

agmanz news

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Standardisation: Linked Slide and Tape Programmes in Museums and Art Galleries

*Keith MacMillan,
Waikato Art Museum*

The use of linked slide and tape programmes in museums and art galleries in New Zealand is becoming increasingly popular as more and more institutions are concluding that the investment in equipment is worth the return in results. In the last few months, for example, Waitomo Museum, Canterbury Museum, Auckland City Art Gallery and Waikato Art Museum have all seen fit to buy audiovisual equipment, and inevitably more institutions will do so.

Waikato Art Museum has been using linked slide tapes for six years now. Our first and most basic programme ran continuously on a borrowed tape recorder and single partly modified slide projector, in such an amateurish way that it drove us all crazy. Now we have a large investment involving one two-screen and two single-screen units and studio equipment, and our programmes are a little more sophisticated.

Our first equipment was from an English firm, Electrosonic, purchased through their Auckland agent Reynolds Photographic Limited, but subsequent problems with import licences forced us to look to a New Zealand manufacturer. This was most fortunate, however, because we are delighted with the equipment, its cost, and the service we receive from our new supplier Videosonic Productions Ltd, of Auckland.

With equipment of this calibre easily available, we now have the opportunity for those institutions interested in audiovisual to become standardised. For all art galleries and museums involved, the payoff is being able to share our programmes and, more importantly, to tour slide/tape material with exhibitions. Thus, instead of consigning expensive machinery to the dubious care of New Zealand Railways, we need only send a small tape cartridge and two or four slide carousels.

So let us look at this equipment with a view to standardising on this family of units.

The Autopresentation Unit, The AP5

This is the machine which plays the tape and reproduces the sound; also it picks up the coded information from the tape and passes it to the LCU, the lighting control unit.

Various tape formats are possible, we have found the best to be 8-track cartridges. We had our AP5 custom built to facilitate using these, and the designer has been convinced that it is the best format for gallery-type use. Its main advantage is that



because the tape is a loop, and hence never needs rewinding, the machinery can run automatically. The ¼" tape is much more durable than cassette type ½" tape and can contain more information more easily. The AP5 contains its own amplifier so all that is necessary to add to it for sound is a speaker.

The Lighting Control Unit

This translates the beeps and clicks that are sent to it by the AP5 into actual instructions for the slide projectors. Almost anything is possible; dissolves of four different lengths, cuts superimpositions, strobing, etc. It is a very versatile device.

The Projectors

The best projector is the Kodak Carousel SAV2000 or SAV 2020, the new model. Available from USA is the Kodak Ektagraphic B2AR which is also excellent. However, all are expensive. An alternative is the Hanimex 2500 which can be bought modified for audiovisual use. However, even considering the price difference, I think the Kodak is the better projector. It is very rugged, and given a service every 500 hours use, will run practically forever. Servicing can be done by any practical minded person, I can supply a xerox of the servicing instructions if anybody is interested. It can be fitted with a wide variety of lenses, including a zoom lens which is perfect for museum use where the projector to screen distance might be anything from inside a cupboard to right across a gallery. Above all it is a reliable projector. This is especially important where outside consultants are going to service the machinery.

The advantages of the Hanimex, apart from cost, are a faster slide change; 1 sec as against the Kodak Carousel's 1.6 sec, and a larger slide magazine. The Hanimex La Ronde magazine holds 120 slides, the Kodak Carousel, 80 slides. Slides for Hanimex must be thin but suitable glass mounts are available.

The mini Programmer

This is necessary only if you are going to make your own programmes in which case you would also need a good quality open reel tape recorder. The programmer is the device which puts all of the beeps and clicks onto the tape. Simple to use, it puts the making of programmes within the capabilities of the staff of almost any institution.

It is possible to have programmes professionally made, at a price. Studio time runs at about \$35 per hour for audio mixing and \$50 per hour programming. You should have ready your slides, your

script marked for slide changes and preferably a music selection. The more you have finished ready for the studio, the lower will be the cost.

Cost

The approximate costs of all equipment at present is:

AP5	Depending	on	
specification			\$900 — \$1200
LCU mkV			\$730
Kodak Carousel SAV 2020			\$750
Hanimex 2500 (Available converted for A.V. use from Videosonic Productions Limited)			\$500
Mini Programmer			\$450

Discussion

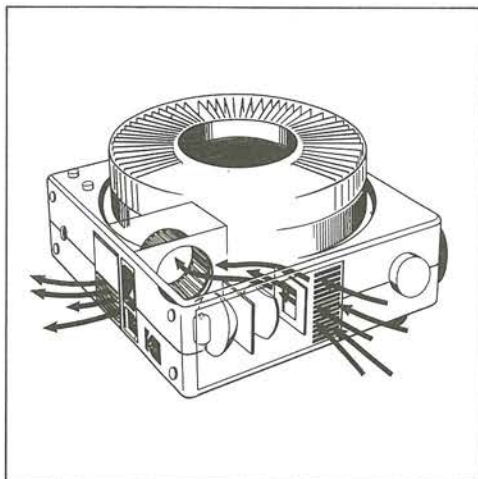
The equipment described is equal to anything of its kind available in the world, and of course it is a lot cheaper. Another advantage is serviceability. We have encountered no major problems with our equipment, but it is comforting to know that a replacement is only as far away as Auckland should it be necessary.

It is worthwhile to consider training a staff member so that all servicing at least can be done in-house. This keeps both cost and time down as low as possible. And, given a mini-programmer and a borrowed or purchased open-reel tape recorder, the necessary skills for making programmes can be quickly acquired.

Surely the time has come to standardise.

All equipment is available from:

Videosonic Productions Limited
P.O. Box 37-035
Parnell
AUCKLAND.



Tariff Concessions and Your Institution

Luit Bieringa, National Art Gallery

In order to make some headway on the question of tariff concessions a clear outline of the present concessionary status of institutions is outlined below.

On the basis of this information AGMANZ Council with the assistance of Mr R Cater of the Department of Internal Affairs is preparing a case for the inclusion of museums under reference no. 31 concessions.

Tariff Concessions

Basically, as far as museum-related institutions and organisations are concerned, tariff concessions can be grouped into three parts:—

1. Research Institutions
2. Educational Institutions and other organisations.
3. Cultural Institutions

1. Research Institutions

The undermentioned institutions have been approved in respect of scientific instruments or apparatus imported by or for these institutions, for the pure scientific research under Annexes C and D to the UNESCO Agreement, provided that the following declaration is made by a responsible officer of the institution in respect of each importation:

- (a) That the goods are of a kind covered by Annexes C and D to the UNESCO Agreement and will be used only for the purposes mentioned in the Agreement
- (b) That the goods will be used under the control and responsibility of the institution concerned
- (c) That goods of equivalent scientific value are not being manufactured in New Zealand.

Approved Institutions

Aranui Air Pollution Research Committee
Arthritis and Rheumatism Foundation of NZ (Inc)
Auckland Air Pollution Research Committee
Auckland Medical Research Foundation
Auckland Observatory
Building Research Association of New Zealand
Cancer Society of New Zealand Inc.
Carter Observatory
Cawthron Institute
Consumer's Institute
Dairy Research Institutes (NZ)
Fishing Industry Board
Hawke's Bay Medical Research Foundation

Hormone Research Laboratory, Radiosotope Unit,
Auckland Hospital
Logging Industry Research Association
Meat Industry Research Institute of New Zealand
(Inc)
Medical Research Council of New Zealand
National Children's Health Research Foundation
The National Heart Foundation of New Zealand
New Zealand Coal Research Association (Inc)
New Zealand Institute of Economic Research (Inc)
New Zealand Fertilizer Manufacturers' Research
Association (Inc)
New Zealand Leather and Shoe Research As-
sociation (Inc)
New Zealand Neurological Foundation
New Zealand Portland Cement Association
New Zealand Pottery and Ceramics Research As-
sociation (Inc)
New Zealand Sheep and Beef Cattle Survey
New Zealand Wool Industries Research Institute
(Inc)
New Zealand Woolboard and Technical Service
Laboratory
Palmerston North Medical Research Foundation
Research Institute of Launderers, Drycleaners and
Dryers of New Zealand (Inc)
Scripps institution of oceanography in conjunction
with the D.S.I.R.
Wool Research Organisation of New Zealand (Inc)
Wellington Cancer and Medical Research Institute

NB

Since the publication of the above list the National
Museum has also been recognised as an approved
institution.

