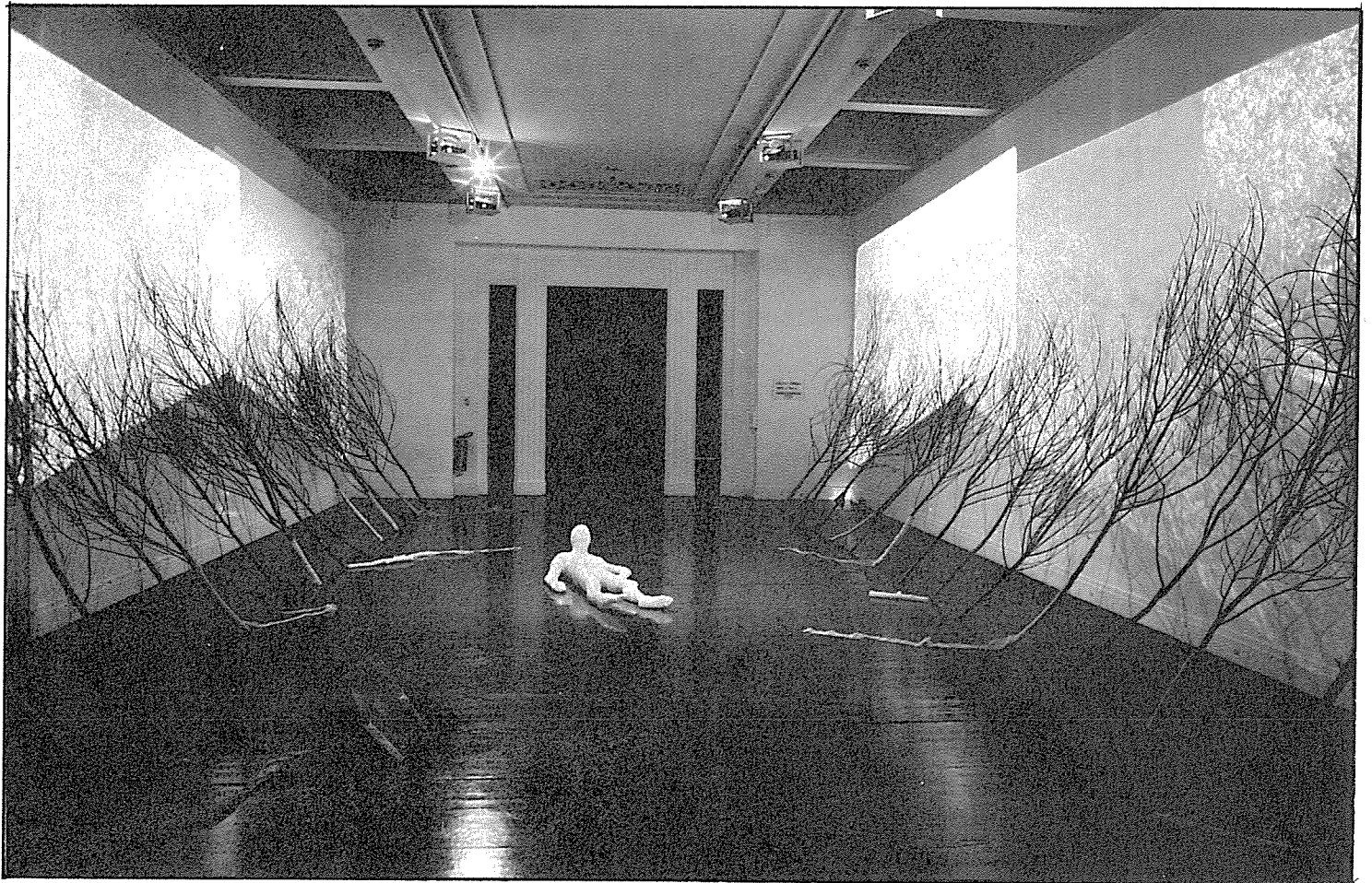


# Agmanz News

15.1



Quarterly of The Art Galleries & Museums Association of New Zealand



# Agmanz News

## March 1984

### Contents

Kate Pinkham Ann Calhoun Peter Miller	Registration	2
Wendy J. Harsant	Sixty Years On	12
	Publications and Notes	15
	Taking the National Parks to the People	16
Sarah Hillary David Rapp Squirrel Wright Mervyn Hutchinson	Conservation of a McCahon Painting	17
	Conservation News	21
Luit Bieringa	President's Report	21
	Agmanz Diploma in Museum Studies	23
	Microelectronics and Society	25
Russel J. Beck	A Dampening Experience	26
Anthony Mackle	Installations	28
	Job Market	29
Roger Neich	The Pacific Arts Association	30
	Art Galleries and Museums Subsidies 1983-1984	32

*Agmanz News* is the quarterly magazine of the Art Galleries and Museums Association of New Zealand.

Correspondence concerning editorial matters and content for the magazine should be addressed to the Editor, Ms J. Bieringa, at 13 Hataitai Road, Hataitai, Wellington. Copy deadlines being 20th of February, May, August and November.

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Typesetting: Wellington Typesetters.  
Printing: Madison Print.

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

*Cover: Andrew Drummond, Cycles/stages installation. National Art Gallery. May 1982. See page 28.*

*Inside front cover: A. H. O'Keefe. In a blue setting. 1926. Oil on canvas. See page 10.*

*Back cover: Smiles amidst chaos — a typical scene in many buildings flooded in Southland in the recent disaster. Photo: John Robertson. See page 26.*

# REGISTRATION

## In this issue

In this issue *Agmanz* looks at the state of Registration and Cataloguing in New Zealand Galleries and Museums. In November '83 Kate Pinkham, Registrar at the National Art Gallery, organised a seminar to bring together those concerned with collection management and documentation — in essence a continuation of the 1982 seminar which was chaired by Mr Geoffrey Lewis, Director of Museum Studies, Leicester University and newly appointed President of Icom International.

*Agmanz* was fortunate this time in having Mr Douglas Robinson, Registrar, Hirshhorn Museum and Sculpture Garden present for the seminar and subsequently available in New Zealand for one month when he visited a number of institutions.

The geographical nature of New Zealand makes it difficult for these sorts of groups to meet frequently but looking at the diversity and different levels of importance attached to this very 'basic' area of museum management, one realises the importance of regular, frequent contact so that some measure of standardisation will occur.

For most the tool for this task of management will be the computer which becomes more accessible both attitudinally and financially. This along with the recognition by the administrators of the importance for expert registration and cataloguing will hopefully mean much progress for the 80's.

To follow are a number of other submissions which look at individual aspects within the profession.

*Jan Bieringa*

## THOUGHTS ON CATALOGUING ART WORKS: PART I

*Ann Calhoun*

David Vance<sup>1</sup>, a recognised authority on museum computer applications and an author of the program language GRIPHOS comments that: "Over the past fifteen years it has happened again and again that a staff member in one museum invented the idea of computerising the museum's accession or catalog records, consulted a local programmer and started what amounted to a new system of data base management programs. These are invariably described as 'flexible'. Most have been absolutely rigid and only three or four have been used away from home."<sup>2</sup>

Of GRIPHOS he says, and his comments appear to apply in degree to other similar programs: "In GRIPHOS there are no limits on field length; content or syntax, field order, record order, record length or the logical structure of records. This accommodates the general museum's need to document any kind of object to any depth in any context. . . . Had we known then what we do now about the degree of rigour needed for high quality retrieval, we would have been less satisfied and less eager to begin full operation. . . . One of the things that might have come to light is the unexpected cost of processing data stored in a free format and the complexity of selection retrieval schemes needed for such data — in contrast to the utter simplicity of much useful retrieval from more restrictive information tables."<sup>3</sup>

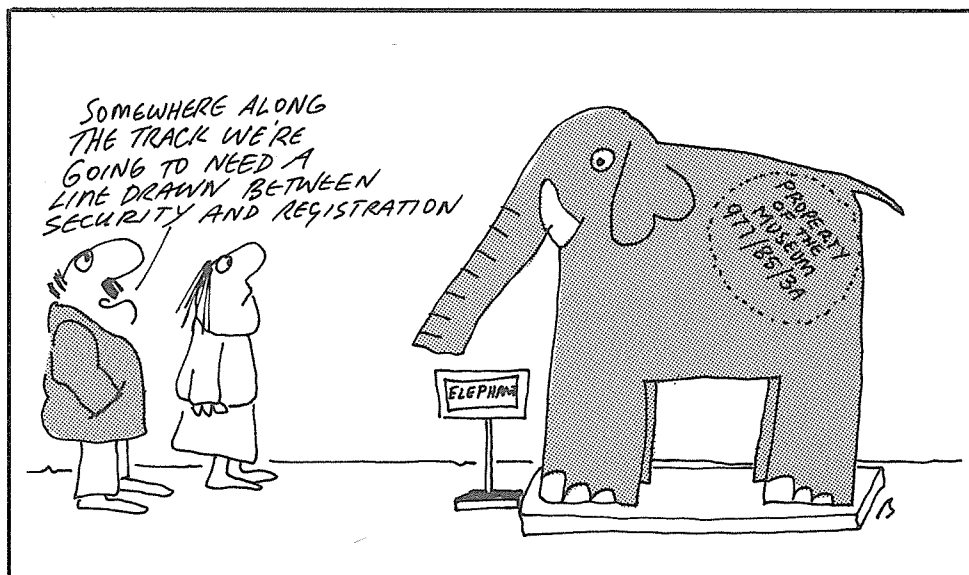
A similar view is expressed by Patricia Ainslie of the Glenbow Museum, referring to the Canadian Inventory Programme (NIP), now the Canadian Heritage Inventory Network (CHIN): "It is unfortunate that fields were not more clearly defined in the beginning and that standardisation was not established."<sup>4</sup>

David Vance considers the only two successful programs to be those of Detroit and the Hirshhorn. Both, he says, "began with limited objectives, severe restraints and tight administrative controls. The only data recorded in Detroit were accession number, department, current location and enough description to tell a painting from a pot. At the Hirshhorn Museum initial records included accession number, artist, title and broad classification."<sup>5</sup> This has allowed the staff to become used to the advantages and constraints the presence of a computer brings; the system is structured to allow further fields to be added in the future.

The other view taken is that computers are not necessary for the management of museum data. W. McAllister Johnson argues that "NIP might never have been considered a panacea had widespread and adequate permanent collection catalogues existed; . . . NIP is a 'locations' device, provided you know what you want and someone has described it correctly. . . . What must be done, everywhere, is to get out the collection catalogues as everyone knows 'what is where'".<sup>6</sup> He suggests that first simple old-fashioned Penguin-type paperbacks are produced as checklists, a "first run through"<sup>6</sup> of the permanent collection, then more scholarly catalogues.

The Auckland City Gallery has such a 'first-generation' catalogue of their collection available; the Sarjeant recently completed one and the National Art Gallery is preparing one. Other galleries may also have basic inventory lists of their collections. The National is also preparing a series of 'second-generation' exhibitions/catalogues dealing in greater depth with the stronger parts of its collection. But the obvious problem exists — catalogues cannot be amended or updated easily. That, of course, was the prime problem with the NIP program. Its originators did not anticipate that museums would use the program to do more than obtain batch print-outs on their collections — museums quickly found that they wanted on-line services which the system had not been designed to cope with.

The present program, CHIN, has categories established by a panel of experts<sup>7</sup>.



Ethnology, for example, has 58 categories. A museum joining the program enters its data. Computer categories and museum categories are matched. The computer can then massage the information as required. The program is presently designed for use on a main-frame computer but it is planned to adapt the program for use in small museums on mini and micro computers, for which complementary accounting, word processing, invitation list, etc. programs are available.

A museum could look initially to cataloguing only the nine fields proposed by ICOM's International Documentation Committee (CIDOC)<sup>8</sup>; these can be fed onto a computer, hopefully using a natural language program such as will become available through the National Museums Corporation of Canada, but, not leaving it there, each organisation should set down their present cataloguing rules, developing the rules to reflect the particular characteristics of the museum's collection — so that the museum's records, manually or computer produced, will have a standardised format.

Everyone has heard the adage: "Garbage in, garbage out", meaning that data should be consistent as well as correct on being entered. Information retrieved, for example, for publication which contains errors or is 'formatted' inconsistently will require further manual 'massaging', rather defeating the purpose of the computer. However, given a reasonable level of data review before the information is entered, a computer will provide printouts which will highlight problems and allow corrections to be made: if the printout is a jumble of unrelated material, it will take that much longer before the advantages of computerising collection data are apparent. The time wasted editing is a sufficient reason.

New Zealand is small enough to establish a system which will link the holdings of not only the art museums but the libraries such as the Hocken and the Turnbull which hold valuable art collections. A first step towards bringing about an accommodation with these organisations might be for art museums to agree to use Chapter 22 of the *Anglo-American Cataloguing Rules* (2nd edition) for recording and filing artist index cards. For example: New Zealand was Petrus van der Velden's country of adoption and the principal entry would be Van der Velden, Petrus; not Velden, Petrus van der. Cross-reference cards would be prepared. Another area in which libraries could give a lead is in the vexed area of subject indexing and I would like to comment on this in some depth.

### SUBJECT INDEXING IN THE VISUAL ARTS

Although subject indexing is part of cataloguing, it is, as yet, a relatively un-

developed field for the visual arts. I initially supported the view expressed by Mary Allodi of the Royal Ontario Museum: "But would the break-down of painting and prints into many smaller parts, that is, into lists of specific subjects, serve the best interests of education in Canadian (and other) history and art history? I am personally rather wary of reducing the visual arts to lists of items portrayed. . . . Before such a system is computerised, a very complete and scholarly cataloguing of each picture would be necessary — and why not print the results — for the short term advantage published catalogues are more useful, more accessible to the public and more practical economically."<sup>9</sup> Is it the task of an art museum to index their collections by subject so that they are available as a research facility like the Alexander Turnbull Library, so as to turn up pictorial examples of period architecture, clothes worn and objects used? Should art works be treated as if they are documents?

But again in a small country like New Zealand where important art collections are held by a number of libraries, there needs to be a basis of communication between the various collections and the computer should be an ideal tool. Art museums then need to look at subject indexing as a goal either new or in the future depending on their priorities. There seem to be as many approaches to the problem as there are people considering the problem.

Elizabeth W. Betz, Picture Cataloguing Specialist in the Prints and Photographs Division of the Library of Congress is modifying the subject headings in the *Library of Congress Subject Headings* (8th edition, 1975) for use in subject cataloguing prints and photographs. "She is inventing new subject headings, adding subdivisions, modifiers, and cross references to reflect the special requirements of pictorial materials. Once the new headings are established they are entered into an authority file, which grows and changes as new material is catalogued. Under preliminary discussion is the computerisation of the catalogued data, which would dramatically increase subject access to some ten to fifteen million photographic exposures of all kinds — documentary, artistic, vintage, architectural, and amateur photographs — in the form of glass plates and negatives in the Library of Congress collection." (Address: Library of Congress, Washington D.C., 20540)<sup>10</sup>.

In cooperation with the CHIN program, the Public Archives of Canada are developing a three level subject thesauri in ten areas: costume, architecture, activities, artefacts, flora, fauna, insignia, landscapes, people, and transportation. (Address: Dr Raymond Vézina, Public Archives, 395 Wellington, Ottawa, Canada K1A 0N3).

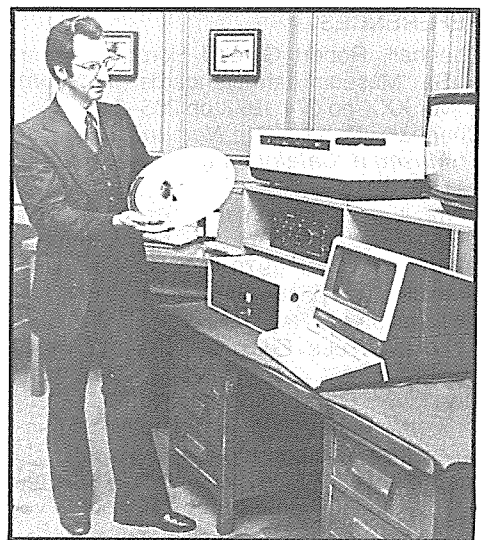
The International Museum of Photo-

graphy at George Eastman House, Rochester, New York and the Yale Centre for British Art, New Haven, Connecticut have included in subject analysis "names of persons represented, to the extent known, as well as names of places, monuments, ships, etc. Both have also developed short lists of a few hundred generic nouns, such as 'horse', by which works are indexed if the thing named plays an important part in the image."<sup>11</sup>

There is also *Sears List of Subject Headings*, available at libraries, and the *Subject Index for the Visual Arts* compiled by Elizabeth Glass in 1969 for the Victoria and Albert Museum.

