twisted, you may not discover the problem until you play back the tape. Off-tape monitoring allows you to check the sound during recording, by monitoring if *after* its has gone on tape. This function is indicated by a switch labelled Source/Tape or Input/Repro.
7. *Microphone jack:* A jack for an external microphone is essential. Despite the claims of manufacturers, built-in mics are ill-suited for recording. Their acoustic quality is indifferent at best, and they pick up excessive machine and motor noise. The recorder should have a mic jack which will take either a mini or a quarter-inch (phone) plug.
8. *Line level jacks:* The recorder should allow you to record the output of another machine - a cassette or reel-to-reel recorder, on a videotape recorder, for example. Other jacks should allow you to send the output of the recorder to another machine. These jacks are usually RCA phono, the same type used on home stereo systems.
9. *Recording level control:* Three systems are used to control the level of the signal recorded on tape. The Automatic Gain or Level Control (AGC or ALC) checks the strength of the signal coming in and adjusts itself to ensure an average level, avoiding noise and

not comprehensive; for example, it does not include most of the walkmans, although some of the higher-priced models perform quite well. With the Nagra and Uher models too costly for most of us, the choice of manufacturer is down to two - Sony and Marantz. These are the current models:

Sony TC-D5M: A sturdy, compact, three-head stereo recorder, with excellent features. The casing, switches, and jacks are made of metal. It weighs about three pounds, but the separate AC/DC convertor adds another two. It has the three recording level control options, Dolby B noise reduction, and settings for the four tape types. There is no varispeed. Sony is still making the machine, but it is not available from all dealers. Prices range from \$400 to \$500.

Sony TC-D6C: A compact, light-weight (1 lb. 7 oz) stereo machine. It is not as sturdy as the TC-D5M, but has similar features - settings for three tape types, a manual recording level control, Dolby B and C noise reduction. It has varispeed. It comes with a carrying case, AC adaptor, and stereo mic for about \$300.

Sony WM-D6: Despite the prefix - "WM" stands for Walkman. Sony says this stereo recorder matches the performance of the TC-D5M and the TC-D6C. It has settings for three tape types, a manual level control, and varispeed. It is very compact (6 3/4 ins. by 3 3/4 ins.), and sells for about \$300.

Sony TCM-5000EV: A three-head mono recorder, with manual and automatic level controls, and varispeed. The cassette compartment is made of metal, the casing of hard plastic. It has two distinctive features; a voice-activated recording system and an internal mixer that allows two mics to be used at the same time. It costs about \$400.

Marantz PMD 201: A two-head mono machine, with record level options, settings for three tape types, and one-touch record. There is no noise reduction. The built-in mic and slow speed (15/16 ips) options are of dubious value, but the price - \$150 to \$200 - is right.

distortion. While the AGC compensates for changes in the level of a person's voice, it does not distinguish between wanted and unwanted sound; if an interviewee pauses for thought, it will bring up the level of background sound, such as fans, heaters, and street noise. Background sound constantly get louder or softer in response to foreground sounds, making listening to tapes recorded with AGC more difficult. It's better to set the recording level yourself, and many units provide a manual level control and meters. The sound is more natural because the level of background sound does not change, and the tape will reflect the dynamics - the loud and soft parts - of the voice. But the manual level control, unlike the AGC, will not prevent occasional distortion. Some recorders, such as the Sony TC-D5M, offer a manual level control with a limiter. The limiter senses sounds that are too loud and briefly lowers the recording level to prevent distortion. The best recorders offer all three options, and they're worth having.

10. *Monitoring and Playback*: A recorder should have a small loud-speaker, with volume and tone controls. These controls are for *playback only*; they do not change the level or quality of the recording. The recorder should also have a headphone jack which fits either a mini or quarter-inch (phone) plug. Three-head machines allow you to monitor either the sound going in, or the sound after it has been recorded on tape (see above).
11. *Digital counter*: The recorder should have a counter to help you locate sections of tape. The counter provides a relative numerical reference; it is not in minutes and seconds. Don't expect the counters on two machines to match; however, you can work out a rough formula, e.g. ten units on machine A equals twelve on B, to locate material.
12. *Tape Types*: Four types of cassette tape are manufactured. Each requires a different electronic setting for bias and equalization, and should be used only on a recorder

which has the appropriate switch. All field recorders can handle the common Type I (ferric oxide) tape; some recorders have settings for Type II (Chromium Dioxide), Type III (ferrichrome), and Type IV (metal) tapes. Unless you're recording music, Type III and IV tapes are probably not worth the extra cost. What's important is that the tape should match the machine; if your recorder takes only Type I tapes, don't use anything else.

13. *Noise Reduction*: Noise reduction systems alter frequency response during recording and playback to reduce the level of tape noise. By using noise reduction, you are *processing* the sound - a notion that may not be acceptable to some oral historians. On the other hand, its aim is to improve clarity and intelligibility - surely an honourable purpose. Some machines offer a single system, usually Dolby B or C; a few offer a Dolby system and dbx. If you use a noise reduction system, make sure it is compatible with other equipment you're using. Recording with dbx may improve quality, but if the machine in your office uses Dolby, the tape will sound awful and transcription will be a frustrating process.
14. *Variable Playback Speed (Varispeed)*: If you record an interview when the batteries are weak, the tape will run at a slower than normal speed. When the tape is played back at normal speed, the voice will sound faster and higher-pitched than it should. With a varispeed control, you can slow down the playback speed and transfer the interview to another tape at the proper speed. This is a very useful feature.

All the above are features worth considering when you buy a portable recorder. There are other features which are not worth considering, and certainly not worth paying for: big, internal speakers; a slow speed of 15/16 inches per second; built-in mics; chrome trim, space-station design, and other "techno-gloss packaging."

This list of current field recorders is

Marantz PMD 221: The three-head version of the 201, with a few more features - off-tape monitoring, a headphone jack, varispeed, and memory rewind. It's in the \$200-\$250 range.

Marantz PMD 340: A two-head stereo portable, with manual and automatic level controls, Dolby B noise reduction, and settings for three tape types. It's fairly heavy - 7 lbs. 15 oz. with batteries - but is quite sturdy. Marantz is discontinuing this model, so it's available from some dealers for under \$200.

Marantz PMD 360: The three-head version of the 340, with basically the same features. It's a little heavier - 8 lbs. 2 oz. with batteries - but just as sturdy. Like the 340, it is being discontinued, and is available for about \$250.

Marantz PMD 420 and 430: The two and three-head successors to the 340 and 360. They're lighter (about 3 lbs.) and more compact, but perhaps not as rugged. The metal casing is thin, the cassette compartment and eject mechanism rather fragile. On the PMD 430 I tested, the mechanical operation was good, but the frequency response on playback was rather uneven. The speaker seemed inadequate, distorting when the volume was turned up. Both models have varispeed, a three-position tape selector, a manual level control and limiter, and noise reduction. The PMD 420 sells for \$250-350, the 430 for \$350-450.

Paradoxically, the next generation

of field records may have fewer features, and be simpler to operate, than the present models. Digital recording - the system in which sound is encoded as binary digits on tape - is already changing the technology of the broadcast and music industries, and has had an impact on the consumer market with the compact disc. When international standards for digital audio cassettes are determined, the technology developed for music recording may change the field recorder. Digital recording makes some features, such as noise reduction, unnecessary. Let's hope the manufacturers put the money they save on features back into making their machines more rugged, better suited to the demands of oral history.

*David H. Mould
Ohio University*

"Buying a Field Cassette Recorder: A Guide to the Market" by *David Mould, Senior Lecturer, School of Telecommunications, Ohio University, Athens, U.S.A.*

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The Jack ILott Oral History Education Fund Policy

1. The purpose of the fund is to promote standards in the use of the oral history technique as a means of documenting New Zealand's past and contemporary history.
2. The funds are to be used at the

discretion of the Trustees to assist with activities carried out by NZOHA personnel or others which fall within the following categories:

- ** Education in the use of oral history;
- ** Training in oral history techniques, e.g. recording, interviewing, documentation, storage and preservation of oral history material;
- ** Subsidising of attendance at oral history workshops, seminars, etc;
- ** Purchase of equipment to be used for approved training purposes;
- ** Any other activities deemed by the Trustees to serve the purpose of the funds.

3. Funds are not to be used simply as grants to finance projects as such unless these constitute training exercises.
4. Applications for funds are to be made to the Board of Trustees and are to include a completed questionnaire giving details of the proposed work/training to be carried out, together with details of the background of application as it relates to the application.
5. Allocations may not exceed \$500 and are non-renewable.

For further details contact:

*The Secretary, Jack ILott Oral
History Education Fund,
NZOHA
PO Box 2658
Wellington.*

Alexander Turnbull Library - Photograph Section

Walter Cook, John Sullivan

For the past forty years the Alexander Turnbull Library Photograph Section has developed its services to readers. Demand for illustrations was such that most effort was directed towards the provision of a pictorial reference file and the supply of prints from negatives

held by the collection. The public file and the negatives were organised to facilitate public access, but most of the other material was simply held in storage, accessible only if a copy negative and file print had been made.