2. Educational Institutions and other Organi- sations

Consideration will be given to applications by the
following for concessionary entry under Reference
31 of goods on declaration for use for educational
purposes:

- (a) Schools, colleges and universities
- (b) Retreat houses run by religious organisations
- (c) Religious organisations engaged in the
training of people prior to ordination as clergy
- (d) Organisations which exist *primarily* to
provide guidance and training to young
people, namely:

Scout Associations
Girl Guides Associations
Boys' Brigade
Girls' Brigade
Scripture Union in New Zealand

YMCA
YWCA
Youth for Christ
Youth Clubs by Churches or local communities
National School of Ballet
Red Cross Youth
St John Ambulance Cadet Section

- (e) New Zealand Family Planning Association
Inc.
- (f) Marriage Guidance Councils

The term "school or college" in approvals relating
to goods admitted on declaration is to be taken, in
general, as meaning state or private educational
institutions at which the range of subjects taught
includes a reasonable part of the primary or post
primary curriculum and/or commercial subjects.
The word "school" means any organisation
registered as a school with the Education Depart-
ment in accordance with the Education Act 1964,
and includes Sunday Schools, Kindergartens and
Nursery Play centres; and also includes Centres for
the care of Intellectually or Physically Han-
dicapped children's Societies or Crippled
Children's Societies. This covers Pre-School and
Special Care Centres, Occupational Group
Schools and Opportunity or Training Sheltered
Workshops. Boards or Councils Gazetted under
the Vocational Training Council Act 1968 and Fire
Service Commission Colleges may be regarded as
schools for the purpose of Reference 31.

In addition to concessionary entry under Refer-
ence 31 the institutions under 2(a) also qualify in
relation to classes of goods stipulated by the An-
nexes to the UNESCO Agreement (ref. 30) when:

- (a) Imported and declared by an importer that:
 - (i) The goods are being specially imported
for sale only to schools, colleges or un-
iversities and will not be disposed of
otherwise than to such institutions.
 - (ii) The goods are of a kind covered by
Annexes to the UNESCO Agreement.
- (b) Imported by a school, college or university
and a declaration is made by a responsible
officer of the institution that:
 - (i) The goods will remain the property of the
institution;
 - (ii) The goods are of a kind covered by the
Annexes to the UNESCO Agreement

3. Cultural Institutions

APPROVED INSTITUTIONS

Public libraries administered by local bodies
University libraries
Public Art Galleries
Public Museums

These institutions have been approved in respect of goods stipulated by the Annexes B and C to the UNESCO Agreement imported by or on behalf of such institutions for educational, scientific, or cultural purposes, provided that every entry made in respect of such goods is accompanied by the following declaration made by a responsible officer of the institution to which the goods are consigned:

- (a) That the goods are of a kind covered by Annexes B and C of the UNESCO Agreement and will be used only for the purposes mentioned in the Agreement
- (b) That the goods will be used under the control and responsibility of the institution concerned and will remain the property of the institution.

Extracts from Annexes B, C, D of the UNESCO Agreement (ref. no. 30)

Annex B (specific relevance to Educational and Cultural Institutions)

Annex C (specific relevance to Research, Educational and Cultural Institutions)

Annex D (specific relevance to Research and Educational Institutions)

Annex B WORKS OF ART AND COLLECTOR'S PIECES OF AN EDUCATIONAL, SCIENTIFIC OR CULTURAL CHARACTER

- (1) Paintings and drawings, including copies, executed entirely by hand, but excluding manufactured decorated wares
- (2) Hand-printed impressions, produced from hand-engraved or hand-etched blocks, plates or other material, and signed and numbered by the artist
- (3) Original works of art, statuary or sculpture, whether in the round, in relief, or in intaglio, excluding mass-produced reproductions and works of conventional craftsmanship of a commercial character

- (4) Collectors' pieces and objects of art consigned to public galleries, museums and other public institutions approved by the competent authorities of the importing country for the purpose of duty-free entry of these types of articles, not intended for resale
- (5) Collections and collectors' pieces in such scientific fields as anatomy, zoology, botany, mineralogy, palaeontology
- (6) Antiques, being articles in excess of 100 years of age.

Annex D SCIENTIFIC INSTRUMENTS OR APPARATUS

Scientific instruments or apparatus, intended exclusively for educational purposes or pure scientific research, provided:

- (1) That such scientific instruments or apparatus are consigned to public or private scientific or educational institutions approved by the competent authorities of the importing country for the purpose of duty-free entry of these types of articles, and used under the control and responsibility of these institutions;
- (2) That instruments or apparatus of equivalent scientific value are not being manufactured in the country of importation.

(schedules illustrating the types of goods covered by the annex can be obtained from Customs Department including certain exclusions.)

Reference No. 31: Relating to Educational Institutions

Concessions restricted to goods for schools, colleges, universities and certain approved organisations (see above 2) concerned *primary* to provide guidance and training to young people.

Examples: Photographic equipment, including cameras, standard and Super 8 movie cameras, photographic enlargers, still projectors and their ancillary equipment (Tariff Item 90, Part II of the Customs Tariff).

Sound Slide projectors (Tariff Item 90.09.001, Part II of the Customs Tariff effective from 7/80 to 6/84)

For other examples see Part II of the Customs Tariff for items refer no. 31.

NB as illustrated for sound slide projectors there are longstanding concessions which in the words of the Chief Customs Officer "will probably not be renewed when they reach their expiry date".

SUMMARY

There are three relevant categories which qualify for a variety of concessions under ref. no. 30, relating specifically to annexes B, C and D to the UNESCO Agreement while further concessions under reference no. 31 apply to educational groups.

Institutions	Concessions
Research Institutions	Annexes C and D (UNESCO)
Educational Institutions	Annex B, C and D (UNESCO) and ref. no. 31 concessions
(other approved organisations)	(ref. no. 31 concessions only)
Cultural Institutions	Annexes B and C (UNESCO)

It is up to us or some of us that our institutions qualify on all three counts as research, educational and cultural institutions!

An Adze Flaking Demonstration

Kevin Jones
NZ Historic Places Trust

In April 1981 I suggested to Maurice Watson, organising Nelson Provincial Museum's fund-raising Sunday, "Museum Mania", that I could attempt to make some adzes as a kind of sideshow. He took me up on the offer and with Director Steve Bagley's assistance I gathered the necessary materials. This note includes a condensed version of my presentation, and some practical matters that need to be considered when organising such a demonstration.

There is a consensus amongst archaeologists that Polynesians used only percussion (as opposed to pressure) flaking techniques, and an increasing awareness that a kind of opportunism prevailed in much of their exploitation of natural resources, including stone. A popular account of adze flaking, which it must be stressed is a personal view, follows:

How to Make an Adze

What is an adze?

An adze is a kind of axe with the head laid on its side. It is mostly used for planing down wood instead of cutting through it. The Maoris called adzes *toki*. The making of tools out of stone is a very ancient craft, practised by man for almost two million years.

Raw Material

The Maoris sought out stone material that is similar in quality to the china from which cups and plates are made — a fine mud or clay hardened under pressure and high temperatures, and then "baked" by the heat of the earth's crust. In New Zealand the best known area where this occurred is along the Nelson "mineral belt", the mountains running east of Nelson from the head of the Motueka River to D'Urville Island.

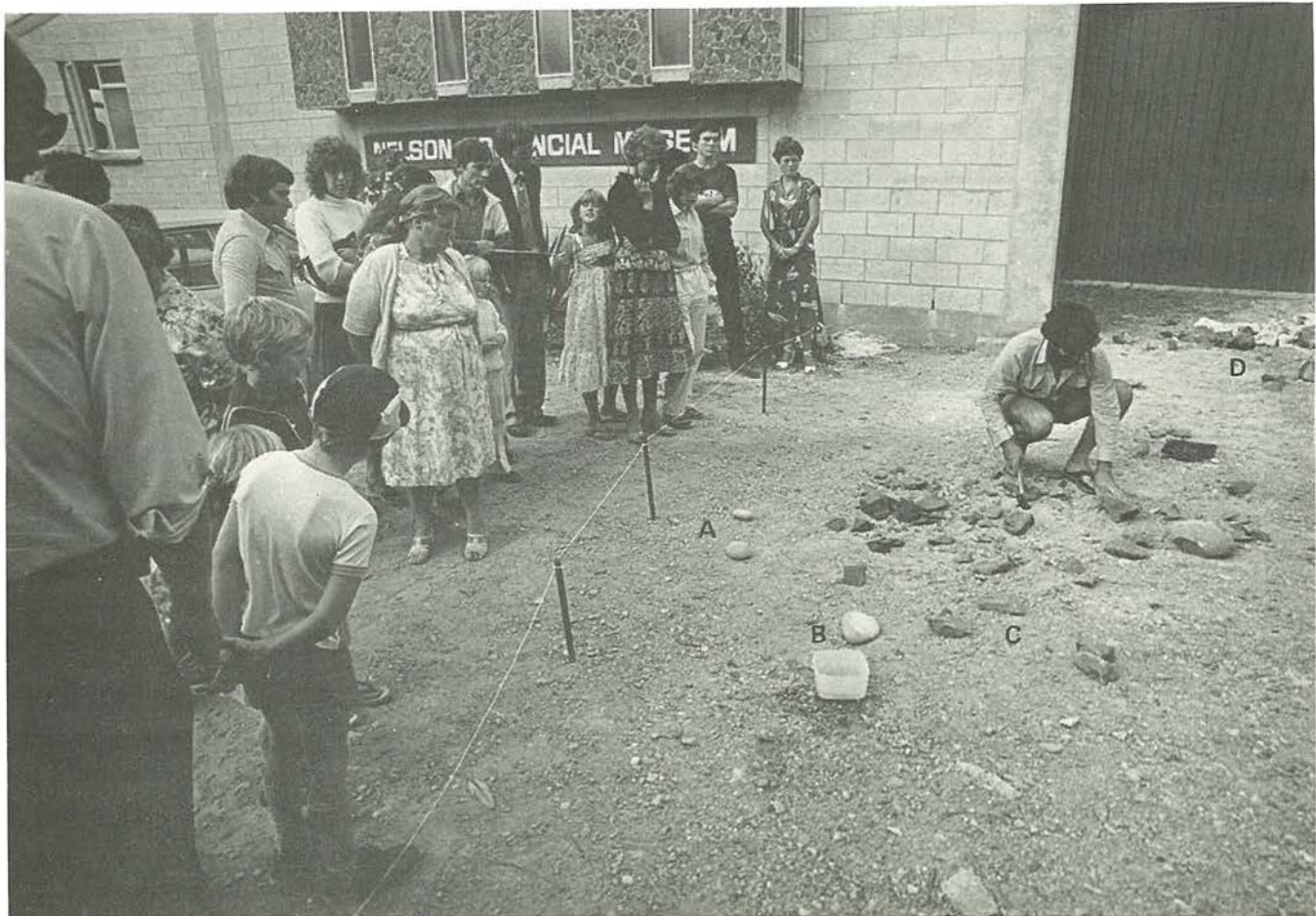
They worked the rock by a method called conchoidal fracture, after the Greek word for a mussel shell. You can observe this type of fracture on your dishes if you are not careful when washing them. The Maoris went to a lot of trouble to find rocks that flake in this way. They found it high in the mountains and as boulders in river beds. The stone used here is from the Maitai River. It would be wrong to get the material from the old Maori quarries because this would "pollute" these areas with modern artefacts. The quarries have not been closely studied and we want to keep them free of disturbance of any kind.