### VIDEODISCS

The videodisc, yet a further technological development, will be available, it is understood, within a few months in an erasable form. Each side of the disc can contain some 54,000 images . . . Videodiscs can thus convey on a single support document traditionally presented on slides, film, microfilm and microfiche. . . . The complete system consists of a computer equipped with a keyboard, a television screen and the videodisc itself, which is in the form of a plastic disc. It is inserted into the reader directly, in its protective envelope, so that there is no need to handle it. The images and sounds engraved on the disc are transmitted onto a television screen by an optical reading system. The reading is accomplished by a laser beam which searches out the desired information on either side of the disc. <sup>12</sup> It will be possible to have both the images and related data for a small collection on one disc, accompanied by a sound track. Then there is the arrival of the hand-held computer. Cataloguing, an unsung and unsought occupation, will become much more apparent and appreciated.



Raymond Vézina with a videodisc.

A final word from David Vance, quoted earlier: "And I'm recommending stopping rather early. What we really want to do is not to present the researcher, a person working on a book or an exhibition, with everything that is pertinent and nothing that is not pertinent to his research . . . if our computer data bases can simply eliminate for him entire collections, entire departments, his job is simplified . . . I suggest that perhaps that is the way we ought to think."<sup>13</sup>

#### FOOTNOTES

- <sup>1</sup> David Vance was in the Registration Department of the Museum of Modern Art 1953-73, Registrar 1969-73, and is now Research Associate Professor at the State University of New York at Stony Brook.
- <sup>2</sup> Computerised Inventory Standards for Works of Art, Conference November 1st, 2nd and 3rd 1979 Proceedings, Collection of papers prepared under the direction of Raymond Vezina, La Corporation des Editions Fides, Montreal, 1981, p 89.
- <sup>3</sup> Conference papers pp 93-94.
- <sup>4</sup> Newsletter in Canadian Iconography, vol 2 no 2, Public Archives Canada, 1981, p 19.
- <sup>5</sup> Conference papers pp 95-96.
- <sup>6</sup> Newsletter p 26 & p 30.
- <sup>7</sup> Homulos, Peter S., "The Canadian National Inventory Programme", *Museum* vol XXX no 3/4 1978 p 155.
- <sup>8</sup> These fields are set out in Michael Jameson's article in *AGMANZ News* 13:4 December 1982, "Registration, Accessioning and Cataloguing".
- <sup>9</sup> Newsletter p 18.
- <sup>10</sup> Conference papers p 76.
- <sup>11</sup> Conference papers pp 91-92.
- <sup>12</sup> Newsletter p 42.
- <sup>13</sup> Conference papers 286.

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#### THOUGHTS ON CATALOGUING ART WORKS: PART II

Michael Jameson, concluding his report to AGMANZ Council as convenor of the AGMANZ Registration, Accessioning and Cataloguing Working Party, printed in *AGMANZ News* 13:4 December 1982 noted: "A level of conformity in initial registration and artefact documentation procedures is essential (for) the exchange of information between institutions intranationally or internationally. Recognising the wide disparity in precision which currently exists within New Zealand there is an urgent need to establish a set of standard definitions which will record that detail thought to be necessary to the required degree of precision. . . . It should be noted that it is considered to be just as important to establish the same degree of common precision for manual systems as it is for automated systems. . . . It is now considered necessary for AGMANZ to define the minimum level of precision which should be represented within the nine fields named." The nine fields 'named' are those proposed by ICOM's International Documentation Committee (CIDOC) at its meeting in 1979:

- Institution name (museum and country name).
- Accession or registration number.
- Mode or method of acquisition.
- Date of acquisition.
- Source of acquisition.
- Common name (in local language).
- Classified object name and classification system.
- Description.
- History

These nine fields are among 16 categories set out in table from in an article "Museum data standards" prepared for ICOM by Robert G. Chenhall and Peter Homulos; the additional seven categories are for 'in-house' use. Each category proposed by Chenhall/Homulos has a required standard of documentation: 'Syntax', 'Vocabulary' or 'Not applicable' — "(a) syntax control, which means that the data in that category



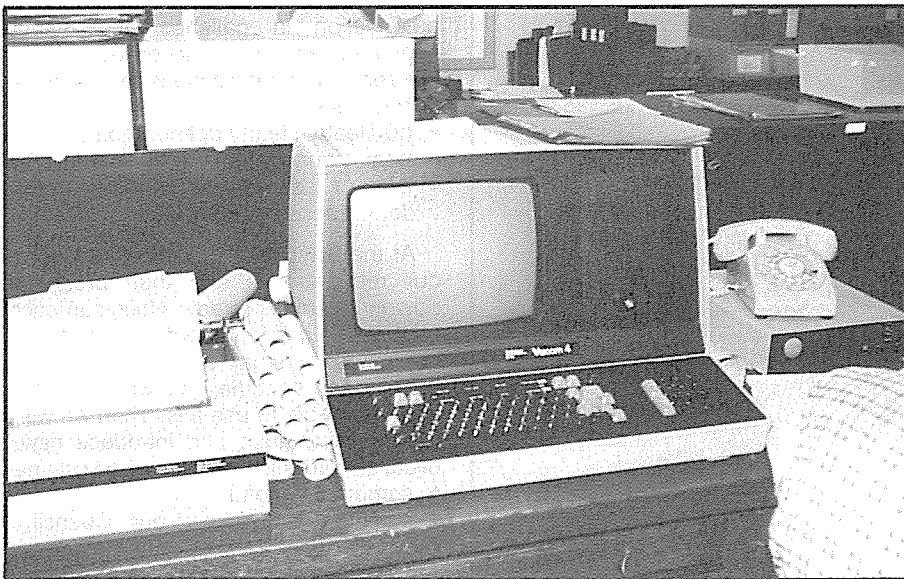
Cartoons: Courtesy of Jim Barr.

must be consistently recorded using a standardised format such as YYYY/MM/DD (year, month and day using four digits, two digits and two digits) for the entry of a date; (b) vocabulary control, which means that the data in that category must be words or other symbols that have been taken from a controlled authority file such as the "Outline of World Cultures" or "Nomenclature for Museum Cataloguing: A System for Classifying Man-Made Objects"; or (c) time control, which means that the data must have been recorded at the time the object was removed from its natural surroundings."

Taking the nine fields elected by CIDOC as a useful basis for exchanging information and comparing the required standard of documentation suggested by Chenhall/Homulos with data collected on an actual art work gives the following table:

<i>Cidoc Fields</i>	<i>Standard</i>	<i>Data on Specific Art Work</i>
Institution	Syntax	NAG
Acc or reg no	Syntax	1968/2/20
Mode of acq	Syntax	Gift
Date of acq	Syntax	5 April 1968
Source	Not applic	John Stackhouse
Common/Object name	Vocab	PAINTINGS: NZ (ie, Collection name from 16 choices)
Classification	Vocab	Artist: McINTYRE, Raymond Francis Nationality: NEW ZEALAND/ENGLISH Dates: 1879-1933 Sign. & Date: Signed and dated upper r., black oil "Raymond F. McIntyre/1906" ("F" reversed) Med. & Support: oil on canvas Credit: Gift from C. Millan Thompson estate to mark the retirement of the Director, Mr S. B. Maclemman, 1968 Size: 715 x 536 mm (28¼" x 21½") Prov: C. M. Thompson estate (executor John Stackhouse, Martinborough), 1960-68; C. M. Thompson, Wellington, c. 1950-60; McIntyre family, Christchurch, 1909-c. 1950; Artist, Christchurch, 1906-09
Description	Not applic	
History	Not applic	

Anne Calhoun Co-Registrar, National Art Gallery



# Computers

Peter Miller

Computers are powerful tools for certain jobs. Recently they have become much cheaper and more reliable. It is now feasible for galleries and museums to buy or share a computer. This article discusses the main problems and advantages for doing so. The choice of having a micro-computer in the gallery or using a terminal to a larger machine (ie city council's) is discussed. At the end there is an annotated bibliography. The accompanying article by Kate Pinkham describes what the National Art Gallery has done and is planning. This article has been written from an art gallery point of view but almost everything in it applies equally to a museum even though some of the problems are different (greater?) and some of the systems different.

Computers are good at:

- storing large amounts of information in what is called a *database* and
- quickly searching, selecting and sorting, in short, retrieving information from this database.

The obvious applications in a gallery are:

- registration
- day to day inventory management
- cataloguing
- as an aid for research and enquiry
- printing labels for storage, exhibitions, membership lists, etc.
- word processing
- valuations for insurance
- accounting and stores control

I am sure that creative users will find many other small jobs for which the computer can be used. But the main ones will be registration and cataloguing. I will concentrate on these two from now on.

The question of whether a computer should be used is vital. One should be used only if it enables the job to be done:

- for less cost (money and time); or
- in a better way.

I believe that the main advantages for a gallery is that it will:

- maybe save a little time in mundane list-producing jobs
- enforce a great improvement in the accuracy of the catalogues
- enable information to be found that it is not feasible to collate manually.

The computer will not do these jobs by itself! The system has to be well-designed and the installation well-managed.

Suppose you decide to use a computer for registration and/or cataloguing. First you must decide what you want the computer to do. But before that you must find out:

- How do the present manual systems work?

- What do you want the new system to produce?

Until you have answered these questions, and they are very hard questions, you cannot begin to instruct the computer to do your job. When you have decided what you want, you can evaluate systems other galleries have installed to see if they suit your needs. It is still too early to start keying in all the data into the computer. All staff must agree on how to record the data and these standards must be recorded and then followed slavishly. An example will illustrate this.

Suppose we have decided that we want our computer system to produce lists of the form: *the titles of all watercolours by Frances Hodgkins*. These lists are to be printed in the order in which they were painted. So we must store in the database, at least: artist, title, date painted, medium. Suppose we had stored the following information (which had been keyed in from catalogue cards):

Frances Hodgkins	The hill top	c. 1908	w/c
Frances M. Hodgkins	The orange sellers	(blank)	watercolour
Hodgkins, F.	Double portrait no. 2	1937	oil/canvas
Hodgkins, F. M.	Street scene	May 1903	(blank)
Hodgkins, Frances M.	Still life	May '88	wash
Hodgkins, Frederick	Landscape	1947-48	collage

Present-day computer systems would have considerable trouble selecting the required paintings. Is "w/c" watercolour? Is a wash a watercolour? The computer could not sort the selected records into date sequence because of all the various forms. So before any computer system can be installed, you must:

- decide what needs to be done, in detail, and record it
- set standards for recording catalogue information

It is this analysis that will improve the quality of the information in the catalogue. It is essential that it be done before computerisation and unlikely to be done thoroughly otherwise. The computer system requires that names, dates, etc be recorded in one (or perhaps two or three) standard forms. There needs to be a lot of thought and discussion on just which forms are chosen. It is my feeling that if we try to make the computer system the only system, we will never get agreement on

which standard forms to use. I see some sort of manual card system always existing for at least part of the collection. Maybe the computer can produce cards containing basic information which are then added to by the curators. We must endeavour not to have duplicate information in the two systems, though. The National Art Gallery has just begun defining what they think needs to be done for registration and when this is properly documented it will be circulated to you. They have already sent out a draft cataloguing material which details their rules of recording information. These are very much "discussion documents" and we beseech you to contribute to the discussion! They would like to set up a computer system which would be used for registration and some cataloguing functions. The system would start off being quite basic and be extended over a period of time.

Other galleries may like to develop computer systems along similar lines. It is a fantastic opportunity to try to install one system throughout New Zealand which will satisfy everyone most of the time (it's impossible to satisfy everyone all of the time!). Then the other galleries can use the same software and the same cataloguing standards. This software must be "flexible", ie. easily used by galleries with slightly different requirements. If this ideal came to pass, the larger galleries could provide a bureau service to the smaller ones. It would be possible to build a national database of all artworks held in (almost?) all galleries and perhaps other institutions too. Wouldn't that be fantastic for building exhibitions, writing exhibition catalogues, art history research, etc?

But it all depends on us! We must agree on:

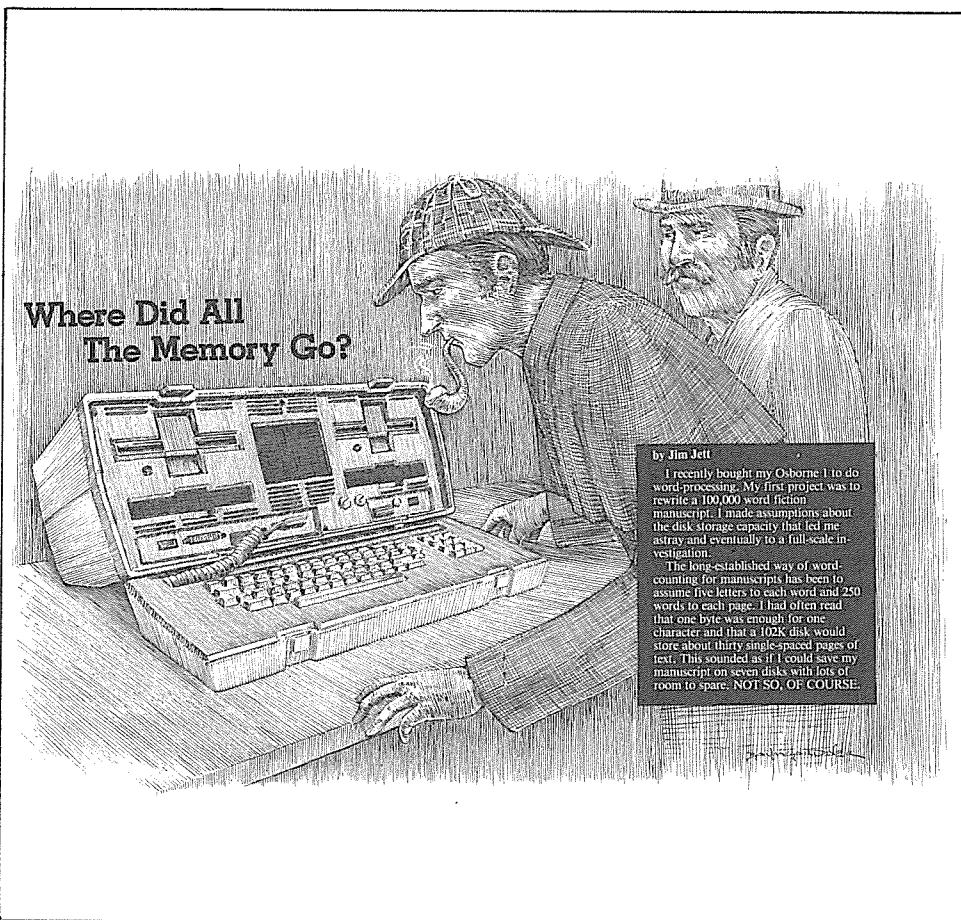
- the cataloguing manual
- the requirements of the computer systems

There have been many attempts at computerisation in galleries and museums overseas, with few successes and many failures. The main reasons for failure seem to have been:

- no clearly clearly defined goals
- poor management
- lack of appreciation of computers and data processing principles

At the National Art Gallery we will define our requirements and then break these down into small projects which can each be completed in a few months. The idea is to begin with a small amount of information about each item (ie, the whole collection) and to be able to use this. Then we will add further information and introduce new applications. In this way we will quickly have:

- something useful
- something to show our Council and Director
- something for you to comment on





- and a boost to our confidence and morale

What hardware and software is the National Art Gallery going to use? As yet we are undecided. Hopefully we can buy software and adapt it, if necessary. There are two choices for the hardware: most galleries can use (and pay for) their city council's computer; alternately they can buy a micro-computer. The main problem with the city council option is that there are almost as many types of computers as there are councils and so each gallery would have to customise their software to run on the council machine. Council data processing staff may be available to make these changes and give technical advice. Traditionally there is a large backlog of software changes to be made and so the delays are often many months. The alternative is for each larger gallery to buy its own microcomputer. If all galleries bought the same or compatible systems (which is quite possible) there would be no need to customise for each gallery. The big advantage is that the machine would be available for word processing and other jobs. Hopefully many people in the gallery would begin to use it in various ways (even if only for playing Packman and Space Invaders at lunchtime!). I tend to favour the micro-computer option but both must be investigated further. Each gallery will have to do this too.

This article is a plea to all Directors, Registrars and Curators to read, think and talk at least a little on how these tools can be used in your work. There is some excellent reading in the bibliography which follows.

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*National Museum of Victoria Computer Based Record and Enquiry Facility.* Peter A. Reynolds and Brian J. Smith. Available from the National Museum, Victoria, Australia, or from the National Art Gallery. This is a short paper describing an ambitious project involving millions of items. We should not preclude this sort of development in New Zealand galleries and museums.

*Peter Miller is consultant to the National Art Gallery*

\*\*\* We will endeavour to get all of these books and articles. You may borrow them from the National Art Gallery once they arrive.