With the move to the National Li-

brary Building the Photograph Section was split into two departments. These were the Pictorial Reference Service, designed to provide "hands on" reference material from the public file, and the Photographic Archive, which had the responsibility of organising the

original photographic material, much of it previously unseen by the researching public, and of maintaining the negative collection on which the Pictorial Reference Service was to base its operation.

The basic shape of the Photographic Archive was embodied in a survey produced in 1986 by Sharon Dell, now the Keeper of Collections at the Alexander Turnbull Library. This advocated the adoption of archival principles in the organisation and housing of the collections. The importance of safe storage for the photographs was stressed. In this connection the move to the National Library Building was a godsend, for the opportunity was taken to begin the process of reorganisation as part of the packing process.

Administratively, the Photographic Archive and Pictorial Reference Service came into being in March 1987. For some months the two new sections valiantly tried to act as independent entities, but it was not until the occupation of new premises in July that separation became a reality and the Photographic Archive was felt by those involved to have been truly established. This was further emphasised by the space and luxury of the new air conditioned, designer-furnished environment. At first sight it seemed hard to believe that such a gap could be filled. The Archive had arrived and it had margins to its space!

The initial ecstasy abated somewhat as the shelves began to fill, and it became evident that another bay of shelves would become necessary sooner than anticipated. This situation has been exacerbated by the flood of house-warming gifts brought by visitors to the section after the opening in July 1987. Loans, donations and purchases over the past nine months have ranged from collections of an estimated one hundred thousand items to single negatives and prints.

The Archive has a staff of three; John Sullivan, the curator, and Walter Cook and Bill Hedley as Library Assistants. All three are involved in a wide range of tasks, ranging from the development of forms and procedures for the

archival organisation of the collections, to attending to the needs of researchers (in person, by mail and by telephone) and processing donations and loans to the collections.

This last is an important aspect of the Archive's work. Through loans especially the Archive maintains a direct link with the public at large, and is able to promote its collections, functions and needs among potential users. They are an essential element in maintaining a growing collection, relevant to the needs of our users.

The organisation of the holdings involves three main emphases. Firstly, and permeating every aspect of the Archive's operation, are conservation considerations. Next comes the arrangement of the material into archival collections and series, and finally comes the provision of access, by author, title or subject.

That the preservation of original photographs is the first purpose of the Archive is clearly communicated to all staff. The implantation of this awareness is a basic necessity as it establishes safe handling procedures as a reflex, and engenders in all staff an alertness to the effects of deterioration and stress in the materials that they work with. This has involved some readjustment for a section which has for forty years put the needs of the public before the needs of the collection. When the National Library Conservation Unit facilities have been completed the Archive will enjoy the close cooperation of trained conservators in providing for the needs of the collections. Even in the imperfect conditions which existed before the shift, the conservation unit commenced a programme of cleaning and repairing photographic prints, and managed to flatten and rewash one hundred panoramic negatives.

The Archive's holdings will be organised into two major divisions; PA (Photographic Archive) Collections and PA Series. The PA collections will be organised according to provenance; all photographs stemming from a particular person, family or organisation

will be kept together, or may be reconstituted when required. In practice this means that existing assemblages of photographs organised according to subject will be dismantled.

Photographs of unknown provenance, or single acquisitions, will be organised according to format into PA Series. There are fourteen series, covering formats such as albums, cartes-de-visite and lantern slides. Of these, only the albums are at present amenable to any form of subject access.

Our assemblage of more than eight hundred albums is in consequence our most used series. These have been extensively indexed over the years in those areas relating to New Zealand and the South Pacific, for which there is a continuing demand. The holdings do range further afield, however, and include wonderful photographic essays on early 20th century Japan, the Dutch East Indies in the 1890s, 19th Century trips through the ruins of Egypt, and the world trip of the Duke of Edinburgh on the Flying Squadron in 1869/70. Other albums record specialised subjects such as plastic surgery in WW1 and a rare exposure of rack-renting landlords in Christchurch during the 1930s. Family albums make up most of the series, and they range in date from the 1850s to the 1970s.

In the main the series are arranged alphabetically according to photographer, forming the basis of a comprehensive listing of New Zealand photographers. The archive is also building a biographic file on photographers, whether or not they are represented in our holdings. While this arrangement may not immediately suit the needs of those whose use is purely subject-oriented, the benefits are to be found in the great increase in information about the images which flows from grouping photographs of like origin.

The archive as a passive collector of photographs is well established, but the Alexander Turnbull Library has moved into a more active role in the generation of images, by sponsoring and initiating documentary projects. Over January-February 1988 the Library sponsored

the recording of Post Office buildings and services throughout the country prior to the closing of many outlets of February 5. The project was initially conceived by Martin Taylor of Paragon Arts and was co-sponsored by NZ Post and formed a valuable exercise in cooperation with organisations and individuals throughout the country.

For those wanting to use the pictorial resources of the Alexander Turnbull Library, the Pictorial Reference Service provides the front line facility. Most research queries are satisfied at this point, and from the negatives housed in refrigerated stores in the basement, copies may be rapidly provided. Ideally, most of the photographs held by the Photographic Archive will be accessible through file prints held in the Pictorial Reference Service, where access by subject is rapid and convenient. This is probably an unrealisable goal, al-

though a major aspect of our service will always be the provision of copy prints and cataloguing information for the Pictorial Reference Service files.

However, the Photographic Archive staff and holdings, like the other specialist holdings of the Library, are available to the people of New Zealand who own and employ them. Appointments to view the collections are made with the Pictorial Reference Service, and we already have a steady flow of researchers interested in material on ships, railways, family history, New Zealand architecture, war history, women in the workforce and the photographs of Ans Westra, which we hold. Mail requests, either direct or passed on from other sections of the Library, are received from all over the world as well as New Zealand.

Working in the Photographic Archive is exciting. Whereas the more

established collections, such as Drawings and Prints, have been comprehensively recorded and described, the Photographic Archive is like a national attic, where most of the material is waiting to be found, and exciting discoveries and new connections are made daily. Every job has its tedious aspect, and I must confess that refiling the negatives used for Pictorial Reference orders is something that only the moral fibre of the staff, coupled with the knowledge that it is only by doing this the condition of the collection can be continually assessed, keeps us from forgetting about it completely. Some day all of this will be done by computers.

*Walter Cook
John Sullivan*

Beginnings of Aigantighe Gallery

Jill Trevelyan

In the first forty-five years of settlement by Europeans, the population of South Canterbury grew gradually. In April 1896 a census registered 3,613 people living in the Timaru Borough. During these early years educational and cultural facilities were not overlooked; a public library was established in 1862 and a secondary school was opened in 1880.

By the time the South Canterbury Art Society was formed in 1895, similar organisations already existed in other parts of the colony. Like its sister institutions one of its main aims was the foundation of an art gallery. This was a prosperous era for South Canterbury and newspaper articles of the times reveal a concern that Timaru should develop culturally. An art gallery was a symbol of civic pride and aspiration; educative in function but also morally elevating.

Early art exhibitions in Timaru reflect the preoccupation with British and European art.

"... the walls of the Assembly Room are recovered from the floor to the ceiling, (providing) an idea of the extent of the collection. It must not be imagined that the pictures are most of them by Timaru people, whose abilities may, rightly or wrongly, be averaged at a low rate. The great majority, three-fourths or so, are by artists of established reputation, some of them have been shown at the Royal Academy, London, and many others are imported pictures, kindly loaned by their owners".¹

¹ Timaru Herald 20 January 1986, p. (2)

Timaru's art collection would be shaped by the conservative tastes of its citizens, concerned that 'good' British art be purchased for the proposed gallery.

The origins of the collection may be traced to 1909, when a new library building was opened. On that occasion local artist William Greene presented a painting. In the following year the South Canterbury Arts and Crafts Society (as it was renamed) renewed efforts to establish a gallery. The Major, Mr James Craigie, championed their cause, purchasing a painting from the 1913 Art Society exhibition and facilitating the acquisition of others.

In 1912 the collection was strengthened when Mr and Mrs G. Wells presented fourteen paintings. These works were mainly Victorian watercolours by artists such as George C. Kilburne, George Sheridan Knowles

and Lexden L. Pocock. The Borough Council and the Art Society subsequently elected trustees to care for the homeless collection. When James Craigie resigned from his position as Mayor the citizens of Timaru presented him with a 'splendid gift' of 'substantial sum'. At his request this fund was used to purchase a painting from the 1913 Art Society exhibition.

The 1913 exhibition furthered the collection with other works, including D.K. Richmond's 'The Idlers' and C.F. Goldie's 'Memories'. In 1914 a room in the public library was fitted as a temporary gallery until more permanent accommodation could be found. The collection was then valued at 1500 pounds.