Flaking the adze

First the large rock is smashed up. It is a lot easier to break the rock with a sledge hammer than it would be using the old methods. These would have involved throwing other rocks down on the stone that was wanted.

Now we select pieces of rock which are near the shape that we require — about the shape of a small shoe box. These must have a flat surface near the edge, a platform that we can hit squarely with the hammer, and the edge has to overhang a little so that the flake can be knocked off. We knock off the surplus rock, trying to finish with a roughly rectangular object by working up and down the edges of the stone blank.

The last flaking stage is to form the cutting edge of the adze by flaking across the front of the adze, or in some cases down the length of it, depending on the availability of flat areas to strike on.



A modern flaking floor. A — hammerstones; B — *hoanga* and water; C — roughouts; D — raw material with cloth to prevent flakes flying about. Note barrier and flaking on the ground to prevent injury to onlookers.

Pecking and grinding

Then using a hard stone hammer, we can peck the adzes to a smooth surface and reduce any high points that can't be taken off by flaking. This takes a long time. The final stage is to grind the surface of the adze using a *hoanga* a flattish piece of rock formed from grains of sand which should be sharp and harder than the adze rock itself. Splash water on the adze and the *hoanga*, and rub it back and forth. It would take a long time to grind an adze by this means, since only a small amount of rock has been worn away.

Comments

Safety precautions

The flaking of adzes requires vigorous use of hammers of various sizes. Flakes are sharp and will fly off with considerable force. These safety measures are recommended:

1. Demonstrate outside where this is plenty of space. Set up a rope for the crowd to stand behind.
2. Flake either on the ground or with the worked edges facing away from the crowd, preferably towards a wall.
3. If using a sledge hammer, muffle the worked rock with sacking or cloth to absorb the force of the detached flakes. This will protect the practitioner's legs as well. Again, flake away from the crowd into a wall.

Hammerstones

Gripping and using a hammerstone requires a lot of strength which cannot be sustained for long. I found that a carpenter's hammer served well (although its adoption had to be explained — culture change?). The ball end of an engineer's hammer would be quite good.

Raw materials

As noted in the text above, it would be undesirable and indeed illegal to raid known quarry sites for material. This rules out most of the known sources of suitable material. Beach and riverbed sources will be the best. Beach sources of flakeable basalt occur in Otago and the Coromandel Peninsula.

Antiquities Act 1975

The act of course forbids the making of unmarked reproductions for sale. The possibility of reproduction roughouts re-appearing in museums later might be considered a problem. The debris from this operation is sharp and bulky, and should be taken to the dump.

Overall, I found this a useful exercise in trying out ideas on flaking that I have considered for some time. I drew good crowds. As an officer of the Historic Places Trust, it was also a good opportunity to put over some constructive ideas on site protection.

Museum Mania

*Maurice Watson,
Nelson Provincial Museum*

When your Director says that "mania" may not be too appropriate to describe a Museum's activity — it is then you realize that he doesn't really know what he is in for. Sure enough, as the day approached the preparations took on all the trappings of a manic disorder.

In Nelson perhaps 25% of the populace didn't know there was a Museum and maybe another 50% didn't know where it was. When initially conceived "Museum Mania" for the Nelson Provincial Museum was an attempt to push the Museum into the public eye. Then the idea sprang up of using the activity to make money to go towards the building extensions. It was never resolved which of these two aims should be the foremost but as it turned out the latter should have never entered the thinking.

Advertising was obviously the key to informing the public so businesses around the City were approached and the majority of those approached were happy to sponsor newspaper and radio advertising. The local radio station agreed to a live broadcast for most of the day and therefore provided advertising promoting their involvement. Street banners and posters also proclaimed the coming event.



museum mania

On the day some very tired, slightly jaded yet expectant Museum staff were glad to see a warm sunny Nelson day. . . . all that was needed then was the people of Nelson. Period costume was the order of the day for staff (except the Director — mumble mumble) and radio announcers.

Entertainment for the day included a working display of "old time music machines"; vintage buses; art and craft stalls; folk music; colonial afternoon teas; children's music and entertainment; early colonial furniture in Ise House; kite club display; adze making demonstration; and throughout it all the radio provided "golden oldy music", interviews and outside recording of the entertainment.

In conjunction with the live broadcast a "radiothon" (for want of a better word) was run where people were asked to phone in their donations for the Museum building extension with the added incentive of a lucky number draw from those donations for a travel prize.

After six hours the frantic mixture of history, music and people subsided and Museum staff and announcers slumped back in their chairs with well earned refreshments.

The "radiothon" had been a flop and only covered costs.

Without doubt the Museum's profile in the community was greatly increased.

About 4000 people took part in the days activities and for Nelson and the size of the Museum this was a GREAT success.

And was it all worth it? ? ? Yes!!!

Photographic Conservation Seminar

A Seminar on the Conservation of Photographic Materials, sponsored jointly by the National Museum and the Archives and Records Association (A.R.A.N.Z.), was held at the Museum over the period 28-30 August. Over 100 people, from libraries, large and smaller museums, newspaper and general archives, as well as photographers and private collectors, attended.

The impetus to hold the Seminar came from the 1978 Smith Report, Recommendation 22 of which state: "That A.R.A.N.Z. organize a seminar on the care of photographs, and give serious attention to the preparation of a national list of photographic collections." In order to assist with the implementation of this recommendation, the Department of Internal Affairs made a grant of \$1500 available to A.R.A.N.Z. for Seminar purposes.

Opening speeches were made by Dr J.C. Yaldwyn, Director of the National Museum; Mr R.H. Griffin, President of A.R.A.N.A., and Mr J.N.C. Searle, Secretary for Internal Affairs. In the introductory working session which followed, seminar members were able to discuss problems affecting their photographic collections with an expert panel. Members had been invited to bring along examples of problem prints and negatives for discussion, and in this way questions initially raised in the introductory session could be followed through on the third day with practical sessions in preventive conservation at the National Museum's Conservation Unit.

In following sessions on the first day, papers were presented by Luit Bieringa and John Turner on "The Exhibition of Contemporary and Historical Photography", by John Turner on "Historical Perspectives of Photography in New Zealand", and William Main presented a detailed exposition on the identification of historical photographic processes. The first day's sessions were followed by a highly successful social gathering and catered dinner.

On the second day, detailed papers were presented on photographic chemistry, archival processing, the problems of resin-coated papers and nitrate film stock. Afternoon sessions dealt with some remedial measures and materials. Mark Hantler spoke of his work at the National Museum on the duplication of fragile negatives, Rosemary Collier spoke of "Archival Materials Currently Available", and there was a panel discussion on "Current Conservation and Preservation Measures for Photographic Collections".

The overall emphasis of the Seminar was on preventive conservation, and the morning of the third day was taken up with practical sessions in the laboratories of the Conservation Unit, where methods mentioned in preceding sessions were demonstrated.

In the final afternoon's sessions, problems of cataloguing, public access and copyright were covered in papers by Warwick Wilson of the National Museum, John Sullivan of the Alexander Turnbull Library, and Don Sweet, a Wellington lawyer. The Chief Librarian of the Alexander Turnbull Library spoke on problems of collection management faced by librarians.

In a discussion session following these papers, seminar members felt that user demand for photographs is coming from a wider cross section of the community than before, and has greatly increased in recent years. Because of the need to protect collections from the risk of accelerated deterioration through increased public use, it was felt that government should give some priority to photographic conservation on its allocation of cultural funds. The concluding session passed a resolution that the Department of Internal Affairs' Interim Committee on Cultural Conservation be urged to include the needs of photographic conservation in its overall disbursements.