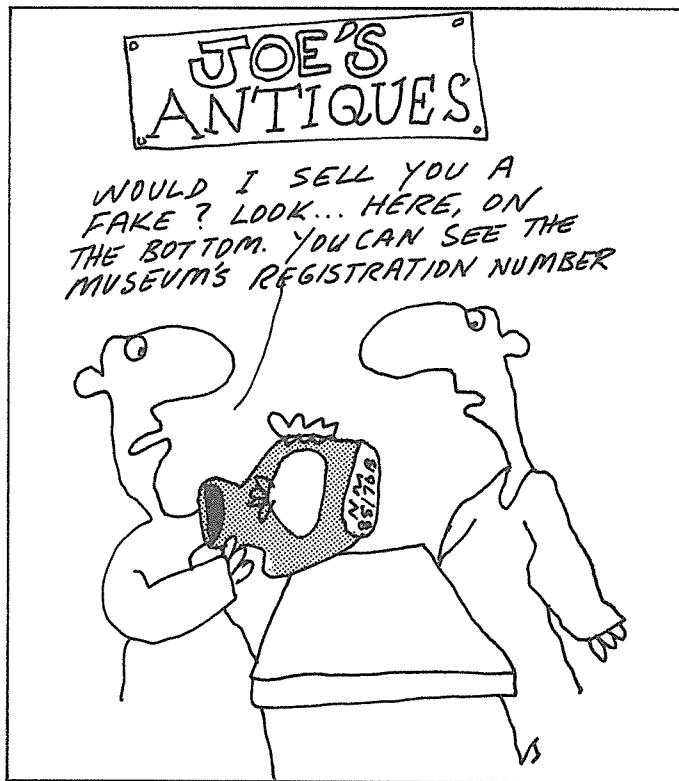
## REGISTRATION SEMINAR NOV. 25 1983: THE FORMATION OF A REGISTRATION GROUP

With the growing awareness of essential collection management and documentation systems it is becoming more apparent that there are wide variations in methods and standards in New Zealand and that this wide variation can and does cause some real communication problems. Likewise, there are wide variations in museum collection sizes and their present and potential use, these being very much inter-related with the staffing situations — voluntary, paid, part-time, permanent, P.E.P., student, trained, untrained — and, of course, with the financial situations. We hope to identify and add to the resources available to cater for these situations locally, regionally and nationally, these resources being:

1. FACILITIES AND EQUIPMENT from, say, in-house computers or local council/university computers to filing cabinets and card indexes to school exercise books.
  2. PUBLICATION OF MINIMAL GUIDELINES: The literature at present available in New Zealand is often rather technical for the many small museums in the country and there is a definite need for more simple, cheap and easily available "how-to-do" leaflets tailored for the New Zealand situation and outlining the basics essential to any system. Otago's regional Liaison Officer has already produced some very useful literature and we would like to now develop this idea for general New Zealand use. By having this registration group meet to compare notes, problems and solutions, we should be able to agree on basic practice in registration, accessioning and cataloguing and to prepare these leaflets (one at a time over a period of years, easily file-able and replaceable as they get updated). Thus, whatever degree of specialisation our individual circumstances allow us to attain, we should ultimately be all working to the same standards.
  3. RESOURCE PEOPLE, registrars locally, liaison officers regionally. Registrars, or those people undertaking the registration tasks of their institution, have the practical experience of dealing with (and usually developing) systems, although admittedly with little time available and other commitments. Liaison officers have experience on a wide basis of museum needs and are specifically employed to assist the smaller museums in their defined regions — and have identified registration as the main concern of all these museums.
- It is suggested that ideas, etc, are pooled at twice-yearly meetings of the registrars' group and that the liaison officers then plan, draft and publish leaflets describing minimal

guidelines, and then follow these up with regional training sessions using the locally available registrars. The evaluation of these proposed standards, the leaflets and their implementation, is intended to be continuous and should include representation from the museums involved.

Through the same work, the registration group intends to compare findings in registration and especially in cataloguing, hoping to eventually create authority lists from which we can then all operate. There are already authority lists available from outside New Zealand which we should also take into consideration. For instance, the International Museum of Photography at George Eastman House have published an authority list of processes and techniques which we may well find suitable to adopt holus bolus. Authority lists for New Zealand artists (full and working names, birth dates, death dates, etc) have yet to be created. The Museum Anthropologists Group have been discussing authority lists for their ethnology collections and there is talk of an History Curators group being formed. Obviously, our curators must be kept in touch with developments and consulted as to any final commitments.



**The following are individual submissions from the people who attended the seminar on behalf of their institution. They are brief summaries only and are intended as a guide to show other institutions the progress made in the field of collection management.**

### NATIONAL ART GALLERY

Over the past four years, intensive registration programmes have identified the entire National Art Gallery Collection (some 8,500 artworks), created comprehensive registers and developed a cataloguing manual for consistent information entry. Although not all works acquired prior to 1979 have been fully catalogued, we do have enough information at hand to be frustrated by the manual systems in use at the moment, systems that cannot realistically be expanded at present without detracting from other gallery operations. It is frustrating, for instance, that, although our curators do have cards describing each object to some extent, these cards do not always give the source. The registers must then be checked. To give any object not yet re-catalogued (and 4/5th of the collection to date have yet to be re-catalogued) a true credit line for publication, exhibition or whatever, the registers have also to be checked and then the manual referred to for its format. We cannot always answer general enquiries about works in the Collection without cross-checking cards, registers, directionaries and other files. And so on. As a registrar with a micro-computer in use at home I felt that it could be used, as an interim measure and without committing the gallery to any particular hardware/software, to resolve at least some of these problems.

So, the information in the registers was prepared for input, ie I went through them and spent a considerable amount of time changing the format of the entries so it conformed with the accepted cataloguing format. A typist was hired to actually enter this information into the computer and I am currently editing and checking this. Once this is completed, we intend to print out inventories of the Collection and to create lists under the various categories available.

THE RECORD STRUCTURE (the computer entries for each artwork). We have chosen to create fields (categories) only where they are known for the entire Collection; for instance, not all measurements are known yet. . . .

For the first time, then, the National Art Gallery will produce a full list of the Collection, sorted into alphabetical order by artist. We will have a Source File, also in alphabetical order. At present, these are only to be found under accession order in the registers. The registers themselves will be replaced by tidy printouts, so that the present ledgers (handwritten, and full of corrections, notes, etc) can remain useful tools without being the sole irreplaceable documents of the Gallery's collecting history. Lists (to be sorted here under the field for credit line) of works purchased from the various private bequest funds that the Gallery has used over the years, will be of

enormous help in checking our accountability to the terms of those bequests and in defining a Collections Policy-proper for the proposed new National Art Gallery. Our curators will also be consulted as to what other sortings they feel should be printed at this stage. And, of course, we will be able to determine different statistics on the Collection by asking the computer for numbers within the different categories.

This database will not be used by the Gallery on a day-to-day basis but will be stored until we do acquire our own computer and programmes. The D Base 11 programme used here is sympathetic with most micro-computers and we hope to transfer this prepared database into whatever system is decided upon.

*Kate Pinkham  
Registrar, National Art Gallery*

### FEASIBILITY STUDY: COMPUTERS AND THE TARANAKI MUSEUM

The principal on-going work of museum staff is cataloguing and registration, using a wide variety of source material. The objective is to present information in a form that can be quickly accessible to researchers.

At the 1983 seminar on registration there were two main topics of discussion, the use

of computers and the development of cataloguing/registration procedures usable by inexperienced cataloguers.

I propose that inexperienced staff can register information into a computer database, where it can be manipulated to provide printed catalogues.

It is my opinion that processing catalogues by computer would release staff from a time-intensive and onerous task, justifying the expenditure.

Further, information can be registered at the museum and then sent outside to a computing agency, meaning it is not essential to own a computer, only that we be able to find a willing and able computer processing facility.

The corollary of this is that if we do own a computer and can provide this facility to other museums, then we can amass a large database of information we would otherwise have been unaware of.

I believe that computers should be seen as a way of processing data, not as a machine intended to store and retrieve information.

Information processed must be available as printed catalogues, otherwise the user is reliant on the computer.

In summary, the computer advantages are:

1. Catalogues can be processed faster and with less human effort.
2. Catalogues can be detailed by inclusion of data from other database files.
3. Catalogues can be printed compactly, widely distributed and easily updated.

*W. D. McDonald*  
*Registrar*

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## **NATIONAL MUSEUM: ELECTRONIC DATA PROCESSOR**

The National Museum's involvement in EDP as a tool for enhanced collections management has begun in a simple and inexpensive way, thanks to the 'old boy network'.

Dr Alan Baker, Assistant Director and Curator in charge of the 2000-lot marine mammal collection arranged in 1982 for the museum's register of specimens to be processed on the Smithsonian Institute's Wang 2200 VS integrated mini-computer and stored on the SELGEM software system, a powerful database management package developed by the Smithsonian.

The system stores information in discrete data elements or categories which may contain up to 99 lines of 64 characters each. Examples of the categories are:

### **CATEGORY**

- 005 ... alcoholic locator code (indicates location of specimen in fluid collection)
- 006 ... secondary location (indicates loca-

- tion of offsite collection)
- 065 ... family
- 071 ... genus
- 073 ... subgenus
- 075 ... species
- 078 ... subspecies
- 085 ... type designation (name of type as it appeared in original publication)
- 095 ... date collected
- 100 ... country
- 102 ... state/province
- etc.

The Marine Mammal Department at the Smithsonian simply sends Alan copies of the computerised register, arranged how he wants it. For instance, at the moment, the data on the 2000 specimens is arranged in 5 ways:

1. TAXON
2. DATE OF COLLECTION
3. LOCALITY
4. COLLECTOR
5. REGISTRATION NUMBER

This gives the curator or visiting researcher immediate access to the basic data on the collection. The system is regularly updated as accessions are completed.

The National Museum is currently evaluating micro-computers for a possible in-house LAN system to handle other collections in the museum's 10 departments. The Smithsonian collection has been a valuable introduction.

*Dr Alan Baker,*  
*Deputy Director National Museum*

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## **MANAWATU ART GALLERY**

At present the Palmerston North City Corporation is putting onto computer, archive material related to Palmerston North's social events and local figures using the files of the local newspaper.

The Corporation has offered space to many institutions namely the Public Library, Museum and Art Gallery. In our case, the space will be used to store a very simple checklist of the collection and will provide us with the safe storage of records out of the gallery.

While the checklist will be available to other galleries, this procedure is mainly house-keeping measure and is separate to future development regarding a national link-up system.

We will be inserting information in the following manner, using a total of 370 characters:

- Artist  
Dates  
Title  
Medium  
Accession No.  
Collection  
Credit Line  
Insurance Value

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## **QUEEN ELIZABETH II ARMY MEMORIAL MUSEUM**

Like most similar institutions the Queen Elizabeth II Army Memorial Museum (AMM) is preparing for the computer age without the benefit of the necessary hard- or software. Yet in the last twelve months two major steps have been taken along the path of computerisation.

The first step in this process was the adoption of a new artefact classification nomenclature. Based loosely on Chenhall, the classification system is an attempt to ensure objectivity in description essential for data retrieval in computers.

Using the major areas identified by Chenhall AMM under the guidance of Sergeant Vince Butler, has had to adapt and expand the lexicon especially in tools and equipments, as well as personal effects as those classifications were singularly lacking for military items.

Following directly on from the first step of standardisation of nomenclature at AMM was the preparation of a 'control' artefact group for conversion of accessioning from the present paper-based system to a proposed electronic data base system. Again under the guidance of Sergeant Butler AMM has begun preparing its firearm collection documentation to be the control artefact group. Firearms were chosen for two basic reasons. The first was that Sergeant Butler's prime collection responsibility was the firearms collection. Secondly firearms are familiar to all members of AMM's staff.

For weapons that have an internationally accepted nomenclature and are standard in every way description and identification is a simple task. However few weapons have survived in their original form — owners tend to personalise them by decoration or through a variety of conversions. To ensure all the necessary detail on each weapon that is collected a new form has been produced titled 'Identification of a Weapon'. This form accompanied by a list of accepted terms enables all firearms to be described correctly and in detail from their foresight to butt.

The next essential step from the two already taken is the development of suitable software initially to handle the control group of artefacts and then the total collection. Preliminary moves have been made in this direction using an MBC 1000 (Sanyo) with DATA BASE II. However, AMM is only in the initial stages and experimentation and refinements are now required before adoption of a program can be contemplated.

*G. J. Clayton*  
*Curator, QEII Army Memorial Museum*

## THE SARJEANT GALLERY COLLECTION: HISTORY AND REGISTRATION

An example of the sorts of problems encountered when a collection is to be registered.

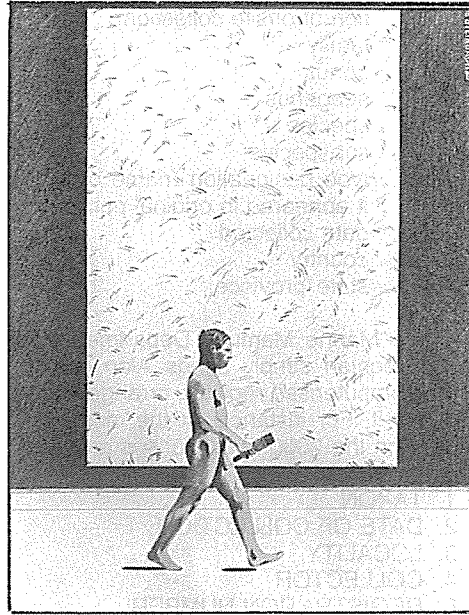
The Sarjeant Gallery was built during the First World War 1917–1919, but the first picture was purchased for the permanent collection in 1901 at the opening exhibition of the recently formed Wanganui Arts and Crafts Society.

Although a number of New Zealand paintings were added to the Collection between this time and 1926, the bulk of art works collected by the Gallery were from English or European sources. The fourteen years between the announcement of the Henry Sarjeant Bequest in 1912 and 1926 when the first steps were taken to run the Gallery along controlled professional lines, saw the completion of the Gallery and fairly solid attempts to form a Collection. Considerable finance was made available to Henry Sarjeants' widow to purchase works in Europe and England. Principal purchases included paintings by J. F. Millet, Bernadino Poccetti, Piazzetta, Philip Wouverman and Claude Gellée. Unfortunately many of these are now regarded as of doubtful authenticity. Other paintings purchased or gifted to the Gallery during this period however made important additions to the Collection. These included two works by the Pre-Raphaelite painter Edward Burne Jones, as well as a number of English academic paintings of note.

In 1926 the direction of the Gallery took a new and vigorous turn with the inauguration of a deliberate policy of collecting the work of New Zealand painters. There also began efforts to control the Gallery exhibition space with the installation of a heating system and of blinds over the skylights to cut down the direct sunlight. A further step taken was to appoint an Honorary 'Curator' Louis Cohen with over-all control of the day to day running of the Gallery. One result of the appointment was the showing of an exhibition of contemporary British Art in 1926/27 which was curated for the Gallery by the assistant Director of the Tate Gallery, J. B. Manson.

For six or seven years the Gallery was a progressive and stimulating art centre, but then the death of Louis Cohen, which coincided with the financial pressures of the Depression, and then later the Social disruption of the Second World War lead to its gradual decline in the post war years.

Dr H. D. Robertson was appointed the new Honorary 'Curator' but, while there was a brief period of renewed activity in the fifties stimulated by the administration of Eric Westbrook and Peter Tomor at the Auckland City Art Gallery, the general level declined through the 60's until the appointment of Gordon Brown as the first fulltime



Denys Watkins. *The Determined Abstractionist*.

Director in 1974. The reforms begun by Brown were comprehensive. During his three years upgrading storage facilities and inaugurating a more sustained and progressive exhibitions programme. The appointment of a Registrar allowed the process of cataloguing to begin, with the purchase of new works now being made from the known strengths and weaknesses of the Collection.

The current Director Bill Milbank took over from Brown following his resignation in 1977. The immediate tasks were those of preserving the advances that had been made by Brown. By 1980 however, when it became clear that the professional future of the Gallery was not in doubt, more energy began to be channelled into the exhibition and collecting programme. The result has been the curation of a number of major touring shows concentrating on contemporary New Zealand artists as well as the continued development of the New Zealand collection, once again with an emphasis on contemporary artists.

### THE REGISTRATION OF THE COLLECTION

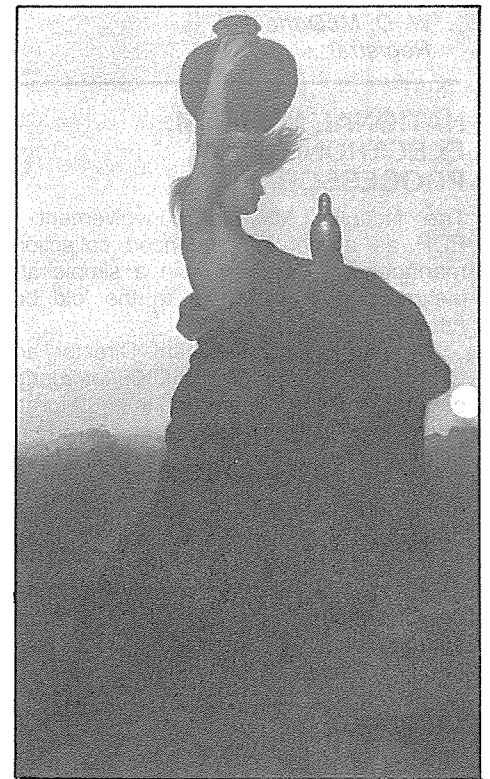
The first Registrar, Deborah Frederikse, was appointed in 1974. She began the tasks of cataloguing the works. Kate Pinkham (now at the National Art Gallery), took over the position in 1977 and Jill Studd beginning in 1979 carried the process through to completion in 1983.