The Art Society lapsed during the war years but another exhibition was held in 1920. Profits from the exhibition were once again devoted to the establishment of an art gallery. However the mood of the times seems one of resignation compared to the optimism of the pre-war period. When local artist William Greene left Timaru to take up a teaching position in Christchurch the local newspaper remarked of Timaru:

"Once it was an educational centre. It stood and it flourished on its own cultural feet. Now it sees itself swallowed up in Christchurch - its identity lost, its power of holding and developing its own talent becoming less and less each year"²

In the early 1920s there was pressure on the gallery to move to better premises. Several people loaned works to the library collection but there was growing dissatisfaction about the cramped conditions. The problem of accommodating the collection seems to have been the sole reason for the existence of the Art Society in the 1920s and 1930s.

In 1933 the paintings were hung

around the shelves in the public library, where they would remain for another twenty years. When the collection was moved to Aigantighe in the 1950s, works were found which had spent the intervening years in the library basement.

The Aigantighe homestead was built in 1908, as the retirement home of Mr and Mrs Alexander Grant. The Grants had previously farmed Grays Hill Station in the Mackenzie Country. The name 'Aigantighe' (egg-an-tie) is a Gaelic word meaning 'welcome to our home'.

When Alexander Grant's son, James, retired to Timaru in 1948 he and his wife lived briefly at Aigantighe before purchasing a larger property. In 1956 he presented the homestead and gardens to the city of Timaru for use as an art gallery. The Grant family also presented thirty-six paintings for the permanent collection. These included Victorian works by David Cox, Lucy Kemp-Welch, Harry Fidler and Sir James Guthrie.

After renovations had been completed Aigantighe Gallery was opened to the public in August 1956. The collection then consisted of eighty-three items including forty-five New Zealand paintings and thirty-five British and European works. During the next five years seventy-eight works were accessioned; thirty-three New Zealand paintings and prints, thirty-five British and European paintings, eight Japanese prints and three Australian paintings.

By the early 1960s it was obvious that the facilities at Aigantighe needed upgrading. Interested persons donated funds towards the proposed extensions, but it was not until the early 1970s that the matter resurfaced on the Timaru City Council agenda. In 1974 the Council briefly considered demolishing the building but eventually resolved to make extensions to the existing building.

Funding for the extension was provided by two main sources; a government grant and assistance from the South Canterbury Concert Chamber Association. Construction began late in

1977 and the new extension was opened in September of the following year. It includes forty running metres of exhibition space as well as storerooms, workrooms and office space. Architect Mr R.R. Dohig won a design award from the Canterbury Branch of the Institute of Architects for his successful design.

Recent improvements at Aigantighe include the installation of an air-conditioning unit which services the main gallery and storerooms. The main project for the near future is the construction of a new storeroom and work area, scheduled for 1989.

Aigantighe Gallery now has a collection of 675 works, as well as fine china, object d'art and a substantial library. Its contents are valued at approximately \$1,500,000. Since two-thirds of the collection has been presented to the gallery over the years, it represents diverse interests. However, there are some areas which show coherence. Strengths of the collection include Victorian paintings, early New Zealand prints, drawings and watercolours by James Cook, earlier works by Sydney L. Thompson, prisoner-of-war drawings by J.E. Fraser and Japanese ukiyo-e prints.

The gallery aims to establish a collection of paintings, drawings, prints, sculpture and crafts by New Zealand artists. This includes historical and contemporary works with an emphasis on building up a good regional collection. In recent years Aigantighe has collected contemporary works by younger artists who have connections with South Canterbury. Selected artists will be followed throughout their careers, where possible, so that some artists will be represented in detail rather than a random selection with little continuity or depth.

Purchasing finance is limited to the interest on trust funds - no Timaru City Council funds are used to purchase art works. The gallery is also eligible for a Q.E. II subsidy on contemporary works by New Zealand artists.

² Timaru Herald 5 March 1921, p. (3)

The Putaruru Timber Museum

Elizabeth Howlands, Secretary

Have you ever visited the Putaruru Timber Museum. It is a unique, different, quaint and well kept complex situated two kilometres south of Putaruru on State Highway One.

Whatever your interest in Museums there should be something here for you to enjoy. The museum boasts some flourishing herb gardens, organised, planned and planted by the local Herb Society, a Cookhouse which is a turn of the century house moved from town, and the renovated old Putaruru Hotel which is now the scene of many public and private functions, from bus tour meals to art and craft displays, weddings, seminars and conferences.

The staff at the Cookhouse provide homemade light teas and meals to visitors and sell the tickets for entry to the museum.

There are momentos of your visit to the timberlands and for future reading there is 'A History of Putaruru and Districts', a booklet containing a background to the development of Putaruru and its timber industry, a recipe book compiled by the herb society and post cards.

The museum has areas for school children to cook on a wood stove and wash clothes, and replica buildings - a mill house, a lock up, a lock out tower, a vintage fire engine, a Leyland Hippo truck (1942) originally used during the war as a Mobile Radar unit, on loan from N.Z. Forest Products Ltd.

The 'White House' is the most recent building - a turn of the century farm house, in which it is intended woodturned crafts will be displayed. There have been two National Woodturners Seminars and Exhibitions held at the museum.

The next project is to erect one of the last steam mills to be used and bring it back to working order.

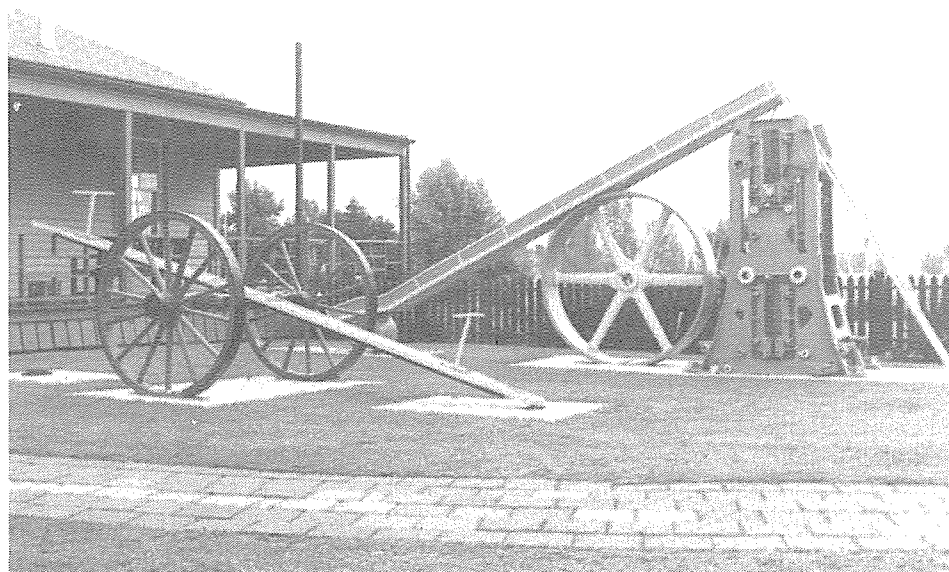
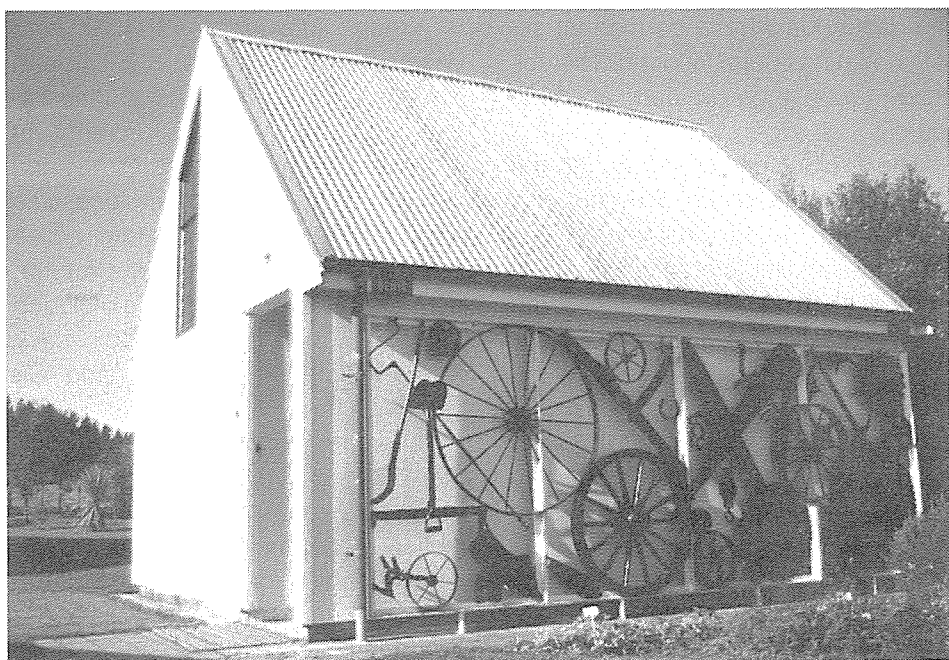
The museum has an enthusiastic and knowledgeable committee who raise funds and make sure the museum is used and available to students. A team of docents is available when needed for guided tours and for showing school parties through.

The museum has had the support of the whole community, local companies within the timber industry, local bodies, service clubs, the Lotteries Board, the Tourist and Publicity Department, PEP schemes and the local community. Support has been in the form of money, time, artefacts and buildings. Service organisations have helped in many

ways too and tangible evidence of their efforts are picnic seats and tables.