Papers presented at the Seminar are to be published by A.R.A.N.Z. in the New Year.



The Storage of Glass Negatives

T.J. Collings
Senior Lecturer,
Applied Science,
Camberwell School of Art and Crafts
London

The safe handling and storage of glass negatives has been, and still is, a concern of many not only in the United Kingdom but throughout the world. Any system of conservation storage must use high purity materials, the negatives being in intimate contact with them for many years, and lend itself to a convenient and safe retrieval system. Under these specifications a number of traditional and newer systems do not conform.

There appears to be little in the literature to define the specifications of materials to be used for photographic storage, whilst in the area of conservation of works of art on paper etc., specifications have been defined^{1,2} but the additional requirements for photographs have not been fully covered. The silver tarnish test³ goes some way to deal with this omission, a test which appears popular in the USA and Canada but not yet in the UK. Tests carried out on a number of glassine envelopes have found that, in general, they are not of a suitable conservation quality for example.

As well as being chemically safe, it is essential that the system protect the glass negative from physical damage. It is difficult to justify the use of the 'slide in' type negative bags, which are widely used when damage by scratching or removal of flaking emulsion is only too possible when glass negatives are slid in and out. Additionally, with those manufactured from paper, the negative has to be removed from its bag for viewing. In 1975 the author designed a simple envelope which wrapped around the negative such that the negative was placed in position with the emulsion against the back of the envelope and the sides and front folded over. Viewing is possible without removal of the negative from the envelope so, the chances of scratching and emulsion damage are minimised. The basic shape is as in Fig. 1 and is made from photographic conservation quality paper. In the UK these envelopes are manufactured by G. Ryder & Co. Ltd.⁴ in standard photographic sizes, but are of a design which can be copied by a conservator, or modified to suit specific needs.

The storage of broken glass negatives presents additional problems not just in safe storage but permitting a retrieval system which, ideally, is identical to that for whole glass negatives. Systems suggesting sticking these to a secondary sheet of glass using pressure

sensitive tape, epoxy resin or instant adhesives do not give the necessary protection and need special storage. The following system for mounting the fragments of the broken negative is designed to give the necessary protection as well as permitting it to be integrated into the normal retrieval system. The materials used in this construction are: Mounting Board;⁵ Archive Test Paper⁶ and acrylic adhesive:⁷

1. Two pieces of photographic conservation mounting board the same or slightly larger caliper as the glass plate are taken and cut to a suitable photographic size larger than the existing negative. If it is important that the overall negative size not be increased, it will be necessary to make more than one enclosure.
2. The backs of the two boards are coated with the acrylic adhesive and left to dry.
3. The broken pieces of glass are suitably positioned on the top of one of the boards with about a 10mm gap between adjacent pieces. The outline of each piece is drawn on in pencil (Fig. 2).
4. Holes corresponding to the penciled outlines are cut out with a scalpel such that the pieces fit well, not too tight or loose (Fig. 3). Particular care being taken at corners not to make them tight.
5. Acute corners on the broken fragments could well become damaged in the mount if the corners are too tight so to reduce this, circular holes are cut into the mount at these points using a laboratory work borer (Fig. 4). The pieces should now fit neatly into the recesses (Fig. 5).
6. The recessed board and the other as yet untouched board, are positioned on a sheet of the archive test as in Fig. 6, and the paper heat laminated onto the back of both boards. The glass negative pieces will then fit into the 'trays' effectively produced by the package (Fig. 7).
7. The boards are then folded together and the end flap turned over at the back. If required this enclosure may then be stored in a paper envelope described earlier.

It is felt that this system has a number of advantages over others in that the negative pieces are well protected, cannot rub against one another and will permit easy viewing and assembly if required. Additionally, because the overall size conforms to the photographic sizes, it will fit into the normal storage and retrieval system for glass negatives.

It is obvious that there can be no one system which will meet everyone's requirements in the storage of glass negatives, but it is to be hoped that the systems described here will add to those available and fill a gap in the present array of storage systems currently in use.

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3. "Improvements in some tests and techniques in Photographic Conservation." T.J. Collings & F.J. Young. Studies in Conservation, 21 (1976) pp. 79-84.
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5. The Drayton Printing Works, South Park, Fulham, London, SW 6 3DU, England.
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Extract taken from Photographic Conservation, a forum of photographic preservation and restoration. Vol. 3 No. 1 March 1981.

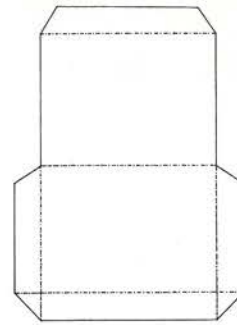


Figure 1

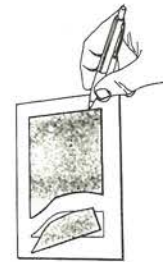


Figure 2

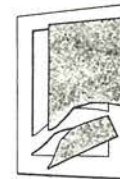


Figure 3



Figure 4

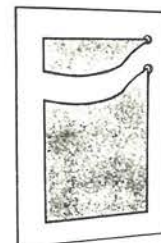


Figure 5

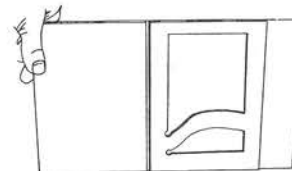


Figure 6

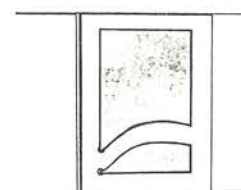


Figure 7

Staff Training Slide Tapes

Ken Gorbey,
Director, Waikato Art Museum

Some two years ago a batch of conservation staff training slide/tapes, put together by the Office of Museum Programmes, Smithsonian Institution, Washington D.C., were purchased utilizing a grant from the Minister of Internal Affairs. These are aimed basically at the curatorial and technical staff level. Titles available are:

- S-1 *The Wet Cleaning of Antique Cotton, Linen and Wool.* (30 min., 126 slides)
- S-2 *The Protective Lining of a Wooden Storage Drawer for Textiles and Costumes* (17 min., 69 slides)
- S-3 *Mounting of Flat Textiles for Exhibition* (30 min., 107 slides)
- S-4 *The Cleaning of Prints, Drawings and Manuscripts on Paper: Dry Methods* (21 min., 48 slides)
- S-6 *Proper Hinging and Mounting of Paper Objects* (36 min., 158 slides)
- S-7 *The Cleaning, Mending and Reconstruction of Pottery* (30 min., 151 Slides)
- S-8 *The Hygrothermograph* (16 min., 80 slides)
- S-9 *The Current Status of the Treatment of Corroded Metal Artifacts* (90 min., 129 slides)

Each comes in a folder with a typed script, cassette tape and slides.

Utilizing a grant from the Interim Committee on the Conservation of Cultural Property, to this same series has now been added the following titles:

- POS-10 *Protecting Objects on Exhibition* (26 min., 135 slides)
- SSS-11 *Storage in a Swiss Museum* (17 min., 76 slides)
- RBS-12 *The Rare Book Box* (30 min., 153 slides)

This new group come in Kodak Carousels to fit Kodak Ektagraphic, S, SAV-2000 and SAV-2020 projectors.

It has also been possible with another Interim Committee grant to purchase an American Association of State and Local History series, Historic House Conservation. The titles available are:

- AASLH AV1 *Reading a Building : Colonial*
- AASLH AV2 *Reading a Building : Abode*
- AASLH AV3 *Overall Planning for Historic House Restoration*
- AASLH AV4 *Victorian House Colours : Exterior*

- AASLH AV5 *Wallpaper and the Historic House*
- AASLH AV6 *Curatorial Care : The Environment*
- AASLH AV7 *Curatorial Care : Furniture*
- AASLH AV8 *Housekeeping Techniques for the Historic House*
- AASLH AV9 *Recording a Restoration*
- AASLH AV11 *Hardware Restoration*
- AASLH AV12 *Preservation of Log Structure*
- AASLH AV13 *Historic House Paint Analysis*

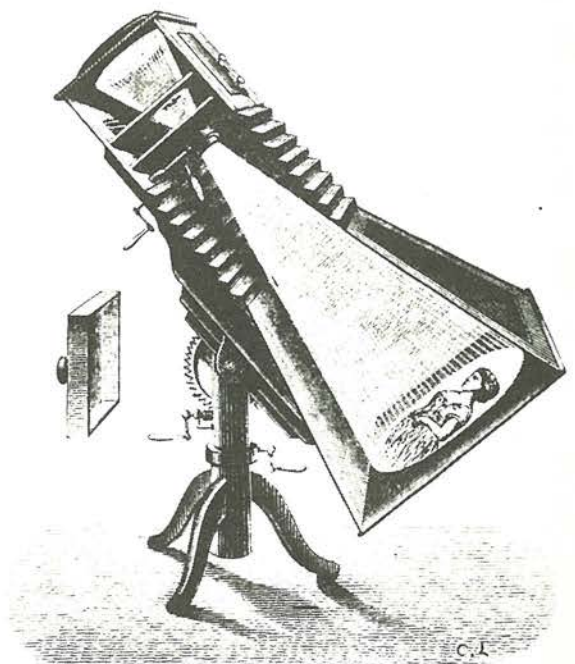
This group come as a box of slides that must be loaded into a carrier for projection, a cassette tape and manual.