The most intractable problem faced in the registration process lay in piecing together the available records about paintings. The Wanganui City Council archives contained council minutes, Gallery related letters and occasional yearly reports. These records proved fragmentary however, not only because there were times when works

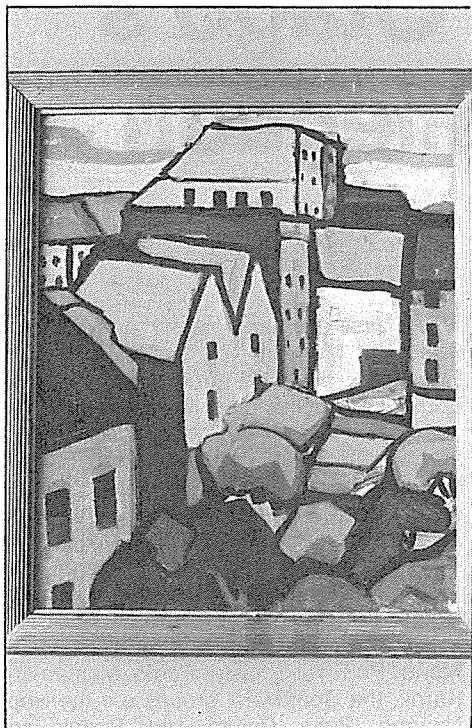
were not recorded in the minutes, but also because the information recording the acceptance of paintings was not sufficiently accurate to trace the work. It was common to find a notation, 'Two Paintings' and then price recorded but no indication of where they were purchased, what medium or of the artists involved.

Wanganui is generally well served with archival material additional to the Council files. There is a wealth of information available through the Wanganui Museum archives, the City Library and various smaller sources such as the (former) Wanganui Technical College and the Wanganui Arts Society. These have been the sources of general information relating to the Gallery e.g. details regarding the Prince of Wales visit and dinner party held at the Gallery in 1920, but they have also provided further newspaper information and occasionally a catalogue. Photographs were available from this source. The Library had begun the task of cataloguing Birth, Death and biographical references and this was some help in establishing essential dates for local artists.

Generally however, much of this archival material is inaccessible. It is spread around the city and there is very little cross referencing or indepth indexing. This has meant that a great deal of time has been spent scanning source material for little reward. One fruitful source of information however, has been the City Council newspaper files which have been carefully kept, even from the turn of the century. We have been able



Sir William Blake Richmond. *A Greek water carrier in Egypt*. Oil on canvas.



Edith Collier. *Buildings, Leinster Square 1917-18.*  
Barbara Stewart Collection.



Phillip Trusttum. *Flower.* All photos courtesy  
Sarjeant Art Gallery.

to use these files as a kind of date index to cue into additional information. For information of more than local importance we used the Wellington Public Library as well as the National Gallery, the Turnbull and Hocken Library.

With the registration of other areas of the Collection however, notably the Photographic Collection and the First World War Cartoons, the problems were not primarily those of documenting their provenance. They need specialist evaluation, to determine not only their status as art objects but also in the case of the early photographs to determine the kind of paper and developing processes used. Consequently the registration of these collections has been delayed.

At the end of the day we were left with enough information to account for the major part of the Collection. But there were still works, primarily paintings, which had soggily refused to yield up any information regarding their purchase so it was decided to re-accession these works, back into the collection on the year following the completion of the Catalogue in March 1983.

To celebrate the completion of the registration process the Gallery held an exhibition, 'The Collection', in April/May/June 1983. To coincide with this exhibition a short inventory of the Collection has been published. A short historical essay on the development of the Gallery will also be published. If any Gallery has not received a copy of these documents and would like to do so please contact us.

Frances Jill Studd, Registrar  
Derek Schulz, Co-registrar

## AUCKLAND CITY ART GALLERY

Since the first seminar, held in 1982, I have made no steps to place our records on computer. My feeling in 1982 was that the time was not right, and I still feel the same. I would like to do a lot more work on our records — I realise that it is virtually impossible to compile a set of records which are perfect in every detail, but such corrections that I would like to make are really vital for the consistency of any other records.

This year, we will install our collection in its new storage. It has been a long wait for us, and it will be so much easier for us all when the collection is again accessible. Of course it requires a large input from the Registrar, so I have little time for anything else at the moment.

We will have two levels of storage. The upper level will have a type of box racking with an individual slot for each work, and the lower level will have top-hung mesh screens. As we install the works, we will take a 35 mm slide of each one, and take three colour prints off each slide. One copy will remain with the work, as a guide to its correct storage location, one will go to the Registrar for permanent record, and the third will go to the appropriate curator. In this way we have a visual access to the collection without having to go to the actual storage. Works on paper are all in their solander boxes or in permanent frames, and the sculpture storage should be ready towards the end of this year.

I cannot really define my thoughts on

computers. I am aware of the benefits they can bring, but I have also some idea of the problems. I think that there are more vital questions facing registrars at this time. I really feel that our energies may well be spent in gaining for the registration process, an importance on a par with the exhibitions programmes in galleries. It is all too easy for the collection documentation to take second place as professional staff are pressed for time, and sometimes if mistakes occur, it is simply because things must be done in a rush.

My priority after the storage installation, will be to achieve a subject listing for our collection. This will be based on the Library of Congress list of subject headings, and should therefore be a consistent list, compatible with public libraries, and American galleries. Work is proceeding in the USA to adapt the list especially for art collections, so I will use broad groups at first, and not try for too much precise detail.

Geraldine Taylor  
Registrar Auckland City Art Gallery

## MANAWATU MUSEUM

The Manawatu Museum eventually hopes to place all its records on computer. We see the main result of this as making information retrieval so much easier than with a manual system.

There are some decisions to make before that becomes possible. First, we must decide what computer system will be used. The alternatives are:

- a) purchasing our own microcomputer with storage units, or
- b) using the Palmerston North City Corporation's mainframe computer.

The number of objects the Museum holds (30,000 plus) may require more computer storage space and time than the City Corporation has the capacity to handle. We are currently discussing this with them. Their initial reaction has been shock at the number of objects we have and the number of information categories (approx 14) we need for each one.

The manual system the Museum is presently using will also require modification and standardisation before the information can be transferred to computer. The Museum has used three different numbering systems in the past and, until a few years ago when we began applying Chenhall's system of classification, there were no standard terms for objects. The Manawatu Museum's goals this year, therefore, are to examine the feasibility of using the City Corporation computer and to start rationalising our manual system for whatever form of computerisation we eventually decide upon.

Cindy Lilburn  
Registrar, Manawatu Museum

# Sixty-five Years On: Otago's American Indian Collection

Wendy J. Harsant

Over the past sixty or so years the Otago Museum has built up one of the largest and most important collections of American Indian material held outside North America and Europe. It spans several thousand years of human settlement in both the northern and southern continents as well as Mesoamerica.

The strength of the collection is undoubtedly the material from the Columbia Plateau, Washington State. This was donated/bequeathed by Sir Percy Sargood and consists of some 200 ethnographic objects which were field collected in the late 1800s and several thousand projectile points and other stone and bone artefacts. Included is costume, accessories, pipes and baskets which were associated with the well-known nineteenth century chief of the Columbia River Salish, Moses.

The Pacific Northwest coast ethnographic material and the Southwestern and Californian basketry are also of considerable interest as is a small collection of lebrets from Bering Strait and ethnographic material collected recently from the Altiplano region of Peru. A large number of mostly stone tools from various localities in Alaska, Canada and the United States, a few from Honduras, Mexico and Chile and a variety of ceramics from Mexico, Columbia and Peru complete the collection.

The diversity of the material is somewhat surprising, especially when one considers that, ceramics excepted, none of the material was actually purchased by the Museum nor was any acquired in the field by Museum staff. The formation of the collection, both the methods of acquisition and the range and type of material present, illustrate well the Museum's collection philosophy over the past sixty-five years and the anthropological interests of the curators.

In 1919 H. D. Skinner was appointed to a joint position as curator of anthropology at the then Otago University Museum and lecturer in anthropology at the University of Otago. This was a newly established position at the museum and the first appointment ever made in anthropology to a New Zealand university. Until his retirement as director in 1957 Dr Skinner systematically developed and expanded the Museum's collections. His approach was that of a scholar and a teacher. It is probably not coincidence that the first North American material received was donated in 1919, the

year that Skinner was appointed to the Museum, and that the objects received were stone pestles and mortars, projectile points and other stone artefacts which were used for teaching purposes. Likewise, Dr Skinner had an academic approach to public displays. No objects appear to have been acquired solely for display purposes.

Skinner's contribution to the study of the material culture of the Pacific was, and remains, considerable. His research into artefact style and form led him to a belief in an ultimate cultural link between southern New Zealand and the continental margins of the Pacific basin. The North American Indian material acquired by Skinner, particularly the stone tools, fishing gear and the Pacific Northwest coast carving provided him with much needed comparative material. In this connection, it is also interesting to note that one of the major weaknesses of the collection is the North American ceramic section and that, perhaps paradoxically, the only objects personally collected by Skinner were several Southwest pots acquired during a 1926 visit to the area.

The collection was built up initially by exchanging Maori material for North American material as well as by private gift. As mentioned, the first collection received was a variety of stone tools, donated by Sir Percy Sargood in 1919. Material obtained by exchange in the following years complemented it well.

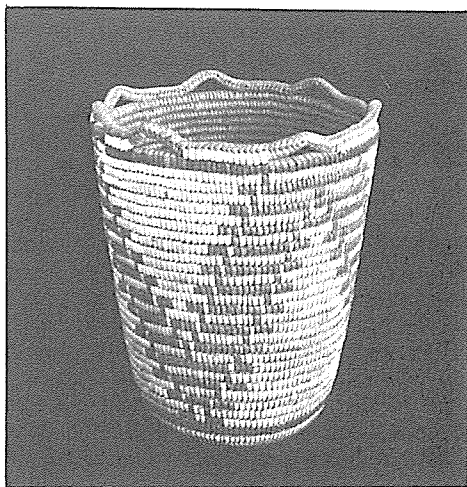


Figure 4. Coiled and imbricated basket. Klickitat Indians, Washington State. Late 1800s. Sargood collection. Photo: Martti Puhakka.

The first exchange was made with the Peabody Museum of Archaeology and Ethnology, Harvard University in 1920. Forty-nine basketry bowls, trays and caps were received as well as thirteen arrows and two bows. Little data is available for the bows and arrows and several have been subsequently exchanged with other New Zealand museums. Most of the basketry items were collected between 1906 and 1915 although two Tlingit pieces were collected as early as 1867–1868. The Californian groups represented are the Maidu, Mono, Pit River Shasta, Pomo, Mustan and Karok; the Southwestern groups are the Hopi, Navaho, Pima, Paiute, Ute, Pueblo and Jacarilla, San Carlos and White Mountain Apache. Several items from the Tlingit, Wakashan of Vancouver Island and coastal Salish complete the exchange.

The next exchange organised was in 1921. Fifty-nine Northwest coast ethnographic artefacts were obtained from the American Museum of Natural History. These pieces were drawn largely from the collections of H. R. Bishop, Lt G. T. Emmons and James Terry (see Wardell, 1978). The majority of the objects are small, carved Haida and Tlingit domestic utensils and shaman's paraphernalia. Of particular note are a carved whalebone face mask inset with abalone (paua) eyes, two head-dresses, several wooden figures, ornaments and dance rattles and wands. A stone mortar and pestle from the Kwakiutl were also included.

Two further significant additions were made to the collection in the 1920s. One was a carved argillite pipe made by the Haida while the other was a number of projectile points and other stone objects from Illinois, Ohio and New Jersey. This latter gift was a part of Judge Chapman's mostly local archaeological material.

Notably absent from the Sargood stone collection and the Peabody and AMNH material were stone adzes, chisels and gouges. To some extent this omission was corrected in 1930 when a number of these and other stone artefacts were obtained from the Royal Ontario Museum and later in 1939 when several adzes were received from the South Wilte and Blackmore Museum, England. Archaeological flakes, projectile points and worked bone, stone and shell from Californian coastal sites were obtained by exchange from Mr



Figure 1. Section of totem pole from Nass River Exchange, Royal Ontario Museum.

Wendell O. Stewart in 1931.

Two sections of a totem pole were also part of the exchange material received from the Royal Ontario Museum. The totem pole originally stood in the village of Gitwinksihik on the Nass River (Barbeau 1950 Vol 2: 444). It was carved about 1890 and was collected by Marius Barbeau in 1927.

In 1943 the remainder of the Sargood collection was bequeathed to the Museum. Sir Percy Sargood was a well known Dunedin businessman, collector and patron of the arts. His association with the Otago Museum spanned forty years, many of which were spent on what was then the Otago University Management Committee. Throughout his lifetime Sir Percy built up a fine collection of Pacific ethnographic and New Zealand geological specimens. How these collections were formed it is not known but it is unlikely that many objects were personally collected. His North American material was purchased at the Lewis and Clark Centennial Exposition at Portland, Oregon in 1905. Included in the purchase were geological and natural history specimens as well as a number of flintlock muskets, revolvers, other guns and accessories.

The majority of the ethnographic material is from the Columbia Plateau and its field collection in the late 1800s is well documented. Most of the stone tools were obtained from either archaeological sites or disused camps in the Dalles-White Bluffs-Naches River area, while the clothing, ornaments, pipes, basketry and horse fittings were more frequently acquired personally from members of the Columbia

River, Yakima, Klickitat and other groups living in the region. Several objects are provenanced to "Chief Moses' Reservation" and it is not certain if this refers to Moses' Columbia Reservation established in 1879 or to the Colville Reservation at which Moses spent a considerable amount of time before finally making it his permanent base after 1884 (Ruby and Brown 1965: 205-213).

Briefly the Plateau material consists of a number of stone pestles, mortars, hafted mauls and hammers, tomahawks, horn hide scrapers and a wooden pounder, over fifty pipes and pipe bowls, nineteen coiled and fourteen twined baskets, twenty-three undercoated twined bags and seven beaded ones (including one which was purchased by Moses in Washington D.C. during his first visit in 1879) two women's dresses (one over 210 years old), a quilled shirt, embroidered vest and a coat worn by Moses when he was a young man. One of the seven pairs of moccasins were worn by Moses, as was one of the pairs of embroidered gloves; a fan made from the wing feathers of an eagle was also owned by Moses. Several of the necklaces are made from bear claws although they are more commonly of Hudson Bay Trading Company beads. Horse fittings include a large collection of quirts, bridles, spurs, parfleches and two pack saddles.

Objects provenanced to Alaska and the Pacific Northwest coast were also received from the Sargood bequest. These are not as well documented and it seems likely that they were purchased on a separate occa-

sion. Included were necklaces, spoons, bowls, pipes, basketry caps and bowls, model kayaks and fishing gear.

Material from other areas of the United States was restricted to a small number of stone pestles and adzes from Illinois, Dakota, Wisconsin and Nebraska, a hide saddle bag from Dakota and a Blackfoot necklace of beads and human hair. Un-localised North American material consisted of a large number of projectile points, a rawhide drum, flutes, snow shoes, caps, bows and arrows and a quiver as well as some shell earrings and necklaces. Most of these were probably collected in the Columbia Plateau region.

In 1944 H. D. Skinner arranged another exchange. This time casts of stone adzes, axes, hammers and other stone tools from nearly every state in the United States were received from the Nelson Museum. They had been given to Nelson by the then National Museum in Washington D.C.

Further exchanges were arranged in the early 1950s. These did not involve many artefacts but on each occasion those received were important additions to the North American section of the museum and, in many cases provided Skinner with the comparative material he required. For example, ulu knives and harpoon points from Alaska were obtained by exchange from the National Museum at Copenhagen Denmark in 1951 and nephrite adzes and worked stone were received from the Anthropology Museum, University of British Columbia in 1953, 1957 and 1959. Received also as a part of these latter exchanges were a number of grinding stones, pounders, fish hooks and a grooved hammer.

Very few additions have been made to the North American section since the late 1950s and those objects which have been added have been donated to the Museum. Rather attention has been given to the building up of the South American and Meso-american collections. Until 1960 these consisted of a few obsidian and other stone tools, fishing gear from Terra del Fuego and Chile and several Chimu and Mochica pots, an Incan stirrup pot and a Nasca bowl. Most of these had been donated to the Museum although two pieces of pottery were received from the Wellcome Institute and a further two were purchased.

In the past twenty years emphasis has been placed on the acquisition of ceramics and most have been purchased rather than exchanged. Indeed, only one further exchange was organised, this time with the Museo de la Serena, Chile and a single Diaguita bowl was received. Two of the most significant purchases are a collection of effigy figures, urns and pots from Quimbaya, Tairona and Muisca cultures of Colombia in 1975 and gold ornaments from Quimbaya in 1967. Today the collection

numbers some forty ceramic pieces from Mexico, Colombia and Peru.