The museum has grown in its six years and there are now facilities for research, a library, with photographs and tapes.

There are still more stories to tell, things to see. Do come and visit and I'll show you around.



Two views of Putaruru Timber Museum.

A Community History for Schools

Mark Sheehan

In September last year, Porirua Museum launched a local history book for schools entitled 'An Introduction to the History of Porirua'. Designed to be directly relevant to the Forms 1-4 social studies syllabus, this publication took over two years to research and write. It was received enthusiastically by local educators, 750 of the 900 copies printed being sold within 8 weeks of its launching. That the booklet was received in this manner was I believe due in most part to the following two factors.

Firstly there was a perceived need expressed by local teachers for a local history book suitable for the students who live in the Porirua basin. Local teachers continually commented that although the museum loaned a number of local history resources (such as large format photographs) and conducted local history lessons, there was no readable text on the region's history.

Secondly there existed a willingness on the part of local educators and other interested individuals to be involved in the publication preparation from the outset. A committee of local primary and secondary teachers and Education Department officials (from the Social Studies and Maori and Pacific Islands Divisions) was formed in the early stages of the project, and consultation with this committee was regular and thorough.

Chapters were prepared in several stages. The initial drafts were evaluated by teachers (using photocopied 'mock-ups') in a classroom situation. At subsequent meetings the committee discussed such details as the readability of the text, relevance of the material and the nature of the overall presentation. After such meetings appropriate alterations were made and a second set of mock-ups compiled. These were once again used in the classroom.

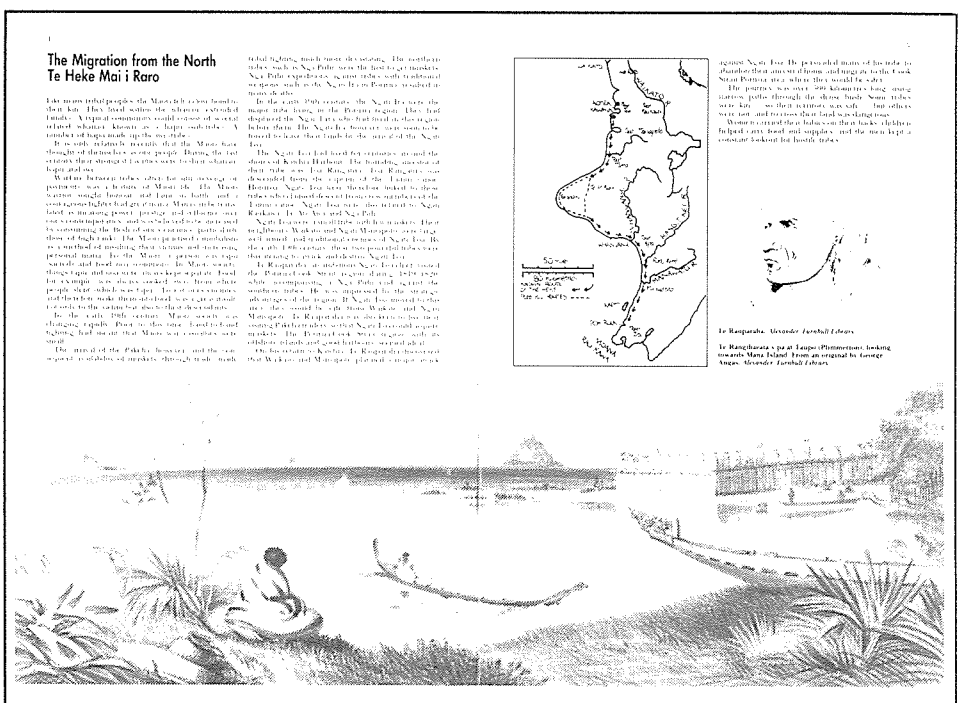
While the second drafts usually needed editing, they generally formed

the basis of the third and final drafts. The contributions of the committee went a long way towards determining the final shape and nature of the book. My role became a combination of facilitator/researcher/writer, responding to the needs of the educational community. While this process of consultation was extremely time consuming for all parties concerned, I believe it was the most important factor in the book's success.

Local support also extended to the involvement of two local companies who provided over half the actual production costs in sponsorship, thus allowing the booklet to be sold to schools at \$4 per copy - approximately a third of its retail value.

The study of local history has much to commend it to students. It is history that is accessible and relevant to all who live in a community. The preparation of suitable high quality local history

resources for schools, is an area that is developing in a response to continuing moves in the primary and second syllabi to take more account of local community issues. If such resources are to enhance the museum's wider educational role and prove useful in the classroom, then I believe that those involved in compiling such material must be fully responsive to the demands and needs of local educators. This is after all community history.



Typical page layout of booklet.

Museum Sideshow?

Steve Lowndes, Director, Langois-Eteveneaux House and Museum, Akaroa

The Jorvik Viking Centre In York (UK) is a striking departure from traditional museum forms. It is innovative, effective and a hugely successful commercial venture.

The Centre is the culmination of a 5 1/2 year dig at Coppergate, York, which started in 1976 and was carried out by the York Archaeological Trust. It produced Britain's largest and most varied collection of tenth century remains, remarkably well preserved in water-logged soil. It is these objects and an analysis of the surrounding debris which enabled the archaeological team to construct an authentic replica of a Viking street on its original site, 20 feet below the present level of the town.

The bulk of the 2.6 million pounds cost of development was raised in loans from a consortium of seven banks. Entrance charges and sales from the shop (through which all visitors must pass) generate an annual turnover of 2.3 million pounds. On present figures the Centre will have paid for itself in 5 years and all subsequent profits will go to the York Archaeological Trust. In terms of return on money invested the Jorvik Viking Centre is one of the most profitable businesses in Britain today.

The 'journey' around the Centre is made in a number of distinct stages. Firstly, in the orientation hall, clear, concise displays explain who the Vikings were, dispelling some common myths and misconceptions. Then visitors step into four-seater 'time cars' which are electronically guided along a track laid in the concrete floor and begin a journey backwards in time. The passage through the time tunnel starts with a procession of figures representing different eras from World War II back to Norman times. With a perspective of the time span they have passed through, visitors then find themselves in the midst of a full scale reconstruction of tenth century Coppergate.

The street scenes include a bustling market, craftsmen working in antler and wood, a family gathered around the

hearth and a river wharf where a rowing boat and fully rigged sailing ship are moored.

The scene is given added authenticity through sound effects and voices recorded in Old Norse by experts and specially coached local children on a complex 55 channel sound track.

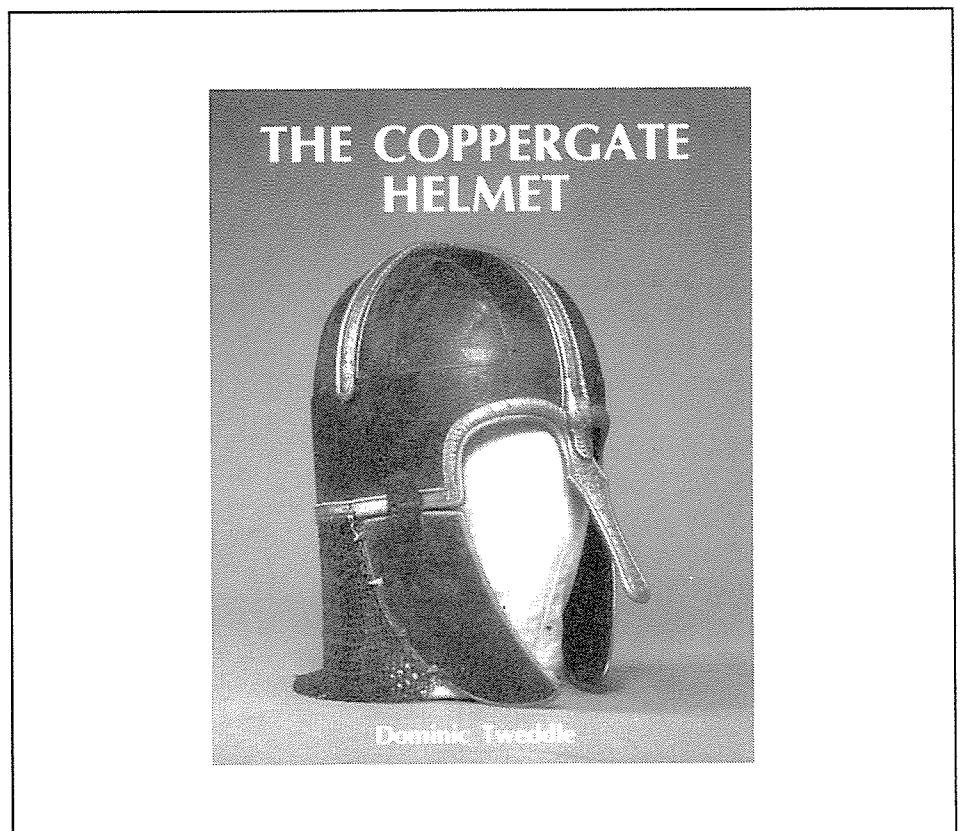
The atmosphere is completed by introducing a sophisticated lighting system and by bringing to life the smells which would have permeated such a street - from the scent of fresh fruit in the market and stew cooking for the evening meal to the less appealing odours of pigsties and backyards - all created by heating various aromatic oils.