All slide/tapes are now available on loan for staff training from: Waikato Art Museum, P.O. Box 937, Hamilton, Phone (071) 392-118.

A charge will be made to cover cartage costs. It has been found to date that late requests for loans result in heavy cartage costs via courier firms. It is very much cheaper to send via registered mail or airfreight though this requires more time.

Great care should be exercised with these slide tapes. They should be checked at dispatch to make sure nothing is missing. Keep slides in order. Do not handle the face of the slides. Do not sub-loan the slide/tapes as this is the easiest way for them to go astray. All will be issued on Waikato Art Museum Loans Forms.

The Slide/tapes will be available for loans of up to one month, renewable if necessary.



Art Galleries and Museums Association of New Zealand (Inc)

Minutes of the Annual General Meeting held at UEB Theatrette of Motat, Western Springs, Auckland on Sunday 22 March 1981

Present:

Mr Ken Gorbey and 42 members both ordinary members and representing Institutions.

1.

Welcome:

The President welcomed all members and delegates.

2. Apologies

Apologies were received from 26 members. The President commented on the apology of Professor Barrie Reynolds, President of the Museum Association of Australia and the possible amalgamation of his association with the Art Gallery Organisation of Australia. He advised that the apologies of Mr W.J.H. Baillie and Mrs M.L. McKenzie, both Council members, were due to them being called from the Conference to attend the flooded Kemp House at Keri Keri. Apologies were sustained.

3. Appointment of Scrutineers

Motion:

That Mr J.W. Haldane, Mr M. Frazer and Mr B. Young be Scrutineers.

4. Presidents Address

President Ken Gorbey before highlighting points from his address noted with regret the death of Mr Jum Munro while on a visit to England. Mr Munro was a Past President of AGMANZ and had done much in forwarding the work of our Association.

Points the President highlighted included:

4.1 Conferences overseas, their advantages in the case of the Commonwealth Museum Association, the assistance that can be given to developing countries. He advised that the Australian National Committee for ICOM was making a bid for Australia to host the 1989 Congress. If successful this offered New Zealand a magnificent opportunity to be involved very fully in an ICOM Triennial Conference.

4.2 AGMANZ NEWS Thanks were extended to Mrs Gibson-Smith who retires after seven years as Editor of AGMANZ NEWS. Mrs Jan Bieringa was welcomed as the new Editor. Attention was drawn to the grants from the Todd Foundation which have assisted our editor in maintaining the very high standard of the publication.

4.3 The Maori Art Exhibition to the United States of America was outlined with a comment that the USA side of the exercise to date was some 12 to 14 months ahead of the New Zealand organisation which was lagging badly and this was of concern to the New Zealand museum profession.

4.4 Professional Groups. The formation of professional museum and art gallery groups was applauded and the work of these groups highlighted.

4.5 Overseas Visitors. Mrs Janine Schotsmans, Head of ICOM ASIA had visited New Zealand and Mr Cohen and Dr Riznik had added much to museum and art gallery knowledge during their stay in New Zealand both through lectures, visits and workshops.

4.6 Diploma. The President emphasised the importance and considered the introduction of the AGMANZ Diploma during the year as a major step forward of the work of our Association.

4.7 Conservation. The few lines in the President's Report on the Stolow Report was expanded to show the real need of correct conservation within New Zealand. The Keri Keri disaster was used as an example. A workshop on Disaster Preparedness had been held just two weeks prior to the flood.

4.8 The summary of the written report was terminated with thanks to the Treasurer Mrs Gibson-Smith and to Mr Gerald McDouall, our Financial Advisor, who retires this year for the excellence of their services and to AGMANZ Council and the Secretary for their untiring work.

4.9 Following the Report the President spoke briefly on the profession becoming politically involved in pressing for a better understanding of its problems. He urged members to be active in the political arena by asking questions on conservation, funding, etc. He said he considered it a necessity to educate the public on needs of art galleries and museums on a long term basis and suggested that pressure be put upon candidates for Parliament to obtain these results.

Motion

4.10 That the President's Report be received.
CARRIED

4.11 IT WAS SUGGESTED That the Incoming Council prepare a comprehensive package of information on major issues before the New Zealand profession for distribution to advise and lead museums in making our voice heard in forthcoming elections.

5. Fellowship

The President announced that AGMANZ Fellowships had been granted to Mr Michael Hitchings and to Professor Keith Thomson for outstanding professional services to Museums and Art Galleries.

A Fellowship Certificate of Charter was presented to Professor Thomson by the President.

6. Minutes of the 1980 Annual General Meeting

held in Wellington on Thursday 27 March 1980 was summarised.

Motion

6.1 That the Minutes of the 1980 Annual General Meeting held in Wellington on Thursday 27 March 1980, having been circulated and summarised, be taken as read and signed as a true and correct record.

CARRIED

7. Matter Arising from the Minutes

There were no matters requiring attention that were not covered in the President's Report.

8. Finance

8.1 Treasurer's Report

The Treasurer tabled the Accounts for the year ending 31 January 1981, duly audited, and analysed. She advised that the results were satisfactory but without explanation the surplus shown as misleading as this figure had to meet the expenses for the next six months plus some \$10,000 earmarked for the introduction of AGMANZ Diploma, and further moneys for workshop still to be conducted.

Motion

8.2 That the Accounts for the year ending 31 January 1981 as presented by the Treasurer, duly audited, be received and approved.

CARRIED

8.3 That congratulations and thanks be extended to Mrs Margaret Gibson-Smith for her seven years service as Treasurer.

Motion

8.4 That sincere thanks be extended to Mr Gerald McDouall for his services as Financial Advisor.

CARRIED

Motion

8.5 That AGMANZ notes with pleasure the Todd Foundation's continued financial assistance and offers its very sincere thanks for the grant.

CARRIED

Motion

8.6 That this Annual General Meeting accepts with regret the resignation of Mr Dennis C. Hamilton ACA as Auditor and authorises the incoming Council to appoint an Auditor in a place suitable to the incoming Treasurer.

CARRIED

9. Special Resolution

9.1 A special Resolution for which correct notice had been given was considered.

Resolution: That Rule 4(b) and 4(c) be amended to read:

b) Ordinary Members (one vote per member)	
Based on Annual Salary	
Below \$8,000	\$12.00
\$ 8,000 — \$11,000	\$15.00
\$11,000 — \$14,000	\$18.00
\$14,000 — \$17,000	\$22.00
\$17,000 and over	\$28.00

(c) Non-Voting Members

New Zealand	\$15.00
Overseas	\$15.00

Motion

9.2 That the Resolution be amended so that the last line in (b) reads:

\$17,000 — \$20,000	\$28.00
and that a further	
\$20,000 and over	\$30.00

be added to follow the altered line.

CARRIED

Motion

9.3 That Rule 4(b) and 4(c) be amended to read:

b) Ordinary Members (one vote per member) Based on Annual Salary	
Below \$8,000	\$12.00
\$8,000 — \$11,000	\$15.00
\$11,000 — \$14,000	\$18.00
\$14,000 — \$17,000	
\$17,000 — \$20,000	\$28.00
\$20,000 and over	\$30.00

c) Non-voting Members	
New Zealand	\$15.00- 0
Overseas	\$15.00
	CARRIED

10. I.C.O.M.

10.1 Mr Campbell Smith, Chairman New Zealand Committee reported

- a) On the visit of Mrs Janine Schotsmans
- b) Convention — Mexico City
- c) Outlined the work of ICOM and advised that a circular will be distributed with the next AGMANZ NEWS.

10.2 Professor Thomson reported on

- a) The ICOM card
- b) Committees, their work and advantages of membership
- c) Conferences with advice that the next ICOM Congress will be in England in 1983.
- d) ICOM ASIA and the fact that funding from the Ford and Rockefeller Foundations could cease and new funding would be required.

11. Election of Officers

The Scrutineers returned with the election result which was announced by the Chairman.

11.1 Officer and Council Members are:

President	Mr Ken Gorbey
Immediate Past President	Dr J.C. Yaldwyn
Vice President (Art Galleries)	Mr Luit Bieringa
Vice President (Museums)	Mr G. Stuart Park
Secretary	Captain J.H. Malcolm
Treasurer	Position to be filled by Council
Council: 11 Members	Mr A.S. Bagley Mr W.J.H. Ballie Mr F. Dickinson Mr R.E. Lambert Mr B. McCulloch Mrs W.J. McKenzie Mr W. Millbank Mr Campbell Smith Professor K.W. Thomson Drs T.L.R. Wilson Mr G. White

CARRIED

11.2 The President extended a welcome to new members of the Council, thanked the unsuccessful candidates for allowing their names to go forward and in the case of Mr Murray-Oliver for the services he had given to Council over many years, particularly for his work in the preparation of the AGMANZ Code of Ethics. He also extended thanks to the Scrutineers.