The most recent acquisition is a collection of modern ethnographic material collected for the museum by Jill and Alaister Leith while they were members of a New Zealand agricultural aid team living in the Altiplano area of highland Peru. The collection consists of costume, weaving, domestic and agricultural implements as well as a full-sized totora reed boat and it filled an important gap in the Museum's collection since post-Columbian South American peoples were very under-represented. It is in this area as well as the field of ceramics that future acquisitions are likely to be.

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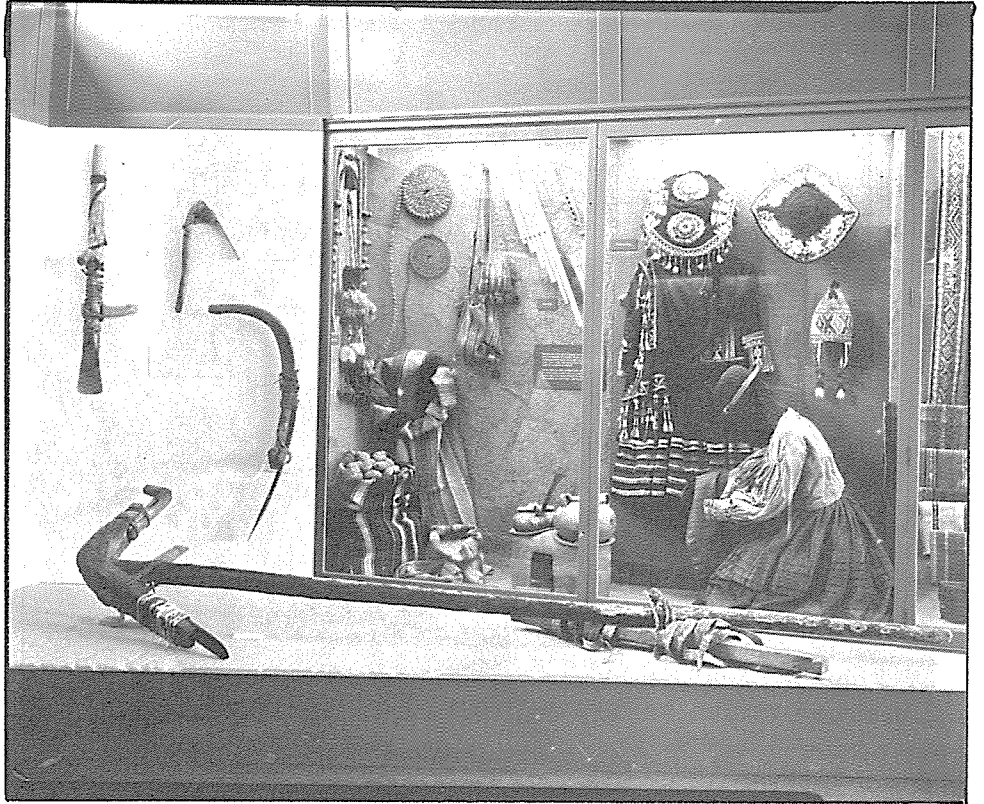


Figure 2. Display of modern ethnographic material from the Altiplano, Peru. Collected and presented by Jill and Alaister Leith. Photo: Martti Puhakka.

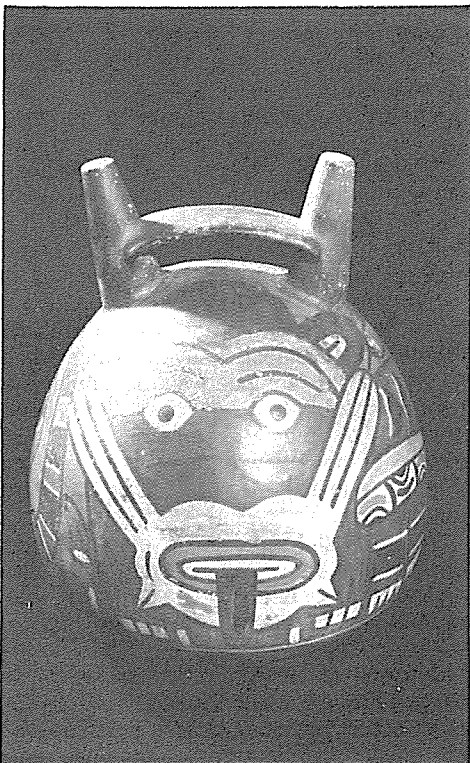


Figure 5. Nasca stirrup pot. Probably collected 1930. Donor unknown. Photo: Martti Puhakka.

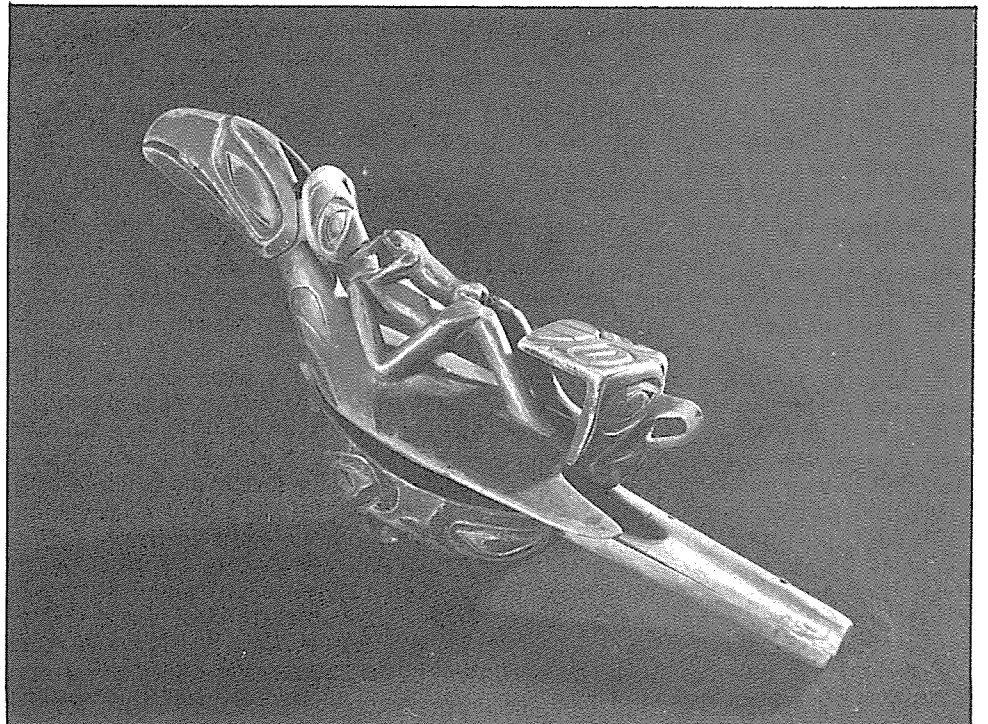


Figure 3. Raven rattle, Tlingit, Pacific Northwest Coast. Collected by Lt G. T. Emmons, 1880-1883. Exchange, American Museum of Natural History. Photo: Martti Puhakka.



# Publications

## **Proceedings of 1981 Workshop on Care and Maintenance of Natural History Collections, edited by Daniel J. Faber 1983. Syllogeus No. 44, p 1-196, National Museum of Natural Sciences, Ottawa, Ontario.**

The National Museum of Natural Sciences, Ottawa, Ontario, sponsored a 2-day workshop on various techniques of care and maintenance of natural history collections as an adjunct session of the Annual Convention of the Canadian Museum's Association at the University of Ottawa. These proceedings include the technical papers which were presented at that gathering. Over 90 participants attended from across Canada. Keynote speakers were Dr Caesar Romero-Sierra, Queen's University, Kingston, Ontario, speaking on "Potentials of Diatirology" and Dr Donald McAllister, National Museum of Natural Sciences, Ottawa, Ontario, speaking on "An Introduction to Minicomputers in Museums". Thirty papers are included in five sections, ie, Collection, Preparation, Storage, Documentation, and Miscellaneous Subjects. Included are a Selected Bibliography on Care and Maintenance of Natural History Collections and a Report on a Questionnaire Concerning Care and Maintenance of Natural History Collections. Dan Faber and Jerry Fitzgerald stated, "We strongly feel that an interdisciplinary, crossfertilised approach, such as occurred at this workshop, will produce effective results more quickly than can be achieved by a multitude of caretakers working in isolation within their specialised disciplines."

These Proceedings are available by sending a request to: Dr Daniel J. Faber, National Museum of Natural Sciences, Ottawa, Ontario, Canada, K1A 0M8

## **Build yourself a thesaurus by Liz Orna.**

**By the same author: Information handling in museums, Elizabeth Orna and Charles Pettitt, Clive Bingley 1980.**

Museum curators are increasingly involved in managing information about their collections. An aspect of information management where many curators feel a particular need for help is that of controlling the terms used for describing the objects in their collection, so as to get full value out of whatever system they use for handling information — whether computerised or manual.

*Build yourself a thesaurus* is the first practical step-by-step guide specially written for museum curators about how to make a list of the indexing terms with built-in guidance on how to use them — a

thesaurus. It contains just so much of the essential theory as readers who need to make a thesaurus require, in order to do the job intelligently and effectively, applying their own specialised knowledge.

It also helps the reader to decide whether a thesaurus is needed at all!

The main part of the booklet is a 'worked example', with illustrations and flowcharts, of how to set about building a thesaurus from scratch — based on an actual pilot thesaurus project for a museum.

While the text is drawn from a museum, the text will be useful too for:

- Students of librarianship and information science
- Anyone responsible for managing a collection of information for a subject field which has no standard source of terminology.

Note: We have requested a copy but otherwise available from:

Running Angel,  
55 Telegraph Lane East,  
Norwich NR14AR,  
U.S.A.

## **Aim guidelines: No. 1 Recommendations on points to be covered in loan agreement documents and receipt for gifts.**

Experience has shown that there are many pitfalls in accepting an object on loan in a museum or receiving an object as a gift. The contents covered in this Association of Independent Museums' publication are set out in such a way that it is hoped they will answer many of the points which could be potential problems in the future.

## **Aim guidelines: No. 2 Setting up and running a new museum, compiled by J. Patrick Greene**

Every year, many new museums are set up by groups of enthusiasts, individuals, public corporations, local authorities, commercial organisations, and other bodies. Although the circumstances differ in every case, there are many problems that are common to all, the numerous pitfalls along the road that can be avoided with careful planning. This booklet examines the process of setting up a new museum and describes some of the sources of help that are available.

The publications are available from Patrick Greene, Secretary of the Association of Independent Museums, Norton Priory Museum Trust, Near Astmoor, Runcorn, Cheshire or are available on loan from Bronwynne Simes, National Museum, Private Bag, Wellington.

# Notes

## **MUSEUMS IN DENMARK**

The Danish Institute takes pleasure in calling your special attention to "Museums in Denmark", July 4-13, 1984.

During recent years a remarkable interest in cultural history and art has grown up in Denmark. Grants from the state and municipalities, and donations from foundations have been of importance to the development of museums in Denmark. Several new museums have been built and existing ones restored and enlarged with modern equipment and facilities for display and cultural activities in frames of outstanding architecture and design. These new trends will be closely studied in the triangle district Holstebro, Herning and Silkeborg. Further art museums, galleries of modern art, museums of cultural history, castles and churches will be visited in Arhus, Odense, North Zealand and Copenhagen. Discussions with Danish colleagues on museology and museum educations.

The seminar will be conducted by Miss Lise Henckel, Art Historian. Language of the seminar is English with assistance to French and German speaking participants with limited knowledge of English.

For further information please contact Mrs Hella Wisti, Kultorget 2 DK1175, Copenhagen K.

## **SYDNEY LOUGH THOMPSON**

Miss Annette Thompson of 10 Allee des Sauges, Le Cabellou, 29110 Concarneau, France is preparing a catalogue raisonne of her father Sydney Thompson's artworks and would appreciate hearing from any private collections in New Zealand who hold paintings by this artist. Any information would be treated as confidential.

## **CULTURAL PARKS**

The First World Conference on Cultural Parks will be held at the Mesa Verde National Park, Colorado, U.S.A., on 16-21 September 1984. The following three general topics have been chosen for this Conference —

1. Technology and Preservation: the impacts of technological changes on cultural resources and how these changes can be accommodated; the treatment of fabric (stone, wood, cloth); the alternative approaches to planning that new technology offers; and the effects of extractive and other industries on cultural resources.
2. Tourism and Use: impacts of national consciousness on the management of

cultural parks; interpretation of these parks; the economics of attracting, supporting, and profiting from tourism; and visitor impacts on cultural resources.

3. Cultural Parks and Native Cultures: the dynamics between native peoples and national parks or reserves; the conditions favouring development of co-operative resource management; past problems of negative impacts of parks on native peoples and how to avoid them in the future; and incorporation of native peoples into planning, management, and interpretation:

Further details of registration etc. are available from the AGMANZ Secretary.

## FELLOWSHIP

At a special function at the National Museum on Friday, 18 November, 1983 Mrs Connie Hall was made the first Fellow of the Museum Education Association of Australia. A wide range of people attended this occasion when Connie gave an acceptance address backgrounding museum education in New Zealand since 1979. This award reflects the esteem in which Connie is held by the Museum Education Association in Australia. AGMANZ wishes to congratulate Mrs Hall on this recognition of her contribution to museum education.

## DR FORSTER

AGMANZ offers its congratulations to Dr R. Forster. Director of the Otago Museum, on being awarded the Q.S.O. for Community Service in the 1984 New Years Honours List; and to Mr G. I. C. McDouall of Wanganui, a past member of the AGMANZ Council, for being awarded the O.B.E. for his Services to the Red Cross Society and the Community.

## ANGELA AND IAN MOOR

Considerable interest has been expressed in a planned teaching tour of New Zealand by Angela and Ian Moor, paper and photographic conservators and restorers, from England. However due to illness the Moor's plans have been cancelled for the time being.

# Taking the National Parks to the People

The concept of increasing public awareness of our natural heritage and environment by the Department of Lands and Survey has given rise to a Mobile Interpretation Unit. What this means, in physical terms, is a custom-built tandem axle trailer designed to be readily towed by a vehicle such as a Landcruiser.

The mobility of this Unit allows a higher number of people than would otherwise be possible to find out more about New Zealand's National Parks and Reserves. In just under three months, approximately 20,000 people have passed through the caravan on its inaugural journey around the South Island. About half of this number were school children, the audience particularly targeted.

The stated aims of the Unit are:

1. to foster an appreciation of the natural environment, and
2. to identify the recreational opportunities available in the areas administered by the Department.

The emphasis is on stimulation and awareness rather than 'preaching' heavy conservation messages and exhortations to get 'outdoors'. The photographs used in the Unit therefore, are not the usual 'pretty' pictures of mountains, rivers and bush but about people doing things and enjoying themselves outside.

An introductory, three-minute audio-visual using individual headphones and a pit for downward viewing, is designed to provoke thought and present the concept of Earth as a fragile organism to be cherished. Up to sixteen people at once may view the audio-visual and the headphones ensure a personal experience and no distraction for others.

Several display units, triangular in shape, show with a minimum of words different

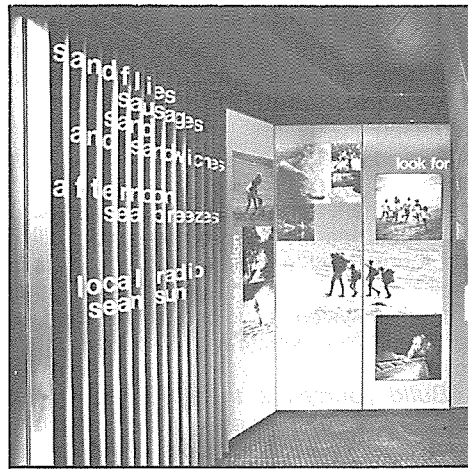
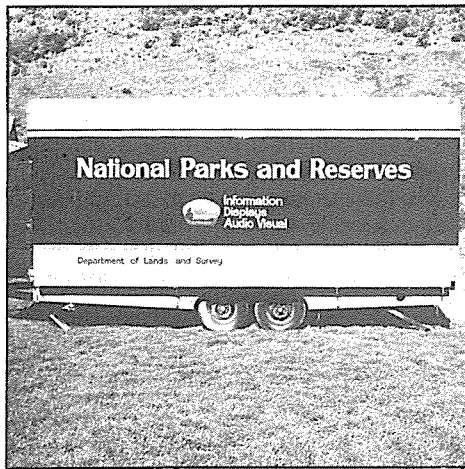
activities and moods on each face of their revolving panels. Reinforcement of the information is provided by a push-button panel which lights up the ten National Parks on a stylised map of New Zealand and a rack of pamphlets by the exit supply further, more detailed information.

Each district is responsible for the Mobile Unit's transport and itinerary within it. An interpreter travels with the caravan for several months at a time to oversee the journey and is joined by a local representative who is able to answer specific enquiries. The district is then encouraged to supplement the Unit's presentation with local pertinent information preferably in the form of an additional display, so that the Unit's visit acts as a catalyst rather than as an end in itself.