The third sequence of the journey passes through a reconstruction of the site of the dig as it was in progress. Displayed here are the original timbers relocated where they were found after a

lengthy conservation process. The dig has literally become display, with archaeologists labelling, measuring, taking photographs and carefully excavating the thousands of objects uncovered.

After quitting the 'time car' the visitor can then view on foot a conservation laboratory where cleaning, identification and preservation are being carried out. Other samples from the dig arrive at the 'Environmental Archaeological Unit' where biological remains - cereals, seeds, animal bones, beetles and so on - are sieved out and identified in the apparent chaos of a typical working space. Touches of humour enliven the displays and the contemporaneous mood created arrests the attention.

Finally there is a gallery in the traditional mode. 500 objects have been chosen from the 30,000 recovered on the site and these are used to illustrate



An example of the type of publication produced by the Cultural Resource Management Ltd., Jorvik Viking Centre, Coppergate, York.

the craft processes of the time. Materials include textiles, leather, wood, amber, jet, glass, bone and metal, and the richness of the culture is reflected in its trading contacts which reached through the Mediterranean to the Middle East.

The Centre's emphasis is toward display and maintenance, no other services, other than referral, are offered. Does this make it some sort of museum side show? Or is it perhaps more significant that the number of visitors over the last three years has

averaged just under 900,000?

Whatever your thoughts on the efficacy of a facility like this there can be no doubt that when the loans are paid off, York Archaeological Trust will be better endowed than most.

Dreaming about Collection Documentation or the Case for Common Data Standards

Peter Millar

Peter Millar is an independent Wellington consultant with wide experience in computing and some experience in museum and gallery collection management. He wishes to build up a consultancy to the museum community to help develop standards for documentation and then perhaps put them on computer. He intends to write a series of articles for AGMANZ on these topics.

I have a dream that the information held by the museums and art galleries in New Zealand is organised, accurate and easily accessible to staff, researchers and the public; that data from different institutions could be easily collated.

The dream can come true. This article outlines the first essential step by illustrating the importance of data standards for registration and categorisation.

Consider a somewhat artificial example of what has probably happened many times:

(i) The Curator (catalogue card designer) decides that the important fields are:

accession no.
title
artist's name, nationality, dates of birth and death
medium
date of work

Cards are designed and printed and then the huge task of filling them in begins.

(ii) It is soon realised that some recording rules are required and these are developed in an ad hoc way as the cards are filled in. The rules are not formalised. Other staff use slightly different ones and over time, considerable differences develop.

Some examples:

(a) The accession number may be structured, e.g. 1985:26.2 meaning the second item of the 26th bequest or purchase in 1986.

What do we do with items accessioned last century using a different convention?

(b) If the work is untitled, do we record a brief description in this field? If the title contains an error or uses antiquated place names, do we record the correct, up-to-date information? Instead or as well? How is it indicated?

(c) How do we record the artist's name? - Surname and then first names is the usual way. What about alternate names (Rita Cook/Angus)? What about more than one artist? What if only part of the name is known? Is the nationality that of the artist at birth, at death? When the work was created?

(d) How do we record dates? What about doubtful dates?

(e) Medium is notoriously difficult to define and even harder to agree on and so it is vital the

terms are defined.

(f) Often the date is not known. How does one indicate a range of dates with one being the most likely?

This trivial example shows that the rules are by no means trivial. They are only going to be followed consistently if they are written down and the institution enforces their use.

Data Standards

What are Data Standards?

They are the rules used when recording information about items. There are three steps in recording information about an object:

1. deciding on the types of information to record. This is done by the person who designs the catalogue cards,
2. deciding on the rules about recording data in these fields. These rules of Data Standards are usually published in a cataloguing manual,
3. determining which data for each object is put in which field, according to the cataloguing rules,

A common Data Standard certainly does not imply using just one computer system. So long as all the computer systems support the standard, it is likely that different ones will be used in different types of institution. Having the national standard means that common data from different institutions could be

retrieved relatively easily for research and exhibitions.

Data Standards are Vital

The statement: "Any intelligent curator or researcher reading the cards can interpret what is written, whatever the format" seems true but is not. Some examples from above: Interpreting old accession numbers under the modern convention would cause problems and not be picked up. Suppose the cards are stored by artists surname and someone has recorded Elton John and filed it under E.

Trying to choose all New Zealand watercolour painters from the 1890s would cause debate on nationality, medium and dates.

So with a card system, the rules are vital and it is vital that they be applied consistently over the whole collection. With computer systems, it is even more important because the computer cannot sensibly interpret the data as well as the curator or researcher. Instead it can search much more thoroughly and quickly as long as the user tells it what to look for.

The Rules are Already There

Various cataloguing manuals (Theresa Vavaris, Australian National Gallery, Canadian Heritage Information Network and others) have been written for museum collections. Libraries have developed sophisticated systems and training to use them. In museums many articles and books have been written for specific disciplines. Some organisations have developed rules for many areas, e.g., Canadian Heritage Information Network. But everyone says "They will not work in New Zealand, in this institution, for me!" And it is partly true.

It is true because standard field names are different from those our mythical curator uses, the cataloguing rules are boring to read and anyway there are good reasons for doing it the way we do it now. And so it goes on... When it is realised that it is not the field names that are important but the contents of fields, a large part of the imagined problems with standard systems disappears. The libraries have managed to develop standard systems.

Some of the advantages that accrue from this standardisation are:

1. National training - implying a trained librarian can work anywhere with minimum retraining,
2. Objects (books) can be accessed nationwide easily,
3. Minimal time spent on developing new systems, rules, etc. Standard computer software has been developed and is widely used and so is available at reasonable cost, either on an in-house computer or as part of the National Library System.

The Museum community could get the same benefits from similar standard systems. I believe that it is in the interest of each institution to contribute towards developing a set of New Zealand standards for recording data about their collections. It is likely that these standards will be very close to those already developed. The inference is that there is not very much work to be done past introducing the staff to existing standards and getting them to review present practices.

The Situation in New Zealand

From some very brief discussions it seems that the public institutions do have curatorial cards for almost every item in their collections but that the accuracy and quality (in terms of data standards) is variable. Several people have developed simple but useful computer systems and are busy enter-

ing data. These systems have been set-up either for registration or for curatorial purposes. Often the system does not serve both purposes adequately.

There has been a some discussion between institutions. AGMANZ has considered the idea of a roving registrar to help develop a common set of registration procedures, but nothing has been done yet. It seems that generally, documenting collections is not considered a priority and very little money is allocated specifically to it.

The National Art Gallery staff feel they have some responsibility to help lead the search for New Zealand standards. They have published an excellent cataloguing manual and several other galleries use it. They are reviewing registration procedures and more general requirements so that they can evaluate various packages. Meanwhile basic data about the collections is being keyed into standard fields in an IBM Personal Computer.

The National Library QE II Arts Council, Auckland City Gallery, Ministry of Foreign Affairs and others are on the verge of entering collection data into different computer systems. I do not think that data standards have been a big issue yet. (I do not know enough about other specific projects but get the feeling that the National Art Gallery is ahead of everyone else).

Now is the last opportunity to establish national standards - before institutions go their own separate ways. This is a plea for the museum community to accept the challenge now.

Security Consultants

Cheryl Brown

Mr Trevor Morley called on me some time ago to discuss security matters. I suggested he might like to send something in writing and the Working Party has decided to print this resumé by way of introducing a discussion on security matters.

Morley Security Group Limited stress that they are a company of independent private investigators and security consultants. This is particularly

relevant insofar as consultancy matters are concerned and, generally speaking, they are not associated with nor represent any particular manufacturer of security material. However, they do represent certain manufacturers and suppliers of para-military and specialist security equipment which is, in the main, supplied only to Government Departments and law enforcement agencies.

The company uses associates whose skills are used on an 'as needed' and client demand basis. The company can also provide specialist security guards at short notice or for unique and difficult assignments.

The company maintains a clipping service and an extensive library covering a range of security - related topics. Additions are made to this library on a regular basis.

Morley Security Group Limited is a

small, highly professional private investigating and security consultancy company who are able to provide a wide range of security and investigative services.

For further information contact Cheryl.

8th Triennial Meeting of the International Council of Museums, *Greer Olsen - Conservation Technician, National Museum.*

I would like to begin by thanking the National Museum and AGMANZ for the funding which enabled me to attend the ICOM Conservation Conference in Sydney in September 1987. It proved to be a very exciting and rewarding experience and I hope in the following brief resumé to outline what were for me the highlights of the working groups I attended.

To begin with I must mention the only disappointment of all the working groups I had planned to attend, and that was the conservation of Leathercraft and related objects. As there were no speakers present I transferred to lighting and climate control.