CARRIED

12. Items for the Consideration of the Incoming Council

12.1 Registration

Ms Rose Young spoke on Registration and Cataloguing.

Motion

12.1.1 That the Incoming Council consider

- a) The appointment of a sub-committee charged with the task of investigating, developing and preparing a registration, accessioning and cataloguing system which:
 - i) Permits the application of Automated management systems and
 - ii) Takes due cognizance of:
 - a) Individual Museum and Art Gallery aims and objectives.
 - b) Overseas Art Gallery and Museum community developments and capabilities in respect to automated management systems.

CARRIED

12.2 Advice to Candidates for Parliament Item 4.9 in these minutes were referred back to and discussed.

Motion

12.2.1 That the Incoming Council taking full cognizance of the conservation needs of art galleries and museums in New Zealand press in this election year for the actioning of the recommendations of the Stolow Report in all ways possible.

12.3 Education Officers

The work and position of Education Officers, both Department of Education Officers and those employed by museums and art galleries was discussed.

12.3.1 IT WAS RECOMMENDED that the incoming Council discuss the position of Education Officers within museums and art galleries.

**REPORT TO A.G.M.A.N.Z. COUNCIL ON THE
MUSEUM EDUCATION ASSOCIATION OF
AUSTRALIA BIENNIEL CONFERENCE HELD IN
MELBOURNE 22 - 28th AUGUST 1981**

Motion

12.3.2 That AGMANZ welcomes the establishment of the Museum Education Officers Association.

CARRIED

12.3.3 It was noted that "Museum" in the title "The Museum Education Officers Association" was in the ICOM definition of Museums and included Art Galleries.

12.3.4 It was noted that membership of AGMANZ is offered to all Museum Education Officers.

Recommendation

12.4 That the incoming Council discuss the co-ordination of specialist groups attached to or working parallel with AGMANZ.

13. Annual General Meeting 1982:

To be held in Wellington. Host: National Museum. Suggested date: March 1982 at the discretion of Council.

14. AGMANZ Conference and AGM 1983

Nelson Provincial Museum offered to host this Conference. This offer was accepted with thanks.

15. General Business

15.1 Membership Lists Members asked for a list of members in all categories. This was noted and referred to the Secretary.

15.2 Pacific Cultural Material

This matter was discussed briefly. The results of the survey are to be published shortly.

15.3 Thanks

15.3.1 Thanks were extended to Mr J. Mack for his part in bringing Mr Cohen and Dr Riznik to New Zealand.

15.3.2 Thanks were extended to MOTAT and its staff, Mr Jameson and Mr Barnsby, for the organisation and venue for the 1981 Conference and to Mr S. Park of the Auckland Institute and Museum, to Dr. R. Wilson of the Auckland City Art Gallery, the Historic Places Trust and to the University of Auckland for their assistance in making the Convention such an enjoyable and instructive one.

The meeting closed at 1.3 with a vote of thanks to the chair.

New Zealand Education Officers present at the conference:

John Christie	National Museum	Wellington
Struan Ensore	Auckland Institute	Auckland
Judy Hoyle	Taranaki Museum	New Plymouth
Moira Johnson	National Gallery	Wellington
Steve Waterman	M.O.T.A.T.	Auckland

Because of Mrs. Connie Hall's association with the M.E.A.A. and the invitation she received to their last Biennial Conference in Perth, the President of our recently formed Association, Mr. John Christie, received an invitation for the newly formed M.E.A.N.Z. to attend this year's conference. New Zealand was particularly well represented by five Education Officers. Mr. Steve Waterman (M.O.T.A.T.) and Mrs. Connie Hall (author of "Aladdin's Cave or Grandma's Attic", and researcher for N.Z.C.E.R.) were invited to present papers at the conference. Both papers were particularly well received by the delegates, and as a direct result of Steve's paper he has been invited to prepare papers to be read at the Boston Children's Museum and the Los Angeles Children's Art Museum in May 1982. This I feel, is a very positive result of our attendance at an international conference of this calibre, and congratulations to Steve Waterman are in order.

The theme of the conference "What now, what next?" permeated the whole conference, each speaker and panel of speakers threading this theme of the present position of our institutions, policies and philosophies, and what could be done in the future to ensure a vital place within the community we serve, providing education, entertainment, serving spiritual and emotional needs for all sections of the community, whether they be adults, children, physically or mentally handicapped, blind or deaf.

Museum educationalists from all over the world attended the conference, including the United States, Hawaii, Malaysia, the United Kingdom, and of course, New Zealand. The extremely high standard of organisation, the welcome extended to us by our Australian hosts, the professional approach by conference delegates, the calibre of the papers presented by invited speakers, the wide variety of topics and the diversity of roles played by

J.H. Malcolm
SECRETARY.

the conference speakers in museum education from museum directors, education officers, programme co-ordinators, extension officers etc., all contributed to an exciting and stimulating conference.

The pre-conference tour involved two and a half days of intensive travelling, visiting folk museums, an art gallery, gold mines, and a complete town which had been made into an historic places trust. We travelled from Melbourne to Bendigo, Swan Hill, Maldon and Ballarat. We met the directors and education officers of these institutions who spoke to us about the day-to-day running of these institutions, financing, education facilities and methods.

Mrs. Elaine Gurion, Head of Exhibitions and Displays, Boston Children's Museum, Massachusetts, U.S.A. had been invited by the M.E.A.A. Council to give the keynote address. This address proved to be a most exciting and thought provoking paper and set the tone for the rest of the prepared papers. Mrs. Gurion also read a further paper the following day and gave a spontaneous resumé on the Boston Children's Museum during the evening. Her energy and enthusiasm were much appreciated by her audience, and I feel confident that many people at the conference will continue to be fired by her enthusiasm in her work for a long time to come.

On Wednesday each delegate had the opportunity to elect which of three local institutions (National Gallery, National Museum, Melbourne Zoo) in which they wished to spend the day. Each institution had arranged a very full programme with panels of speakers, associated activities (arts, crafts, dancing, etc.) and video film showing extension activities carried out at individual institutions. The day was rounded off with a tour of the institution, showing work areas, research areas, preparatory areas, and of course educational facilities.

All participants at the conference gained, I feel, at two levels. The conference was a "whole" learning experience and benefits accrued were comprehensive. The profession and the whole aspect of museum education gained collectively, but at an institutional level, we as individuals can now perhaps look in new directions, stimulated by a conference such as this.

The contacts made during the conference have already proved to be extremely valuable. Two education officers from Tasmania and Western Australia have sent material related to Australian Aborigines which have greatly enhanced a display we are at present arranging for visiting children. The education officer from the National Museum, Melbourne, is preparing a series of photographs for use at the Taranaki Museum and Auckland Institute. The education officer at Western Australian Museum is making available an interesting video on

Aboriginal crafts and daily living. This too will be available for showing at N.Z. museums and schools. In conjunction with district museums in Taranaki, local resource people, teachers, and the Education Board we are, (as a direct result of the conference), putting together a book listing district historical societies, private and cottage museums throughout the Province, giving their collection type, general resources, their geographical position, hours available to the public etc. In this way we hope to stimulate public interest in museums which in turn may improve their collections, the interest in local history and of conservation. By developing educational material and units of work related to displays, we can improve them as resources for local schools. We also hope to begin publishing booklets about our own collections for use by schools and the general public.

The sharing of ideas (such as those mentioned above) gaining inspiration for new programmes, developing and extending one's own museum education philosophies, and consolidating many aspects of one's own work, can only happen in a situation such as this particular conference. The isolation that education officers sometimes feel (particularly in New Zealand — geographic isolation is just one reason) can create many problems professionally, and the meeting of people within the same profession had a profound effect on us. We found that many of us (although we had not met before and had come from different locations) were running parallel programmes with similar aims and results. Many programmes that we aspired to or were already planning were also being planned by other museum educationalists in other parts of the world, and as I have already mentioned, we gained inspiration for many new programmes to be prepared for the future.

In conclusion I would like to strongly recommend that educationalists at each individual institution meet together to formulate policies and philosophies of education as this applies to their own individual institution. This I feel, would help to clarify our particular position at this point in time, and help to direct us towards the future, what we are now achieving and what we aim to achieve in the future for people who will be using institutions such as ours. For, in the ensuing years people in the so called "Silicon Chip Society" will have more leisure, and our responsibilities will be greater so we must cater to a wider variety of interests and abilities. If we plan for the future, our future in the community is assured.

With the above constantly in mind, the theme of the conference — "What now, what next?" assumes even greater validity than ever before.

*Judy Hoyle,
Education Officer Taranaki Museum*

FUNDED BY:

A.G.M.A.N.Z.

N.Z.E.I (Educational Institute of N.Z)

Fitzroy Primary School P.T.A.

Taranaki Museum Executive Board

West End Primary School Committee
Principals of the following schools:
Devon Intermediate
Marfell Primary
Spotswood Primary
West End Primary
Welbourn Primary
Westown Primary
Woodleigh Primary

Book Reviews

Conservation and Restoration for Small Museums, 115 pp, published by the Western Australian Museum, Francis Street, Perth, Western Australia.
Cost: \$A 5.70 (approx. \$NZ 7.00)

Gordon White, Education Officer, Otago Museum.