The project was made possible by a donation from the McKenzie Education Foundation attracting a Government subsidy and the caravan was launched on 15 September 1983. Costs incurred by travelling over the Cook Strait have been eased by the Railways Corporation's decision to assess the fare on the basis that the Unit is for educational purposes only, while travel costs around New Zealand are borne by each district that the Unit visits.

The equipping and fitting out of the caravan was carried out by the Department's Visual Production Unit in Nelson. The photography, audio-visual, design, displays and research were all undertaken by staff at the V.P.U. whose function is to provide interpretive services for the National Parks and Reserves.

The Department of Lands and Survey believes that the Mobile Interpretation Unit has a valuable public relations and educational role to fulfil by providing greater public access to information about our natural environment.



The audio visual unit belonging to the National Parks and Reserves.

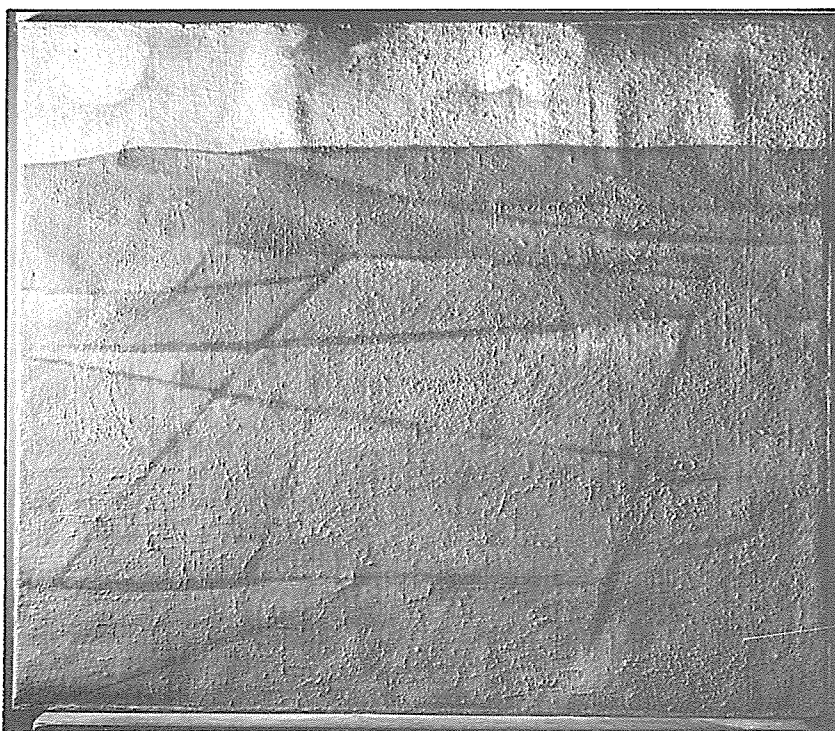
# Conservation

*Conservation of a double-sided painting by Colin McCahon — a co-operative venture between Conservation, Preparations, and Private Enterprise.*

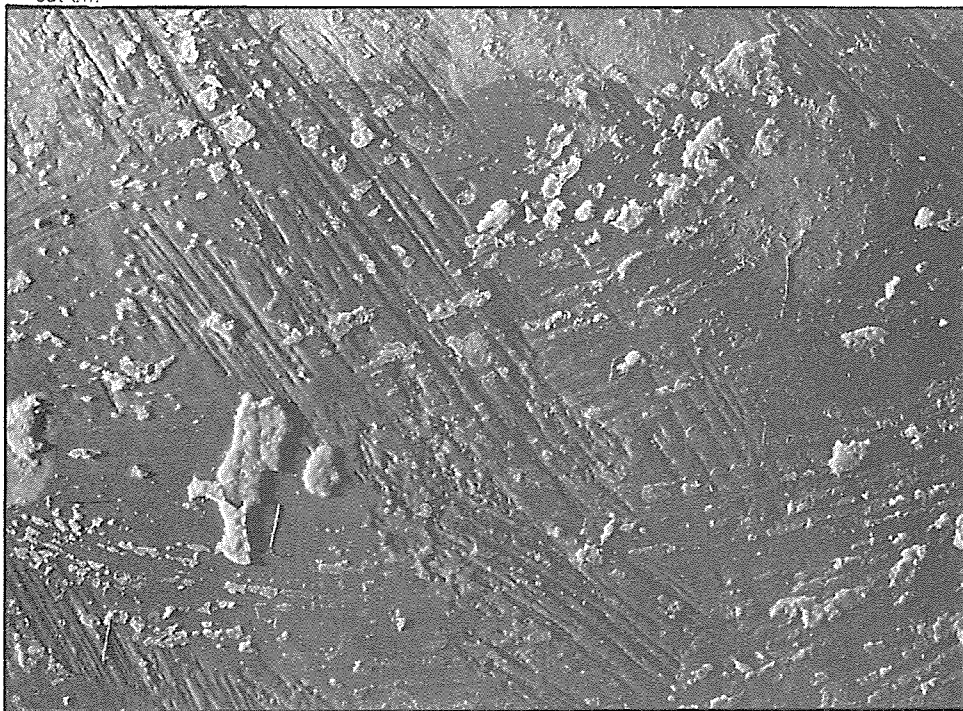
The following case history involves a picture titled *North Canterbury Landscape* by Colin McCahon. The picture had at some time been cut from its frame and stuck onto a sheet of hardboard. When it was cut the tacking margins of the canvas were lost. Upon being returned to Auckland City Art Gallery after a three month loan it was observed that the canvas was detached from the hardboard in several areas. Vertical cracks in the paint were associated with these areas of detachment. The paint layer was applied thickly in a manner which resulted in the impasto areas being hollow in many areas. There were several small losses in these fragile areas. Testing revealed that there was also some surface dirt on the picture (see photograph 1).

It was apparent during the examination that the wax-resin adhesive used to attach the picture to the hardboard was far too thick and brittle so that even if the picture could be reattached in the areas of detachment, the bond would again fail. For this reason it was decided that after surface cleaning, the canvas would have to be removed from the hardboard. Due to the weak bond provided by the brittle adhesive the separation was quite easy. There was however a thick layer of adhesive left on the reverse of the canvas (see photograph 2).

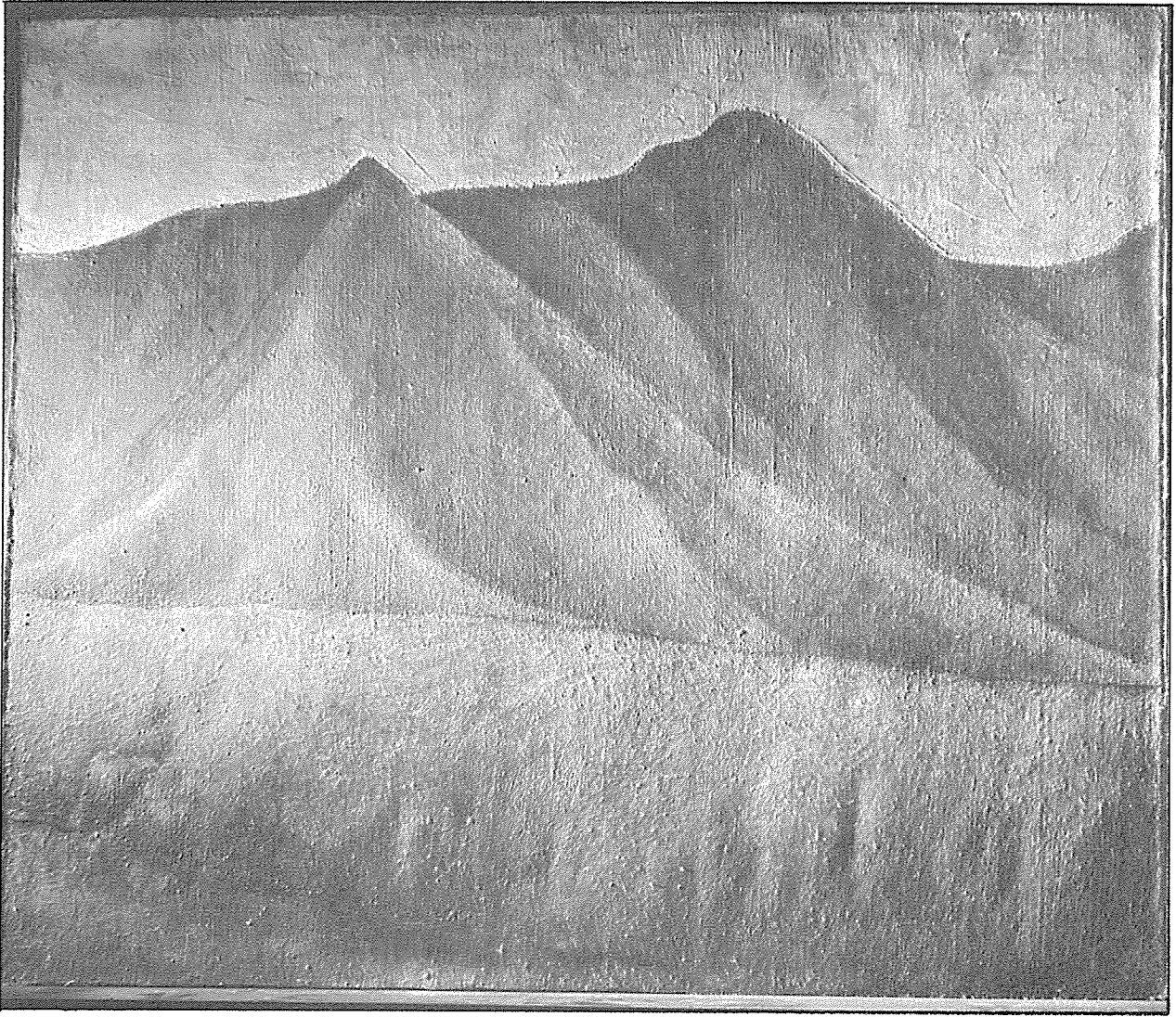
When tests were done to determine a method to remove the adhesive, it was revealed that the artist had painted another picture on the reverse of the picture. Because the adhesive was so hard and brittle, and was bonded to the soluble paint, removal proved very difficult. Mechanical removal, solvents, and heat all had to be employed. When all the wax-resin was removed it was found that some parts of the area representing the sky were stained. Close observation under the microscope while testing various solvents confirmed that the stains were largely the result of adhesive penetrating into the paint layer to soil it. As the paint would have been damaged in an attempt to remove them the staining was left intact (see photograph 3). Unfortunately the cleaning also revealed that the pictures were orientated in opposite directions, so that if both were displayed at the same time one would be upside down. When the curator of New Zealand Contemporary Art consulted the artist about the picture on the reverse it was indicated that



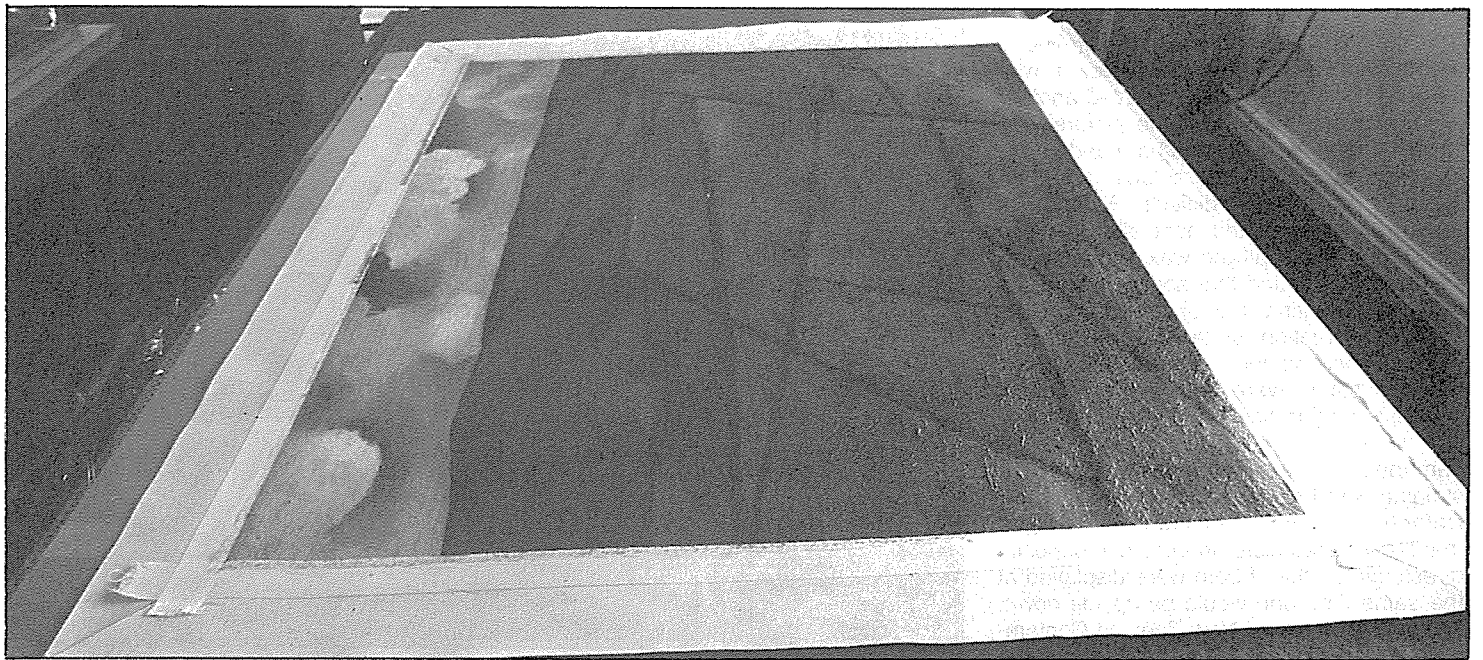
1. Overall front, raking light to show bulging areas of detachment and that tacking margins have been cut off.



2. Detail showing wax-resin after separation of picture from hardboard.



3. Overall reverse showing picture after removal of wax-resin. The extent of permanent soiling is not well revealed in the photograph.



4. Overall front showing the lay-up for attaching new tacking margins to the picture.

he had regarded it as not very successful and that is why *Canterbury Landscape* had been done on the other side a few years later. The picture was however worth preserving as an historical record. Consequently a method had to be devised so that both pictures could be seen.

After consultation between David Rapp of the Exhibitions Preparation Department, Squirrel Wright of Practical Studio Supplies, and the Conservation Department it was decided that a similar method to that published by B. R. Baumen\* could be used. As the paint layer was so heavy it was decided that turnbuckle hardware would be used in place of a spring mechanism. Although it would not automatically adjust to changes in relative humidity, the hardware is heavier and might better support the thick layers of paint on this picture.

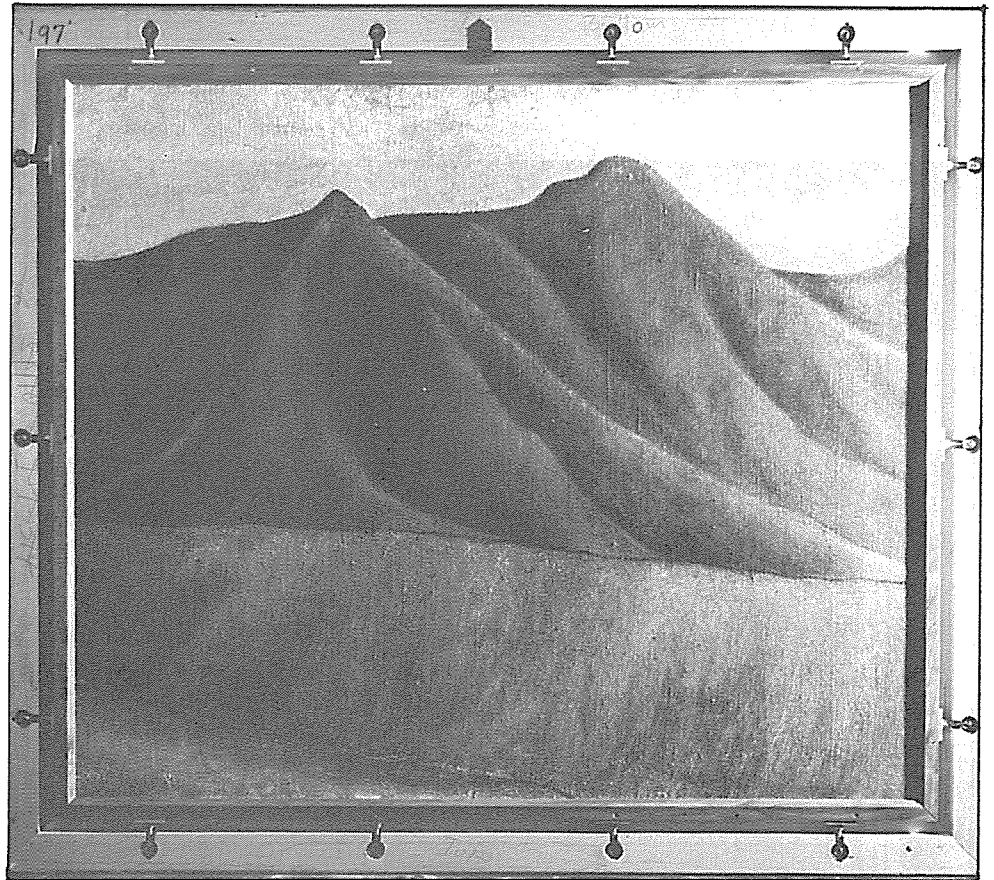
As there were not tacking margins left on the picture, they had to be devised. This was done by butt joining strips of cotton duck with an epoxy resin to all four sides. Fibreglass tape impregnated with Beva 371 was then laid on either side of the strips and overlapping onto the picture about 5 mm. These were attached by using a hot spatula to melt the Beva adhesive. The fibreglass tape provided the necessary strength so the tacking margins would take the stress when the picture was stretched (see photograph 4).