In Standards for climate control in the conservation of collections, Gael de Guichen and Catherine Antomarchi proposed another approach to climatic standards for museums. They noted that these standards have been established on the basis of empirical data gathered only in England or on scientific data referring mainly to new materials, and cite a collection of ivory statues at the Natural History Museum in Rio de Janeiro which is in excellent condition at 80% RH and the tomb of Tutankhamen where the contents survived without great damage at an RH of 28%.

Scientific experiments have shown that RH is of considerable importance and variation will cause a much greater dimensional change to hygroscopic materials than the same fluctuation of temperature. What is important is the equilibrium between the moisture content of the material and the surrounding relative humidity, particularly at the time when the object was made.

In determining the best environ-

ment for museum objects, one possibility is to consider the characteristic attributes of these objects; the material it is made of, the method of construction - whether it is a composite object or not, size, volume, etc., the chemical or physical changes it has undergone during its life and very importantly, its past history. They consider that with these four factors in mind error should be reduced and the appropriate conditions to conserve the collections found.

Another very interesting paper, by Jean-Jacques Exrati and Marie-Odile Kleitz, examined the properties of anti UV safety film. They took the recommendations of G. Thomson to define a good UV filter - one which reduces the UV to less than 1% at 320 to 380 nm, less than 50% at 400 nm, with a maximum equal to 100% at 550 nm. They asked the question, if all manufacturers of safety film claim that it reduces UV, which in effect is the best product to choose? Which one provides good quality protection over time? From 5 different brands they took 10 samples and their results indicated a significant variation. Only 2 could be considered good quality protection film, 3 were dreadful, and the remaining samples less than acceptable. These products were all sold as good quality and before testing appeared to be the same.

Nils Marstein and Mille Stein presented a paper that discussed the advanced measuring of climatic conditions in the medieval wooden churches in Norway. Five stave churches are being examined in detail by means of computing equipment in an attempt to understand the total climate and the response time of the wood in relation to the climatic changes, so that practical

measures can be implemented to improve conditions for both building and inventory. It is those churches in regular use and now heated for the comfort of the parishioners which have come under severe stress due to the great changes in outside/inside temperature and the radical reduction of the relative humidity.

This study is being undertaken by a conservator and architect combining the knowledge of their respective fields and it will be very interesting to follow the progress of their work, and its possible contributions to the conservation of wooden buildings in New Zealand. Another interesting paper in this regard was presented by Sarah Staniforth on the temperature and relative humidity measurement and control in National Trust houses in England.

In the scientific examination of works of art the use of emissigraphy and reflectography of ornamented columns in the 12th century in Japan was strikingly illustrated. Sadatoshi Miura first showed wall painting and ornamented columns that were entirely darkened but where previous research undertaken had revealed many figures which could not be found by either the naked eye or infra-red film. Reflectograms showed skilful and powerful drawings and emissigrams indicated the painting technique and pigment used.

Another very interesting paper reported on a 3D laser scanner system developed by the National Research Council of Canada. This has a laser light source with a scanning mechanism to project the light, using triangulation to measure distance. The obvious advantage of non-contact measur-

ing, together with the speed of the laser recorder for registration documentation and its application in the replication of objects all highly recommend its use. There is no danger of photochemical degradation, and apart from the obvious need for protection of the operator's eyes (it is not a strong laser) the results appear highly favourable.

Wet organic archaeological materials proved to be a very exciting working group. The stabilization of waterlogged oak from the 16th century with bark intact has been undergoing study in Budapest. The use of sucrose is again being looked at as it is an inexpensive treatment, widely available, and a natural product with results aesthetically superior to PEG (polyethylene glycol) - although of a less predictable quality.

Problems such as the stability of natural products, sugar being susceptible to termite damage, variabilities of size and time needed for stabilization, are going to be more closely examined in the future.

Another very interesting paper, this time facing conservators at CCI, concerns Arctic wood on Axel Lyberg Island. There is a forest of redwood with 6m diameter stumps protruding from the ground. They are approximately 30 million years old, and the wood has not mineralized, it is still organic material and it is waterlogged. The leaf mat is also very fragile, and the whole site presents quite a dramatic challenge to conservation procedures, the material being unique as far as they know.

The obvious commitment and enthusiasm expressed by the speakers of this working group made it one of the most enjoyable I attended.

In the control of biodeterioration an important paper was presented by Marie-Odile Kleitz that dealt with the failure of a treatment and the following attempt to analyse why it had happened. In this instance boxes of textiles were being fumigated with ethylene oxide and in the rinsing process one box of textiles was burnt. After examining all the possible hypothesis of why this one box and why the damage occurred when there was very little ethylene oxide left in the atmosphere, it was concluded that this accident had occurred as the result of a former treatment of these textiles. Previously the garments had been stored in conditions

of 70 - 80% humidity and paper soaked with sodium pentachlorophenyl had been placed among the garments to act as a fungicide. During the final process of fumigation an exothermic reaction between the sodium pentachlorophenylphenate and ethylene oxide was probably initiated by another exothermic reaction between the ethylene oxide and the metallic oxides present in 19th century silk. The conclusion was that the chances of this occurring could have been reduced if the concentration of ethylene oxide had been less; if the treatment had been with an inert gas, and if the textiles had not been confined in boxes.

The lesson learnt from this accident emphasises the importance of knowing all former treatments before any ethylene oxide fumigation so that all necessary precautions can be taken in the case of any possible incompatibility.

The final working group I attended was on ethnographic materials. The use of silicone rubber/microballoon mixture for gap filling in wooden objects was discussed in a paper from the Canadian Conservation Institute. The physical chemical and working characteristics of this mixture were described, as were the properties of the silicones that have caused them to be regarded with some suspicion by conservators - low solubility, high surface energy and initially difficult to remove. If these more undesirable properties are kept in mind and the material is applied with the necessary precautions, they favour the use of this mixture. It gives better results compared to fill materials in current use (animal glue based binders, waxes, resins, oils) particularly in terms of the chief criterion, flexibility.

An interesting point made in a paper examining the deterioration of glass trade beads in contact with skin and leather referred once again to former treatment. In this instance, beads unnecessarily cleaned or overcleaned and lubricants put on the skins could have been a factor in providing the necessary conditions for saponification.

The uses and conservation of a pabuji par - cloth painting of the Rajasthan Pabuji singers - was looked at in a paper by Ernest van de Wetering. The paper was concerned with the confrontation of Western approaches in con-

servation and the way the object is handled and treated in the context of the culture from which it originates. He commented on an inherent conservatism, partly due to an ethical law of Western science, that is the obligation to keep the sources of our knowledge as far as possible available for further reconsiderations of the facts, and raised some important questions and critical ideas for discussion.

There were also posters on display illustrating different areas of conservation work by photo and caption. Those on ethnographic materials provided some very valuable practical advice in areas such as techniques for bonding and reinforcing damaged ethnographic materials (for example, flake adhesion for painted objects); the physical structure and methods of treatment of insect damaged feather vanes; formulae and method for different fill materials (for example, a paper based gap fill used in repairing baskets). One poster displayed part of a research project at the Australia Museum which investigated the factors affecting the growth of microfungi on ethnographic objects. A Freeze-etch technique was used to prepare the sample for Scanning Electron Microscopy, the micrographs showing hyphae, spores and fruiting structures. The conclusions were that microfungi could penetrate into affected objects in areas such as method of sterilisation, cleaning, and post cleaning procedures.

The illustration of these studies, together with an evening when those who had compiled the posters were there to discuss their work, provided a very helpful and informative resource.

The opportunity to attend this conference was of great benefit to me and I wish once again to thank the National Museum and AGMANZ for making this possible.

In increasing my understanding of current conservation practice and being exposed to the diverse problems and concerns facing conservators around the world, it has greatly advanced my education in the conservation field. It has also informed my own application of the principles and procedures of modern conservation thinking, and provided access to the capable advances being made in this field.

There were 24 working groups cov-

ering a diverse range of conservation fields, and containing working papers of on-going research or treatments. The preprints from this conference are held in conservation and anyone interested in referring to them is very welcome.

Papers referred to in this report:

Lighting and climate control

Catherine Antomarchi and Gaël de Guichen. Pour une nouvelle approche des normes climatiques dans les musées

Jean Jacques Ezrati and Marie-Odile Kleitz. Propriétés anti-U.V. des films de sécurité

Nils Marstein and Mille Stein. Advanced measuring of the climatic conditions in the mediaeval wooden

churches in Norway

Scientific examination of works of art

Sadatoshi Miura. Emissiography and reflectography of ornamented columns.

J.M. Taylor, I.N.M. Wainwright, F.R. Livingstone, M. Rioux, and P. Boulangier. Applications of a laser scanner to the recording and replication of museum objects

Wet organic archaeological materials

András Morgós, Lucia Glattfelder-McQuirk, and Erzsébet Gondár. The cheapest method for conservation of waterlogged wood: the use of unheated

sucrose solutions.