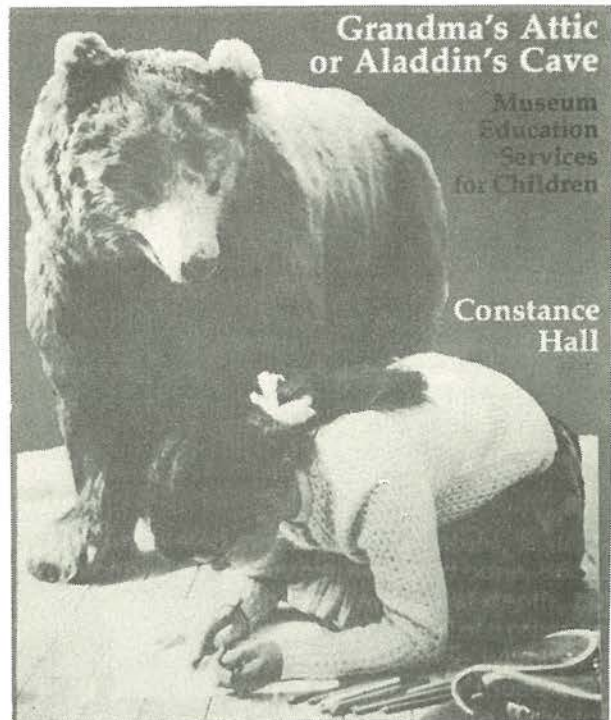
Not so long ago, in correspondence with my opposite number at the South Australian Museum, there was mention of a handbook produced by the Western Australian Museum called *Conservation & Restoration for Small Museums*. As this is a subject that is always cropping up in one form or another, a copy was ordered to assess its usefulness vis-a-vis local museums.

The book has been compiled by the Department of Material Conservation and Restoration at the Western Australian Museum and, in the foreword, the Head of Department, Dr. Neil North, says "... we have had two major aims. The first was to provide information for people who are interested in preserving their collections but who have little or no training in museum conservation and generally only limited equipment and funds ... our second aim was to produce a book which covers specifically the problems encountered in small Australian museum collections. ..." But he is careful to warn "... we have sometimes been able to give only a broad description of what certain treatments can do and have suggested that when an object requires one of these treatments, a professional conservator should be consulted."

So be warned: possession of this book will *not* turn you into an instant and expert conservator. But it is much cheaper (and certainly much less forbidding) than Plenderleith's *The Conservation of Antiquities and Works of Art* and, provided it is used with restraint and a liberal application of common-sense, it could fill a gap on the bookshelf of many a small — or not-so-small — museum. Obviously, no publication of 115 pages is going to be able to discuss its Table of Contents (Museum environment, fungal and insect attack, conservation of historic artefacts, treatment for copper and alloys,

aluminium, plated metals, wood, leather, textiles, ceramics and glass, marble, ivory and bone, books and paper, photographs) in any great depth, but that is not its intention; this has the feel of a practical book based on everyday experience which has been designed to avert at least some of those small disasters with which all museums are only too familiar.

As a measure of its practicality, the book contains a lift-out supplement listing materials and suppliers. This is for Australia, of course, but a little telephoning and legwork has produced a similar list for local museums' use based on the availability of materials in Dunedin. Although not specific for other centres it could be useful as a guide in tracking down supplies, and is available on application to the Extension Officer, Otago Museum.



Grandma's Attic or Aladdin's Cave
Museum Education Services for Children
Constance Hall NZCER, 1981 Price: \$10.50

Moir Johnson, Education Officer, National Art Gallery

The aim of the book is set out clearly at the outset: "This survey hopes to provide the first step in a long overdue appraisal of the educational resources of New Zealand museums". We find out in a later chapter that the author considers this evaluation itself to be an integral and crucial part of any educational process. In the context of museum education, its very absence reflects an arguable lack of progress during recent decades in this country.

The book "describes only those services for children which are run currently by the Department of Education in 13 museums" which, it seems, is a fair representation of the educational work in New Zealand museums anyway.

Large black and white photographs are used selectively, and the book is organised into clearly defined chapters.

It begins with an outline of the scope and problems of educational programmes in NZ museums, and proceeds to more specialist chapters on, for example, the current appointment and administrative process of Education Officers, and the liaison between teachers colleges and museums.

One of the most enlightening chapters, to me at least, was on the historical background of the museum education service in this country. We read how a national scheme of experimentation was developed in the period 1938-40 between both the museum and educational authorities. The principles recommended in those days would be applicable even now, and Mrs Hall is not slow to point out that the service does not seem to have continued with this re-appraisal process nor moved with the times.

Indeed, the removal of the responsibility of the Education Officer from the museum Director to the Education Boards, has been arguable a backward step. Mrs Hall discusses specific aspects of our education service and is openly critical. For example, on loan services — evaluation (again!) of loan services, she argues, is urgently needed and experiments made in new methods of using and distributing materials; or on the limited use of the museum service by secondary schools: "another factor might be that the policy of the Education Officer is directed by the district senior inspector", or, another example, on the tendency to introduce the museum's treasures through lecture format and verbal explanations, rather than encouraging a personal form of exploration and discovery; or, on display, "Few of our museums regard the function of display as intimately related to education". (a concept close to my own heart. Beware the conservator, though, the aims seem incompatible with education).

Still, constructive suggestions and recommendations are offered by the author. The book becomes the most hard hitting in its final two chapters, called respectively, 'What is being left out', and 'Where to Next?', touching on such current issues as lack of provision for recreational activities in the museum, the lack of any sustained bicultural programmes, the demand for continuing education which is not being fully met.

Here, the book raises issues which every museum (and gallery) has to consider and resolve for itself.

Throughout, the author quotes widely from Australian, American and British research findings, and comparisons with the NZ situation are clearly implied.

The message is clear: While some very valuable work is currently being achieved in museums, and some innovative (if isolated) programmes are being introduced, the whole area of museum education in NZ has to be critically re-appraised and evaluated in the 1980s. Administrative changes must take place and closer liaison established between the Education Officers and their museum staff.

The book is a first step in this process and all teachers colleges, the relevant advisors, and Education Department administrators, and all museum Directors and Education Officers should read it!

Notices

CONSERVATION MATERIALS — BULK PURCHASE SCHEME

The Wellington Cultural Conservators have received a grant of \$5,000 from the Interim Committee for the Conservation of Cultural Property (ICCCP) for the purchase of conservation materials which for reasons of cost and supply may be purchased only in bulk from the New Zealand agents.

These materials will then be resold to curatorial institutions wishing to purchase in small quantities for conservation purposes. The aim of the Wellington Cultural Conservators is to recover the original grant and to be able to continue the scheme on an on-going basis. Therefore the cost of the materials to purchasing institutions will be approximately 20% over normal wholesale prices.

The items listed below are only an indication of what we might stock. As we need to find out more exactly what the requirements of purchasing institutions will be it would assist us considerably if you would write to us saying which lines you would like to buy and in what quantities. Suggestions of other lines, not listed below, that you would like to see stocked are welcome.

Please would you send your reply to Mr R.B. Kerr-Hislop, Wellington Cultural Conservators, C/- National Archives, P.O. Box 6148, Te Aro, Wellington.

POSSIBLE STOCK LINES

Acid-free tissue

Suitable for lining, wrapping, interleaving, heatset tissue, paste and tissue repair.

Acid-free paper —various weights and grades	Suitable for wrapping, lining, mounting, repair and patching, interleaving.
Acid-free Conservation or Bristol Board. Various weights and grades	Suitable for mounting, supporting, folders, covers, boxes, etc.
Silicone Release Paper	Suitable for interleaving, heatset work, any application where non-stick paper required.
Thymol Crystals	For fumigation. Destroys mould and fungi — non-toxic.
Acid-free boxes and map folders	
Acid-free photo and negative envelopes	
Acid-free tapes	Framing, repair, binding
Non-aqueous deacidification solution	Should not be used without some knowledge of technique of application.
Lissapol N (mild detergent)	As above

Joint Directors of Studies will be James F. Porter, Director of the Commonwealth Institute, Kensington, where the course will be based, and Max Hebditch, Director of the Museum of London.

The course is intended for Directors of Museums and other senior persons concerned with the development of museum resources for educational purposes, including teacher educators, school inspectors and advisers, designers and officials from Ministries of Education or Ministries of Culture.

There are vacancies for 35 members.

Fee: Residential £525 : Non-residential £300

Applications should be received in London by 15 February 1982.

Further information and application forms for this, and other British Council specialist courses, can be obtained from your local British Council office or from the Director, Courses Department. The British Council, 65 Davies Street, London W1Y2AA.

MUSEUM SITUATION

Applications are invited for the new post of Assistant Director of the Wanganui Regional Museum.

The preferred age of the applicant shall be between 35 or 45 years of age.

For 'Conditions of Appointment' write to:

The Director,
Wanganui Regional Museum,
P.O. Box 352,
Wanganui.