Eight frame inserts were then manufactured. Two of these were attached on either side of the new tacking margins. This was done by applying an epoxy resin to the outside of the strip lining beyond the edge of the picture and screwing the two inserts together. The turnbuckle fixtures were then attached to the edge of these inserts.

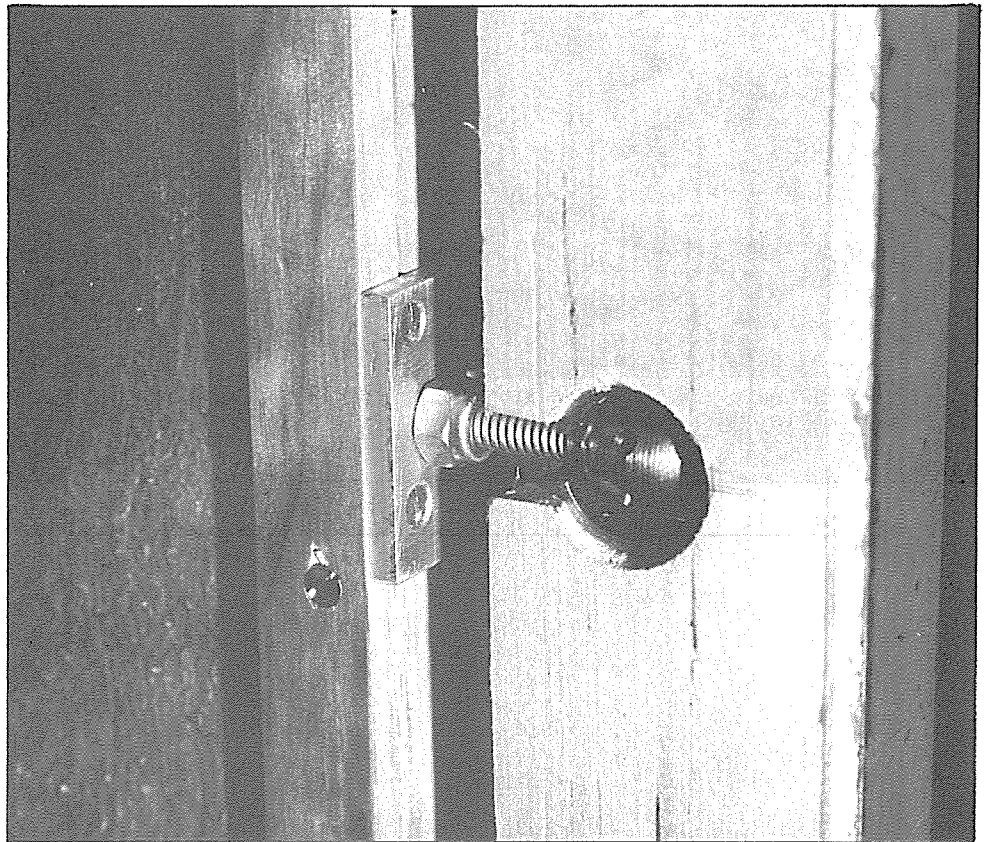
A frame was made to fit from MOMA frame moulding so that about 12 mm of the insert was showing. The reverse of this frame was routed out so the remainder of the turnbuckle devices could fit into it. Four more pieces of MOMA frame were then cut and ripped lengthwise. These were also made into a frame and attached to the other part to make a double-sided frame which also acted as a stretcher. The treatment can easily be reversed as the only adhesive actually in contact with the picture is Beva 371 except along the edges of the canvas where an epoxy resin had to be used to attach the cotton duck (see photographs 5, 6 and 7).

\* Baumen, B. R. — *A Treatment for Stretching & Framing a Double Sided Canvas*. Journal of the American Institute for Conservation, Spring 1982, Volume 21, Number 2.

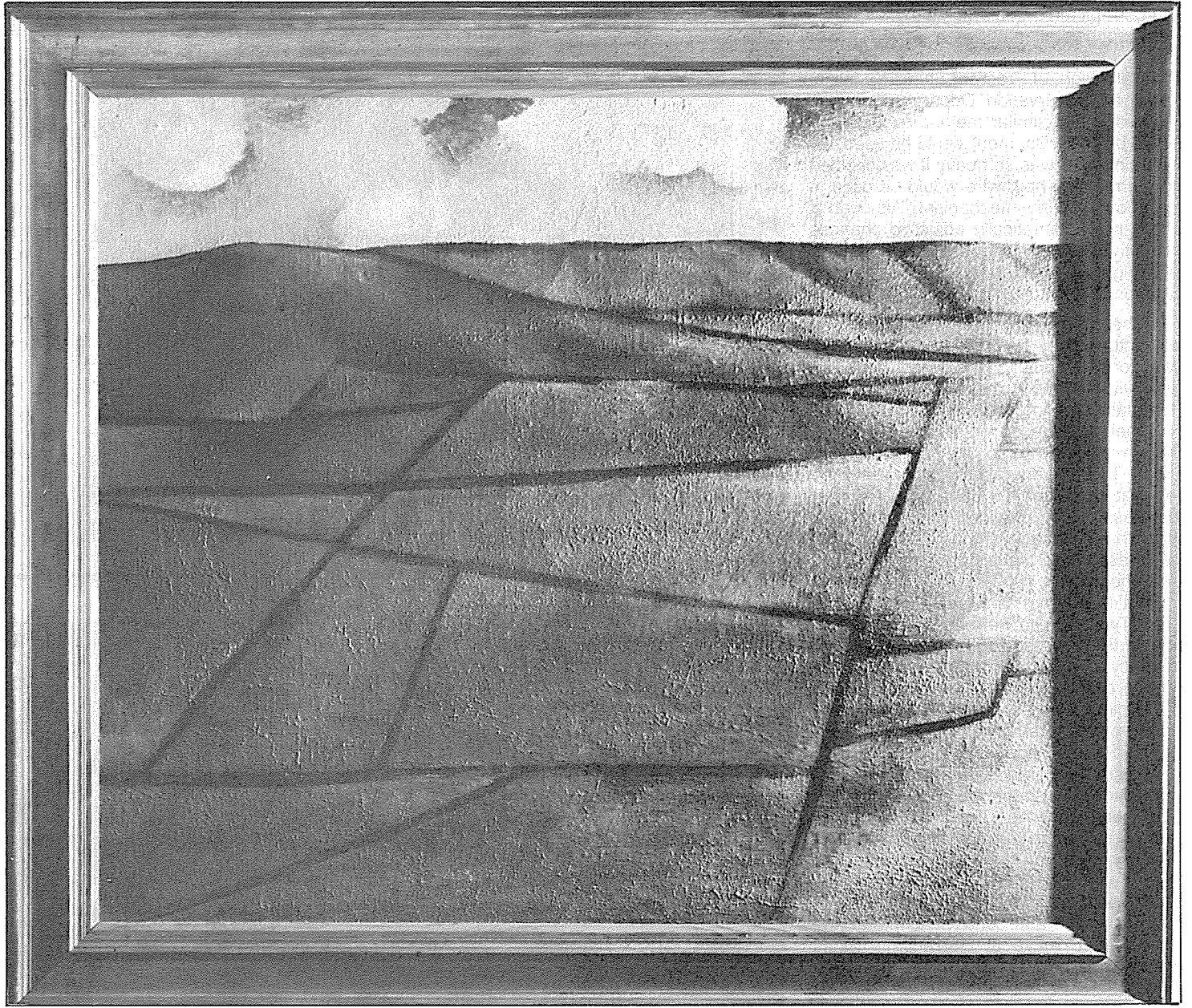
Sarah Hillary, Paintings Conservator  
David Rapp, Technician  
Squirrel Wright, Practical Studio Supplies  
Mervyn Hutchinson, Paintings Conservator



5. Overall reverse showing the inserts attached to the frame.



6. Detail showing turnbuckle used to attach the inserts to the frame.



7. Overall front after treatment.

## Conservation

### INTERIM COMMITTEE FOR THE CONSERVATION OF CULTURAL PROPERTY SUBSIDIES 1983-84

The Committee recommended the following grants, which have been approved by the Minister of Internal Affairs.

#### Auckland University — Department of Anthropology: Assistance to Wetwood Conservation Laboratory

A grant of \$17,000 has been made to enable the laboratory to enable a technician to work solely on conservation.

#### ASSISTANCE FOR TRAINING

##### Conservation Study Award

The award of \$9,500 for a person to study Materials Conservation at the Canberra College of Advanced Education was made to Gina Drummond, of Auckland.

In addition, the Committee is investigating providing pre-training internships to allow three of the applicants to gain practical experience, and \$15,000 has been committed for this purpose.

#### Kate Roberts — Extension of Internship

A grant of \$2,500 was made to Kate Roberts to extend her present internship at the National Museum until March 1984 to enable her to complete a major project.

#### Sarah Hillary

Two grants totalling \$6,500 were made to extend Sarah Hillary's internship at the Auckland City Art Gallery from September 1983 until April 1984, when the Regional Conservation Laboratory will begin operations.

#### CONFERENCES

The following grants were made to people attending conferences on conservation overseas.

Chris Seager: \$1,780 to attend ICCM Conference in Brisbane, and sit examination in Canberra.

Sarah Hillary: \$1,036.97 to attend ICCM 1984 Conference in Sydney, and sit oral examination.

Mervyn Hutchinson: \$1,272.23 to attend ICCM Conference in Sydney.

Lyndsay Knowles: \$568 to attend ICCM Conference in Sydney.

Gerry Barton: \$1,000 to attend three conferences in Europe.

Karel Peters: Up to \$1,500 to attend three conferences in Europe.

#### DILYS JOHNS — ASSISTANCE WITH RESEARCH ON WATERLOGGED WOOD

A grant of \$200.00 was made to enable Ms Johns to undertake research on com-

parative methods of waterlogged wood conservation.

#### VALERIE CARSON — TRAVEL ASSISTANCE

\$212.46 was extended to Mrs Carson to meet expenses in travelling to advise on textile conservation before the grant of \$11,682 was made available.

#### NATIONAL CO-ORDINATOR — GEORGINA CHRISTENSEN

Over the last year Ms Christensen has done extensive research and visited many people and institutions to prepare her report on setting up a permanent conservation body.

A preliminary draft of a bill to establish a New Zealand Conservation Council has been completed and discussed by the Committee. It will now be referred to interested groups for their comments.

\$11,250 has been committed to extend Ms Christensen's contract for a further six months, to enable her to work further on her report.

The Committee extends its appreciation to all people who have contributed material to build up resource files.

Ms Christensen holds substantial folios on the following:

Definition of Conservation Profession  
Ethics for Museum Conservators  
Conservation Policy for Museums  
Training Courses in Conservation  
National Policies on Conservation  
National Legislation on Conservation  
International Services Available for  
New Zealand Conservation  
Register of New Zealand Conservators  
Structure and Function of Museum  
Conservation Departments  
Job Descriptions for Conservators  
National Conservation services

Note: If you are interested in any of this material please contact Ms Christensen, National Museum, Private Bag, Wellington.

## President's Report

1983 has been another fast and furious year for all active members and has seen the resolution and initiation of a variety of projects within the museological field under AGMANZ auspices.

Perhaps one of the more notable and effective moves achieved has been the appointment of a fulltime secretary/treasurer, Mrs Judy Turner, whose employment has been made possible through the additional financial support of the New Zealand Lottery Board, the fairy god-mother/father to many of this country's cultural enterprises. Under her 'regime' the whip has been cracked over delayed issues, the deployment of our limited funds has been judicious and our national and international contacts have been reinforced.

In order for the organisation to continue in this more professional direction the membership must advance apace and while 'voluntary unionism' may be the temporary fashion, all of us, including those who have steadfastly refused to join or have ignored their professional obligations, owe our privileged place within the museum profession to the efforts of our combined museum strengths.

As the exchange of ideas and cultural property continues to increase within the profession and among our institutions communication on all levels among members will underpin a mature network of museum workers. In order to ensure the effectiveness and quality of the Association's activities I trust that all of you will support the incoming President and Executive to the same extent as you have supported me over the last two years.

#### GENERAL

AGMANZ Executive and Committees have continued their involvement in:

- Te Maori — after all the preliminaries the real work has commenced on the purely physical aspects of the exhibition for the U.S.A. Under the direction of Dr Rodney Wilson an experienced team has been gathered to oversee conservation, registration and packing procedures. The assembly team consists of Kate Pinkham (National Art Gallery), Mervyn Hutchinson (Auckland City Art Gallery), Jack Fry (National Museum), Karel Peters and Gerry Barton (Auckland Institute and Museum), while crate building and design is undertaken by freelance crate designer Squirrel Wright of Auckland.
- MOTAT — AGMANZ has continued its involvement with the Department of Internal Affairs in the formation of a new Trust Board of the Museum and holds a watching brief with regard to the appointment of a professional museum staff.

- Education Officers — the proposals put forward by our Education Committee as a result of the Lopdell House course in 1982 are continuing to be discussed between MEANZ, AGMANZ and Department of Education officers.
- Registration — a comprehensive gathering of registrars and curators was organised by Kate Pinkham, Registrar National Art Gallery, to coincide with the visit by Doug Robinson, Registrar at the Hirschhorn Museum and Sculpture Garden.

## COMMITTEE WORK

The following working committees operated within AGMANZ Council:

### CONSERVATION

Mr Jeavons Baillie, Mrs Mina McKenzie, Mr Ed Kulka (co-opted), Mr Jack Fry (co-opted).

Apart from the major involvement in Te Maori for some of the members the committee has continued its contribution to the formulation of policy for the establishment of a National Conservation Council. Members have also worked in Diploma workshop situations and assisted in the disaster area in the realism of the Invercargill floods.

### CREDENTIALS

Dr John Yaldwyn, Mr Stuart Park, Professor Keith Thomson, Mr Luit Bieringa, Mr Jeavons Baillie.

This committee has not been unduly taxed during the year.

### EDUCATION

Dr Rodney Wilson, Mrs Mina McKenzie, Mrs Ann Betts (co-opted), Mr John Christie (co-opted).

1983 has been another taxing year as well as a frustrating one on the Museum Education policy front. However minor gains in the dialogue with the Department have been made and should be exploited further despite delays.

### MUSEUM STUDIES

Professor Keith Thomson, Mrs Judy Turner, Dr John Yaldwyn, Dr Rodney Wilson, Mr Stuart Park, Mr Luit Bieringa and Mr James Mack (co-opted).

One of Council's busiest committees. It has been a most satisfying year. Overseas visitors who have viewed our procedures have been suitably impressed by the unique nature of the programmes we offer at some cost to the over-committed tutors. The AGMANZ Diploma in Museum Studies is to be listed in a directory of museum courses currently being prepared for ICOM by the Office of Museum Studies at the Smithsonian. The current Diploma roll stands at 63 students and during 1983 eleven workshops and two theory papers were offered. Grateful thanks must go to

Frank Dickinson and Rodney Wilson for their theory papers. Many people have given their time and talents contributing to the workshop programme but in particular I must mention the following — Bill Milbank, Margaret Taylor, Ken Gorbey, Rodney Wilson, Stuart Park, Alan Baker, Murray Pilcher, Ed Kulka, James Mack, William White, Mina McKenzie, Tony Clarke and the Liaison Officers (Bronwyn Simes, Sherry Reynolds and Gordon White). (Secretary's Note: and Luit Bieringa.) Keith Thomson (on the academic side) and Judy Turner (administrative) continue to develop and make this museum education programme available.

### COMMUNICATIONS/PUBLICATIONS

Mr Luit Bieringa, Mrs Jan Bieringa, Mrs Judy Turner, Mr Ken Gorbey, Mr James Mack (co-opted), Mrs Margaret Taylor (co-opted).

No major publication ventures have been completed during the year due to the commitment to other priorities by members. However Diploma certificates have been printed as well as new membership brochures. In addition, the steadily selling (overseas in particular) 'Manual for the handling and packaging of museum objects' is being updated. Following the visit of Dr Neil Cossons last year we now have an association with AIM (the Association of Independent Museums) and one of their publications on the topic of "setting up a new museum" is being re-edited for New Zealand conditions.