Control of biodeterioration

Marie-Odile Kleitz. L'oxyde d'éthylène. Utilisation et limites. Actions secondaires avec un résidu de traitement antérieur

Ethnographic materials

R.L. Barclay and D.W. Grattan. A silicone rubber/microballoon mixture for gap filling in wooden objects

Julia Fenn. Deterioration of glass trade beads in contact with skin and leather or glass beads in 'soapy bubble'.

Ernst van de Wetering. Use and conservation of a Pabumi Par

Book Review

In Touch - Cathy Macfie

Published 1987 by Longman Paul.

Recommended Price - \$19.95

Reviewed by Sally Rowe, Education Artist, National Museum

Did you know that fun is one of the key ingredients in a recipe for nature awareness?

In her resource book 'In Touch', Cathy Macfie takes a delightful blend of imagination, humour and information and creates an interesting set of activities for teachers, leaders and parents to help children appreciate their natural environment. Her suggestions for motivating children, organising them and providing a learning target show an obvious knowledge and love of nature as well as a familiarity with children and the school science curriculum.

The book is divided into sections with such headings as Using our Senses, Feathers and Fur, and A Time and Place. It deals with various aspects of nature study including knowledge and care of habitats and the interdependence of plants and animals.

Each section starts with a list of activity names and their relevance to other school subjects, a presentation of important attitudes, and suggestions for introducing the section theme. A

variety of step by step activities follow, some with fun names like Feelies Trail, Prickly Ticky and Seashore Detective. They encompass a wide range of awareness skills, and stress enjoyment as an important factor in learning. For easy assessment, each activity has a check-list beside it indicating attitudes, age level, materials and organisation requirements. The section finishes with a list of relevant reading and audio visual resources.

An uncluttered and attractive layout and language style makes the book easy to read. Simple line illustrations provide humour and information while black and white photographs show some activities in action. A reflective aspect is introduced through poems,

quotes and some taha Maori content.

The activities are the sort that teachers dream up for use in many subject areas. Schools may find the book a valuable and stimulating resource, especially if they have access to enthusiastic parent participation. It would also be extremely useful to leaders of groups such as scouts and guides. I must confess that as a sometimes jaded mother I usually seek the bush or beach for a soothing break, but more dedicated parents would find Macfie's clear directions a help in guiding and sharing their children's awareness.

The book is warmly endorsed by the Chairman of the National Parks Centennial Commission.

Exhibitions and Conferences

Govett-Brewster Art Gallery, New Plymouth

February 1-28

John Heartfield Photomontages

March 18-April 10

Sex and Sign
This is the first of the Govett-Brewster Art Gallery's touring

	March 18-April 10	exhibitions for 1988. Curated by Wytan Curnow it includes works by Julia Morison, Terence Handscombe, Christine Webster, Ralph Paine, Merylyn Tweedie.
	March 16-April 17	Puke Ariki Art Collection. Thirty-seven works from their collection.
Dunedin Public Art Gallery	March 3-April 24	Posters from the German Democratic Republic.
	March 11-April 17	Philip Clairmont: Touring exhibition from the Sarjeant Gallery, Wanganui.
	April 30-May 22	Edvard Munch - Death and Desire. Organised by the Auckland City Art gallery.
		Future Sight. Innovative Art Holography - organised by Electricorp NZ.
Southland Museum and Art Gallery, Invercargill	March 19-April 3	Sculpture by Lew Summers
Auckland Institute and Museum	From February 1988	Jade Ornaments of the Pacific. Collection of ornaments from The Auckland Museum's Collection.
National Art Gallery Wellington	February 25	Richard Misrach Desert Cantos
Shed 11	March 5-May 1	Barbara Kruger
Hawkes Bay Art Gallery	April 30-May 29	Frances Hodgkins and Maud Burge
	March 10-20	Contemporary Paintings and Graphics
	March 29-April 17	Hawkes Bay Art Society Autumn Exhibition
	April 23-May 15	The Expatriate Connection
Wellington City Art Gallery	Until 30 April throughout March 2-23rd March	'Boxes' Don Driver International Video Future Sight (Holography)

Lottery Science Grants

The New Zealand Lottery Board makes a limited sum of money available each year for distribution by Lottery Science. Over the past few years this amount has averaged \$350,000, with total applications ranging from \$2 to \$4 million. As the number of applications far exceeds the funds available, the Committee has set priorities. This means that many worthwhile applications are not able to be funded. In order to permit awards to be made to as many applicants as possible, partial funding of requests is generally adopted.

1. The committee will consider making grants in the following categories
 - a. research projects within New Zealand;
 - b. research equipment;
 - c. publication of major studies;
 - d. technical assistance in special cases;
 - e. some travel costs within New Zealand that are necessary for the conduct of the project.
2. The committee looks favourably on proposals involving;
 - a. research on the preservation and management of flora and fauna, and archeological studies related to the New Zealand environment;
 - b. contributions to the funding of very costly items of equipment where these can be jointly funded and utilised by several organisations (e.g. government departments, universities or research associations) and are important for science in New Zealand.
 - c. a project which can be clearly shown to be of benefit to the community.
3. In general grants are only made where funding is not readily available to the organisation or individual through normal channels.
4. The committee can only commit itself to funding on an annual basis. Applicants can re-apply for further

The symposium "Panbiogeography of New Zealand" to be held at the National Museum, Wellington, May 9-10, 1988, looks fascinating, even to a non-scientist. Those of you who know Frank Climo, the organiser, will know the passion Frank has for his subject and the symposium promises some thought-provoking ideas. For more information write to Frank Climo, c/- National Museum, Box 467, Wellington, or AGMANZ at the same address.

Also received: A Gallery specialising in fabric and fibre, called "Gallery on One" has opened in Waiwera. The first exhibition is by artist Rosan McLeod, quiltmaker. Gallery on One is between Puhoi and Waiwera, Phone 67-169 - no address available.

funding on a yearly basis where justified.

Procedure

Applications forms including criteria are available from:

*The Secretary
Lottery Science
c/o Department of Internal Affairs
PO Box 805
Wellington*

Letters

Dear Editor

As one who subscribes to the belief that artworks exist to be seen, I was delighted to see Bill Milbank's thoughts on the Clairmont loans put into print.

The Fireplace and The Sacred Couch are indeed key works, but Bill's articles raises issues beyond the curatorial content of this exhibition. Lighting an exhibition is a particular bone of contention for me and I noted that the intensity of Clairmont's palette was largely negated by adhering to the 150/50 lux regulations standard to most exhibitions. This, in my opinion, is a great pity and it would be better to have higher levies for carefully logged periods of time rather than slavishly reducing lux levels in the exhibition spaces.

Conservators I am sure will respond to my comments citing the longevity of the work and controlled climates, all of which are valid, but I still believe we frequently put too much emphasis on this aspect of conservation in our galleries to the detriment of the work's intent. After all, few artists create their works on paper in a studio lit at 50 lux and so the integrity of the work suffers

when placed on gallery walls at that level of lighting. A more enlightened approach to exhibition display is perhaps needed!

*Roger Smith
Exhibitions Officer
Robert McDougall Art Gallery*

Dear Editor

In 1987 I began an M.A. research study with La Trobe University on the life and work of the artist, Godfrey Miller, born 1893 in Wellington, died 1964 in Sydney.

From research I have done, it appears Miller left New Zealand fairly permanently around 1918, although links were retained through letters and trips home. There may be a few people still who knew him, or correspondence or other valuable material such as his studio notebooks held in New Zealand. Also paintings and sculptures in both public and private collections that I have not accessed. These I would like to study through colour transparencies if I could; but, apart from that, I will be including as an appendix to the thesis as complete a listing of paintings, in all mediums, and sculptures, with their detail and provenance if available, for future art historical reference.

*Ann Wookey
2 Haines Place
North Melbourne 3051
Victoria, Australia*

Dear Editor

While in England earlier this month I had a request from Mr Geoff Stansfield, Head of Natural History section, Department of Museum Studies, Leices-

ter University (105 Princess Rd East, Leicester, England) for information from New Zealand natural history curators.

He is at present trying to set up a network of natural history curators around the world to disseminate information and generally keep each other up-to-date with ideas etc.

He is very keen to hear from people in New Zealand.

Geoff is very well respected and recognized in the UK Museum scene, so it would be very worthwhile to get in contact with him.

*Greg McManus
Senior Curator.*

Dear Editor

At present I am writing a book on Ayrshire Needlework for Batsford, which we hope will have world-wide appeal, as there has recently been a great deal of interest in this technique.

It is sometimes wrongly identified as European embroidery.

If any Museums in New Zealand have a collection of this type of embroidery, and would like to be included in the book, could they please contact me, giving details of their collection, and if possible enclosing some photographs or slides.

*Agnes F. Bryson
4 Manusheugh Rd
Fenwick
Kilmarnock
Ayrshire KA3 6AN*

Freight File

We have received some interesting letters concerning problems with freightage and carrying firms. It seems that some companies are not honouring their insurance covers, or are not being explicit about what the insurance covers. While being concerned about these problems, we are unwilling as yet to print names. If you have any cartage problems I would be pleased to hear from you. We hope to organise a list of firms that are good, rather than a list that are bad. Send your letters to Executive Officer, PO Box 467, Wellington.