THE BRITISH COUNCIL
Specialist Course
Museums in Education
13-25 June 1982 in London

The course will examine the role of museums in both formal and non-formal education. Both the concept of the museum and the concept of education will be interpreted as broadly as possible. The course will review the current practices of museums and relate these to contemporary educational demands in both developed and developing countries.

The course will be conducted through lectures and seminars given by distinguished museologists and educationists. There will also be an emphasis upon a workshop approach enabling participants to engage in detailed discussions of the various issues to be covered, to make a range of visits and to pursue individual or group projects.

Letters to the Editor

Dear Sir,

OOYURKAS: AUSTRALIAN ABORIGINAL ARTIFACTS FROM N.E. QUEENSLAND

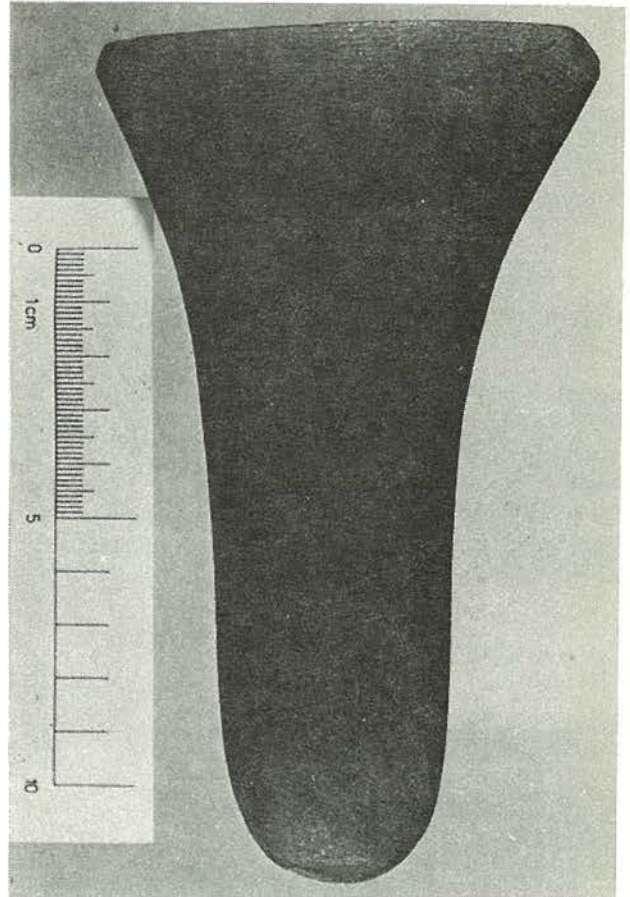
We are undertaking a study of **Ooyurkas**, otherwise known as *Mena stones* or *T-shaped stones*. These unusual Aboriginal stone tools come from a limited area within North East Queensland. Most appear to have been found during the clearing and ploughing of sugar cane farmland.

The object of the study is to identify the different types of **Ooyurkas** and to try to determine what their use was. Already a wide variety of forms has been identified and various laboratory tests and experiments have been made to determine use.

We are interested in locating **Ooyurkas** held in collections within Australia and overseas and would appreciate museums holding Aboriginal lithic collections advising us if they possess any **Ooyurkas** or any records of their observed usage.

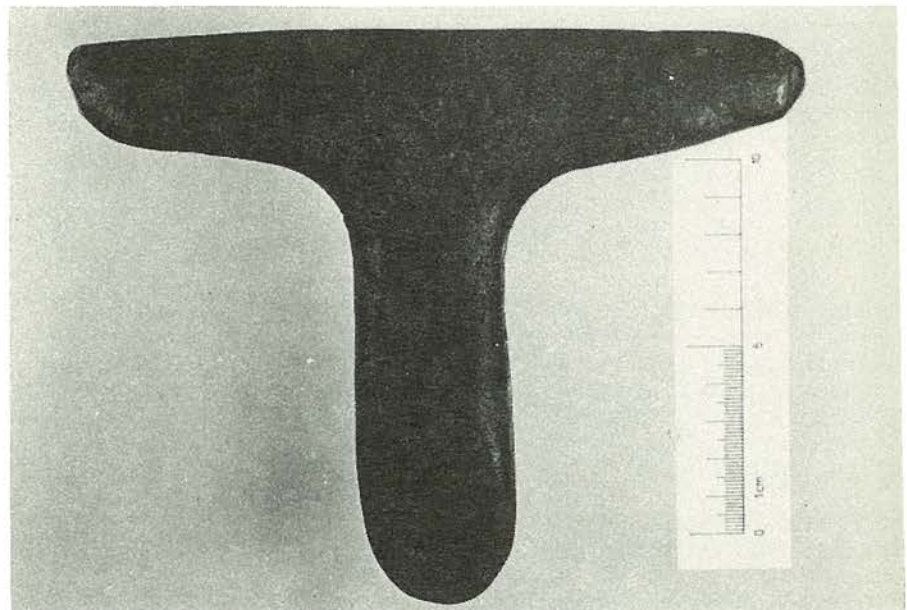
Yours faithfully

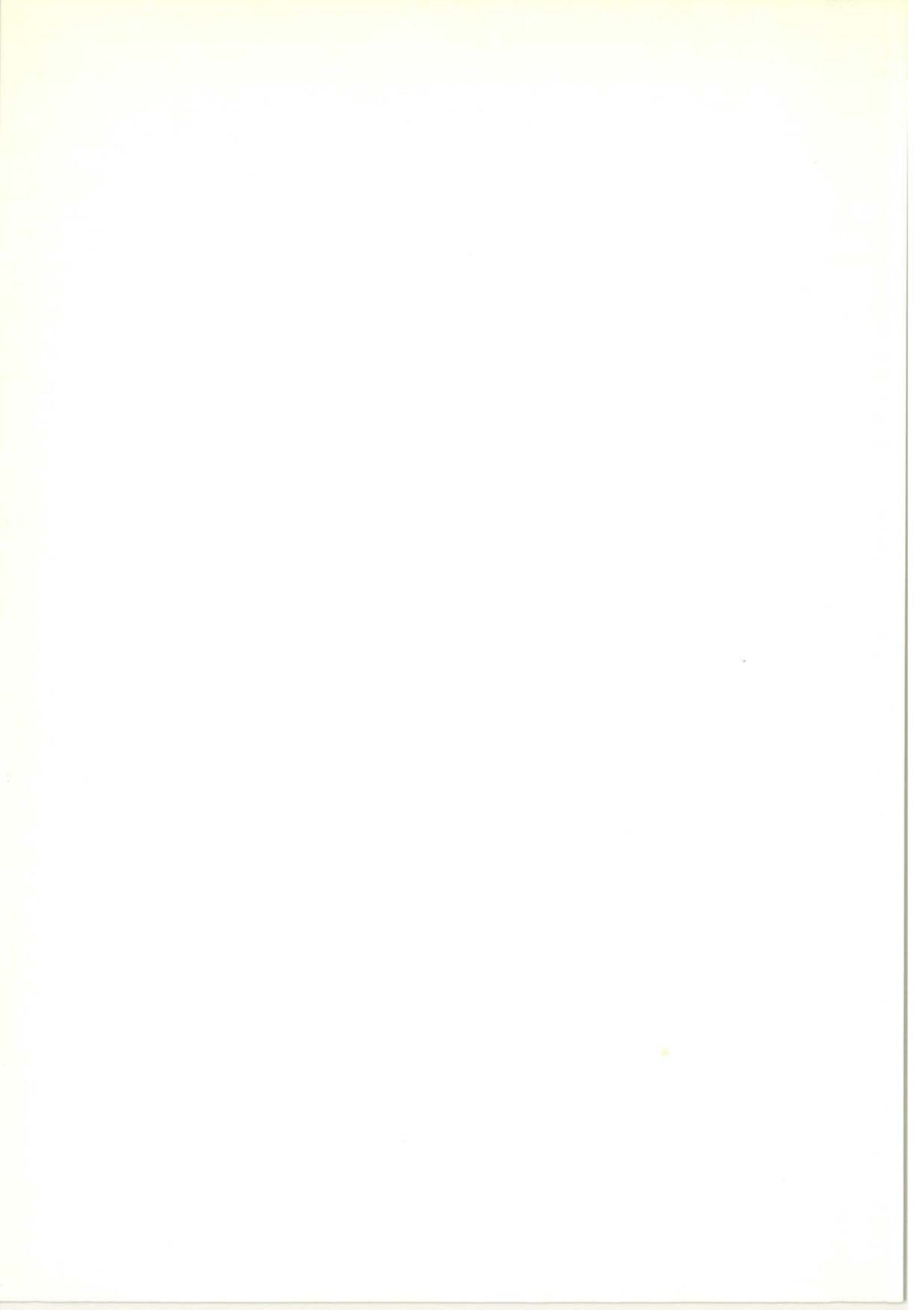
Professor Barrie Reynolds
Mr Richard F. Cosgrove
James Cook University Q4811
Australia



example 1 OOkurka

example 2 Oookurka





**THE ART GALLERIES AND MUSEUMS
ASSOCIATION OF NEW ZEALAND**

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