Internal Summer School of Museology

2nd November 1988
Attendance fee US\$600
AGMANZ Office holds the application forms.

The curriculum covers:

- a. *Museology*
The opening part of the course introduces the participants to the range of problems related to the conception of museology.
- b. *Historical Museology*
Studies the history of museums with emphasis on institutions that have played major roles in shaping museums into a branch of science.
- c. *Theoretical Museology*
 - a. Theory of museum selection
 - b. Theory of museum thesaurisation
 - c. Theory of museum communication
- d. *Museography (applied Museology)*

Cindy Lilburn, Registrar, Manawatu Museum, attended the course in 1987.

Recent Arrivals in the Museum Shop, Wellington

Te Rangi Hiroa	The Coming of the Maori	\$30.80
John Wilson	From the Beginning: The Archaeology of the Maori	\$32.50
Bruce Barnbaum	Visual Symphony	\$29.95
George Platt Lynes	Photographs 1931-1955	
Nigel Yates	Dunedin: an essay	\$21.95
Walter Benjamin	One Way Street and other writings	\$42.00
Peter Frank	New, Used and Improved: Art for the 80's	\$99.00
	Art and Design in Europe and America, 1800-1900, at the V & A	\$53.95
Cindy Sherman	Cindy Sherman, July 9 - October 4, 1987	\$65.00
Bernard Smith	Art as Information: Reflections on the Art from Captain Cook's Voyages	\$5.70
John A Walker	Art in the Age of Mass Media	\$29.95

Cultural Conservation Advisory Council Draft Policy Document and Implementation of Policy

The Cultural Conservation Advisory Council statements on Draft Policy and Implementation of Policy are reproduced below.

The Advisory Council is calling for submissions on both documents before they are formally adopted. Submissions should be sent to the Secretary, Cultural Conservation Advisory Council (Department of Internal Affairs, PO Box 805, Wellington) by 10 June 1988. If you or your organisation will have difficulty making a submission by 10 June please contact David Butts, Advisory Officer - Conservation of Cultural Property (Ph. (04) 738-699 ext

8820) before 10 June.

Both of the enclosed documents signal significant changes from the policy of the Interim Committee for the Conservation of Cultural Property. It is important that everyone concerned with the conservation of New Zealand's material cultural property examine the two documents.

David Butts

Terms of Reference

To advise the Minister of Internal Affairs on future developments of cultural

conservation requirements;

To identify, promote and set national priorities for the conservation of our material cultural property;

To decide allocations of funding made available for conservation purposes;

To identify and arrange employment and training opportunities for people to carry out conservation work;

To promote the future establishment of a New Zealand Council for the Conservation of Cultural Property.

Statement of Purpose/Kaupapa

To ensure that this Nation's material culture is conserved as a rich legacy for this generation and those yet to come.

To ensure that, with regard to taonga tuku iho, the principles of the Treaty of Waitangi are observed.

Ki te manaaki i nga taonga tuku iho a nga tupuna hei whakamau maharanga mo nga uri o naianei me nga uri whakaheke.

Objectives of the Council

1. To understand the current state of the nation's material cultural property by:
 - 1.1 identifying its extent and assessing its condition;
 - 1.2 Assessing available resources and those required

2. To monitor and evaluate those activities of Government, local government and private agencies which affect the conservation of material cultural property
3. To make recommendations on new and existing legislation affecting conservation of material cultural property
4. To advocate appropriate policies to Government, local government, tribal authorities and other institutions
5. To develop appropriate resources according to need by:
 - 5.1 maintaining and strengthening those existing resources which have demonstrated sufficient standards of traditional or scientific practice;
 - 5.2 creating new resources where most needed.

6. To assist the growth of knowledge and understanding amongst those responsible for the care of material cultural property/taonga tuku iho
7. To foster support for the need for conservation amongst the public, tohunga and professionals
8. To acknowledge in the implementation of all policies the rangatira-tanga, of the Maori people with regard to taonga Maori, according to the principles of the Treaty of Waitangi.

Me aro ki te mana me te wehi o nga taonga tuku iho i raro i nga ritenga me nga tikanga o te Tiriti o Waitangi.

Preventive and Remedial Conservation

In deciding priorities the Cultural Conservation Advisory Council recognises the importance of both preventive and remedial conservation. However, it considers that in the long term the greatest benefit will derive from successful programmes of preventive conservation and that this should be reflected in its allocation of funding.

Funding

The following are general funding principles to be applied to all areas of the Council's activities:

1. The Council will fund only activities relating to the conservation of moveable cultural property.
2. The Council adopts as its basic funding principle that primary responsibility for payment of necessary preventive and remedial conservation rests with the owners

Statements of Policy

and guardians or archaeological excavators of cultural property/taonga Maori. The Council will aim to encourage the acceptance of this principle.

3. As a prerequisite for funding the Council will require institutions or individuals to demonstrate an appropriate level of commitment.
4. Financial support from the Council will generally be in the form of subsidy based on contributions in cash or kind.
5. The Council may attach conditions to any grant provided.

Public Relations and Advocacy

1. The successful conservation of the nation's cultural heritage can be achieved only with widespread public support and commitment. An effective public information programme is needed.
2. Although such information needs to reach all New Zealanders, par-

ticular attention must be given to those charged with the care of our material cultural property.

3. The Council will advocate appropriate statutory provisions for the nation's material cultural property.

Training

1. The Council recognises that effective conservation depends on an increasing number of practitioners and associated workers well informed on preventive and remedial conservation. Training and education, whether academic or practical are essential aspects of developing this expertise.
2. All training should encompass appropriate cultural perspectives.
3. To improve the practice of preventive conservation, the Council will allocate resources to appropriate training activities. These will include hui, in-service training and formal courses for the kaitiaki of

taonga maori, for the staff of museums and similar organisations, and for others responsible for the care of our material cultural property.

4. The Council in allocating funds for training will take into account:
 - i) the relative need for the conservation of different types of cultural property
 - ii) the number and expertise of conservators working in New Zealand and in training, and kindred professional
 - iii) the suitability of the training proposed
 - iv) the need to ensure that appropriate institutions and individuals continue to receive up-to-date knowledge of practice and theory.
5. The Council will support and promote the appropriate training of:
 - i) Conservators and conservation technicians.
 - ii) Curators, registrars, kaitiaki and others responsible for the day to day care of material cultural property.
 - iii) Institutional managers.

The Provision of Conservation Services

1. The Council affirms that every institution owning or holding material cultural property has a prime responsibility to care for it. This means:
 - 1.1 Government institutions need, in addition to providing full in-house conservation for all collections in their care, to provide expert advisory services as required for nationally significant cultural property.
 - 1.2 Other major institutions need to accept a responsibility to provide for the conservation of all the collections in their care by establishing in-house conservation services able to deal with their needs in preventive conservation and routine remedial treatments.

1.3 Small institutions need to accept a responsibility to make reasonable financial provision for the conservation of all of the collections in their care engaging appropriate services as required.

1.4 Tribal authorities need to accept responsibility to make reasonable financial provision for the conservation of those taonga tuku iho they wish to preserve, engaging appropriate services or initiating appropriate projects as required.

2. The Council will promote the development of a network of conservation services which, between them, will provide a national service able to undertake work beyond the reasonable expectations of individual institutions or authorities.

2.1 Subsidise the cost of approved conservation projects undertaken or supervised by properly qualified conservators.

2.2 Foster the development of new and improved services in appropriate institutions and in accordance with national needs.

Research

1. The Council acknowledges that sound conservation practice depends on an adequate understanding of the materials and processes which have contributed to the creation and condition of items of cultural property. This understanding results from a knowledge of techniques of manufacture and care traditionally and/or scientifically derived.
2. Much of the research being undertaken abroad is relevant to New Zealand cultural property, however research on uniquely New Zealand material and processes is almost completely lacking. There are significant collections of such

material in need of stabilisation for which, through lack of adequate research, no satisfactory treatment exists.

3. The Council will support research into the conservation of New Zealand materials including their composition, construction, and deterioration in order to develop techniques and materials for remedial treatments. This support will extend to direct funding in areas of high priority.
4. The Council recognises the need for ready access to conservation literature if preventive and remedial conservation are to be of the highest quality and will encourage the National Library to establish an information service available to all conservators and others concerned with the conservation of cultural property.
5. As a priority the Council will identify centres of expertise where research into the conservation of New Zealand materials is capable of being undertaken.

We Care!

We don't have all the answers to help solve your conservation problems, but we care a great deal about trying to help you solve them. Ransons Packaging and Display Ltd is a company dedicated to providing answers to restoration and conservation questions you ask every day. We supply and stock a wide range of quality acid-free products for preservation, repair and conservation of archival materials.

Most of our materials issuing from the USA through the Process Materials Corporation are well known to the New Zealand Museum and Art Gallery professions; mounting boards, barrier sheets, print papers etc. - all dependably neutral in pH. In addition, new products from the same corporation include a range of 14 colour compatible mat boards also of acid-free composition. We know you care about the important work you're doing and we do too.

For technical information please write or call:

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