AGMANZ News under the editorship of Jan Bieringa continues to be stimulating and informative despite the belated and often minimal contributions from members inside the profession. If we wish to see the continuation of a high profile by the profession and a means of communication by and for all, members must be more assiduous in their commitment in this area.

### REGISTRATION

Mr Luit Bieringa, Ms R. Young (co-opted) and Ms K. Pinkham (co-opted).

With the real growth of readily available computer systems the task of this committee to coordinate and stimulate compatible registration and cataloguing systems has become a priority. To this end the frequent gathering of registration personnel, as was done in November 1983, with the wholehearted support of Directors is of paramount concern to the profession if it truly believes in the safety and accessibility of the collections it holds in trust for the public.

### STAFFING/MANAGEMENT

Mr Ron Lambert, Mr Michael Trotter, Mr Russell Beck, Mr Bill Milbank.

The committee is in the process of gathering and updating information on staff-

ing situations and salary conditions within the profession.

### MUSEUM LIAISON SERVICES

Mrs Sherry Reynolds, Mr Ken Gorbey, Ms Bronwyn Simes (co-opted), Mr Gordon White.

Several meetings by this committee have resulted in the drafting of a comprehensive policy paper on museum liaison services, a policy which has greatly assisted the Minister's Advisory Committee on Art Galleries and Museums in its deliberations on the funding of Liaison Services.

### ADMINISTRATION

Mrs Judy Turner, Mr Luit Bieringa, Mr Jeavons Baillie, Dr John Yaldwyn.

An 'emergency committee' which has not encountered much in the way of emergencies.

### RULES/ETHICS

Mr Stuart Park, Mrs Sherry Reynolds, Dr Rodney Wilson, Mr Anthony Murray-Oliver (co-opted).

This committee has established a critical path for the drafting of a new ethics document over the next twelve to eighteen months. Based on the problems encountered by a number of institutions and individuals over the last year this document if ratified by AGMANZ should be of prime importance to all Association members.

### MEMBERSHIP

Mr Luit Bieringa, Mrs Judy Turner.

The membership now stands at 320 (98 Institutional members, 206 Ordinary and 16 Non-voting). AGMANZ News is also circulated to 5 Honorary members and 50 magazine-only subscribers. 23 goodwill and promotional copies are distributed free of charge.

The following portfolios were held by Council and other members — Copywright: Mr A. Murray-Oliver; Te Maori Interdepartmental Committee: Mr L. Bieringa; Curators: Ms A. Kirker; Minister's Advisory Committee (Art Galleries and Museums Scheme): Professor K. Thomson, Dr R. Wilson, Mr S. Park; Frances Hodgkins Fellowship Selection Committee: Mr B. Robinson; ICOM: Mrs M. McKenzie continued as Chairwoman and she, Mr M. Fitzgerald, Professor Thomson and Ms M. Johnson represented New Zealand at the 14th General Assembly of ICOM in London in August.

Many members will know that AGMANZ took advantage of two recent visits to New Zealand — that of Dr Charles Eldredge, Director of the Museum of American Art at the Smithsonian, and (as previously mentioned under 'Registration') Mr Doug Robinson, Registrar at the Hirschhorn Museum. Such visits are a valuable stimulant.



As members will be aware the death of the de Beer sisters in 1982 reduced to \$500 p.a. the income for this Fund and it has severely restricted the ability to finance an active grant programme. The benefit of the de Beer Fund to the profession over the years has been enormous and efforts are being made by our secretary to find supplementary income sources. During the 1983 year the following grants were distributed. \$1000 to Mrs M. McKenzie, Director of the Manawatu Museum, for research in Sweden and France; \$800 to Ms Louise Upston, Exhibitions Officer at the National Art Gallery to participate in the Smithsonian Institution's Visiting Professionals Programme; \$1000 to Mr David Woodings of the Waikato Museum of Art and History for further training at the Hirschhorn Museum; and \$450 towards Mr Karel Peters' (Auckland Institute and Museum) attending ICOM Conservation Seminars in France and Denmark.

While I must reiterate last year's comment that I regret the delay in certain programmes undertaken by us I believe that the Association is in good heart and given the same commitment to the Incoming President and Council I believe we shall continue to grow in depth and numbers. I have valued the contributions of all Council members but I think that special mention must be made of the fact that Ken Gorbey, Immediate Past President, has now stood down from Council. Ken has given up his post as Director of the Waikato Museum of Art and History and has become a museum consultant working mainly at this stage on the design, staffing and commissioning of the new National Art Gallery. Ken has served on the Council for many years giving much time and initiative to the aims of the Association. My thanks go to all the Committee Chairmen/women and Council members who have tolerated my chairmanship and supported my term as President.

I would like to express regret at the death of Mr V. F. Fisher, a previous President and a founder member of AGMANZ.

Once again our thanks go to Dr De Beer whose ongoing contributions are appreciated, as are the grants received from the Todd Foundation and the New Zealand Lottery Board.

Luit Bieringa  
President

## AGMANZ Diploma in Museum Studies

(Note: in this text the word 'museum' is used in the generic sense, and is understood to include all categories of museums regardless of discipline.)

The Art Galleries and Museums Association of New Zealand offers a course leading to the award of a *Diploma in Museum Studies*. This Diploma course is designed to meet the initial needs of members of the museum profession in New Zealand who wish to gain formal training and qualification in museum work.

The Diploma course has four components: 1. An Academic Requirement; 2. Museum Theory; 3. Museum Practice; 4. Work Experience.

A *Certificate in Museum Studies* may be awarded to students who have completed the two central components of the Museum Studies course — Museum Theory and Museum Practice — and have met the requirements of *either* of the other two sections (Academic Requirement or Work Experience).

### COMPONENTS

#### 1. ACADEMIC REQUIREMENT

The minimum academic requirement is seven papers (appropriate to museum work) of a university degree, or other suitable qualifications equivalent to one year's full-time tertiary study. Students may be given a credit if they already meet this requirement from previous studies. This will be assessed by the Chairman of the Museum Studies Committee at the time of enrolment.

Students wishing to work for the Academic Requirement should consult with the MSC Chairman over suitable university subjects.

#### 2. MUSEUM THEORY

The Museum Theory syllabus is made up of four papers —

- History and Philosophy of Museums;
- Museums and their Collections;
- Museums and their Public;
- Organisation of Museums.

These papers are administered by AGMANZ and presented by senior museum professionals. A rough estimate of the amount of work involved is six months' part-time study spread over a year. A *maximum* of two theory papers may be attempted in any one year. However it should be noted that experience has shown a realistic goal to be one paper a year. Both students and tutors make a considerable (and voluntary) commitment in time and energy to these studies. It is important that this is appreciated and undertakings to theory papers not taken casually.

Theory papers are taught by correspondence. Assessment is made both of course work and examination results. (60% course work and 40% examination.) Course work includes an introduction to the subject, reading lists and other material, and assignments. The examination is a three-hour paper at the end of the year.

#### 3. MUSEUM PRACTICE

This component is offered as a series of short practical workshops covering a range of topics and skills. A Workshop Programme is offered by AGMANZ each year. Each workshop has a Diploma points rating which is advised beforehand. A total of eighteen credit points is required for a student to have completed this part of the course. A student's eighteen points must be gained from a wide variety of workshop subjects.

Depending on the length and demands of a workshop it can rate from one to five points. However the most usual format is a weekend workshop earning two points. A reasonable calculation would be three weekend workshops a year for three years to achieve the necessary eighteen points. To be fair to students workshop planning makes every effort to repeat topics in different parts of the country.

It is possible that points may also be given for relevant courses offered by other organisations in New Zealand or for practical training undertaken overseas on internationally recognised courses. Such credits are at the discretion of the MSC Chairman who must be consulted in advance.

#### 4. WORK EXPERIENCE

Prior to the award of the Diploma three years' full-time employment (or its equivalent in formal part-time employment) in an approved museum position must be completed.

### ADMINISTRATION

The Museum Studies Committee is responsible for the academic standards of the Diploma course and the AGMANZ Secretary for its day to day administration.

### ENROLMENT

A prerequisite for enrolment is membership of AGMANZ. Diploma enrolment forms are available from the Secretary and on completion should be forwarded with a \$15 registration fee to the Secretary. The MSC Chairman will notify the student of his or her acceptance as a Diploma or Certificate student and general information on the course will be sent plus the theory and workshop programme for the current year.

It should be noted that there is no time limit for completing the course.

### MUSEUM THEORY PAPERS

At the end of each year students will be notified of the papers and tutors for the next academic year. Students wishing to enrol for a paper should apply to the MSC Chairman. Numbers will normally be limited to ten students per paper. Those accepted for a paper will be advised and invoiced for an enrolment fee (approximately \$20, to cover the cost of duplicating and postage).

### MUSEUM PRACTICE

At the end of each year a list of workshop topics for the following year will be circulated with as many dates, venues and details as possible. Further information such as the Diploma points rating, administrative details and registration fee for each workshop will be advised through *AGMANZ News*. Registration fees are related to the cost of mounting the workshop — minimum fee \$15. It should be noted that workshops are open to all *AGMANZ* members as part of *AGMANZ*' general education role but Diploma students take priority where numbers are limited. A workshop points total will be sent out regularly to students. Workshop points can only be gained *after* enrolment for the Diploma. Workshops attended *prior* to enrolment as a Diploma student cannot be counted for Museum Practice credit points.

### LIBRARY RESOURCES

A Diploma Library is held within the Auckland Institute and Museum Library. A catalogue is available for this resource. Students should address requests to: the Librarian (*AGMANZ* Diploma Section), Auckland Institute and Museum, Private Bag, Auckland. Most of the larger institutions are also building up some Diploma resources and can be approached for loans.

### TRAVEL SUBSIDIES

*AGMANZ* offers a travel subsidy to Diploma students where the cost of attending workshops is beyond the student's and their institution's means. This subsidy is only available to genuine institution Diploma students — non-voting members of *AGMANZ* are not eligible. Students are asked to be as economical as possible with their travel arrangements — *AGMANZ* is anxious to help but funds are limited. Travel subsidies (but no accommodation costs) are offered as follows —

- 30% of return travel costs from the centres Auckland, Hamilton, Wellington and Christchurch
- 50% of return travel costs from other areas.

Students make their own decisions about travel but the *maximum* to be paid by

*AGMANZ* will be 30% or 50% of a return air fare. *Payment will be made on the basis of travel receipts*. It should be noted that petrol *not* mileage costs are eligible for subsidy. The cost of rental cars will only be met by *AGMANZ* in special circumstances.

*Example:* a student flying from Auckland to Palmerston North will have 30% of the return air fare met by *AGMANZ*. Several students travelling in one car from Napier to Palmerston North will have 50% of the petrol costs met by *AGMANZ*.

Students must notify the Secretary *before* a workshop of their intention to claim a subsidy and include their travel plans (including dates and transport) — this allows time for any queries or non-acceptance of a claim. *No subsidy can be paid for a travel claim without this prior notification*. After a workshop students should send the Secretary a formal claim plus receipts. *Any claim not supported by receipts or a ticket will not be met*.

The workshops are located at a variety of centres to minimise students' travelling.

The maximum reasonable distance is the equivalent of Wellington–Auckland. The Secretary/Treasurer can question unreasonable distances and can also exercise judgment in the case of non-standard subsidy claims.

### COMMUNICATION

Apart from personal communication and circular letters sent out to all students by either the MSC Chairman or the Secretary, each issue of *AGMANZ News* will have a Diploma section up-dating the programme plus other relevant information.

### AWARD OF THE DIPLOMA

Students have to satisfy the *AGMANZ* Museum Studies Committee that they have completed all four components of the Diploma (or three for the Certificate). It is possible for a Certificate to be upgraded to a Diploma should the student later complete the extra component.

*Note:* The fees mentioned above are to give an indication and are liable to revision.

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## Programme for 1984

### THEORY PAPERS

Three papers have been offered this year — 'History and Philosophy of Museums' (Mr F. Dickinson, Director, Dunedin Public Art Gallery); 'Museums and their Collections' (Mr S. Park, Director, Auckland Institute and Museum); 'Museums and their Public' (Mr L. Bieringa, Director, National Art Gallery in conjunction with Mr J. Mack, Director, Dowse Art Museum, and Ms M. Johnson, Education Officer, National Art Gallery). The closing date for enrolment for these papers was 29 February. Any enquiries about late applications should be addressed to Professor K. W. Thomson, Massey University, Private Bag, Palmerston North.

### WORKSHOP PROGRAMME

**Archival Photographs** — 10–11 March. National Museum. Mark Strange 2 points.

**Identification of Graphic Processes** — 24–25 March. Dunedin Public Art Gallery. Mr Frank Dickinson. Administrator: Mrs J. Turner, *AGMANZ* Secretary. 2 points. For full details of this workshop see the December issue of *AGMANZ News*.

**Textile Conservation: Storage and Display of Textiles** — 7–8 April, starting at 9.30 both mornings. Venue: Billiard Room, Highwic House, 40 Gillies Ave., Epsom, Auckland. Administrator: Mrs Sherry Reynolds, Auckland Institute and Museum, Private Bag, Auckland. Applications and registration fee of \$20 to Sherry Reynolds. *Closing date* — Friday 16th March. Slides

and practical demonstrations. Among subjects covered will be — basic cleaning, correct environment, storage methods, display techniques, identification and care of textiles in emergency situations, use of volunteers. *This workshop will be conducted by Mrs Valerie Carson, National Textile Conservator*. This workshop will be worth two Diploma points.

**Looking on the Bright Side?! A short course on light and lighting in art galleries and museums.** 11–13 May, starting at 9.30 each morning. Venue: School of Architecture, Victoria University Wellington, 91 Kelburn Parade, Wellington. Administrator: Judy Turner, *AGMANZ* Secretary, 40 Kings Crescent, Lower Hutt. Applications and registration fee of \$20 to Judy Turner. *Closing date* — Friday 4 May. *In this 3-day course it is intended to give fairly detailed coverage of the relevant aspects of vision; light and illumination; the problems that security and conservation considerations present and ways of dealing with them. The last day will be spent critically viewing lighting installations in the city.*

*Participants should make every effort to familiarise themselves with the scope of the CIBS (Chartered Institution of Building Services) Lighting Guide on Museums and Art Galleries, available from CIBS, Delta House, 222 Balham High Road, London SW12 9BS — cost £7. Very few copies are available through the library*

system.

*This workshop will be conducted by Mr Kit Cuttle, Lecturer on Lighting, School of Architecture Victoria University, Wellington; and Mr Jeavons Baillie, Conservation Officer, National Library. It should be noted that this three-day workshop will be worth 3 points.*

**Storage Spaces — Design and Use** — 16–17 June, starting at 9.00 a.m. Manawatu Art Gallery, Palmerston North. Administrator: Judy Turner, AGMANZ Secretary. Applications and registration fee of \$15 to Judy Turner. *Closing date — Friday 25 May.* This workshop will attempt to present solutions to the problems of museum and gallery storage. You are asked to take with you plans of the storage areas in your Institution. Please let Margaret Taylor know of any particular problems which you may have, well in advance of the session, so that these may be discussed. *This workshop will be conducted by Mrs Margaret Taylor, Director of the Manawatu Art Gallery and author of "A Manual for the Packaging and Handling of Museum Objects" (available from the AGMANZ Secretary, single copy cost \$5.50) and Mr Jack Fry, Conservator, National Museum.* This workshop will be worth two Diploma points.

**Financial Administration** — 14–15 July. Auckland City Art Gallery. Administrator: Mrs Sherry Reynolds, Auckland Institute and Museum, Private Bag, Auckland. Applications and enrolment fee of \$20 to Sherry Reynolds. *Closing date — Friday 22 June.* This workshop will cover a range of topics including accounting for non-accountants, budgets, examples of financial administration within museums (large and small), Government funding schemes, fundraising, etc. There will be a number of contributors representing a variety of qualifications and expertise. Students who have taken Dr Rodney Wilson's theory paper 'Organisation of Museums' may like to note it will make an excellent complement to their previous studies. This workshop will be worth two Diploma points.

**Interpretation** — provisional date 18–19 August. Southland Museum and Art Gallery. Administrator: Judy Turner, AGMANZ

Secretary, 40 Kings Crescent, Lower Hutt. Further details of this workshop will be in the June issue of AGMANZ News.

**Audio-Visual Workshop** — Friday 17 August–Sunday 19 August. Auckland City Art Gallery. Administrators: Ms Gillian Chaplin and Mr Julian Bowron. Applications to Ms Gillian Chaplin, Auckland City Art Gallery, P.O. Box 5449, Auckland. *Closing date — Friday 3 August.* This workshop will offer students an opportunity to participate in the making of a simple tape/slide audio-visual programme. There will be information on audio-visual techniques and technical expertise with some input from the trade. Standardising of equipment within the National Art Gallery and Museum circuit will be considered. It is difficult at this stage to set a registration fee for this workshop which it is anticipated will be quite costly. A *maximum* fee of \$40 (and hopefully less) will be charged at the beginning of the workshop. *Contributors will include Mr R. Boyd-Bell and Mr K. Mac-Millian.* This workshop will be worth two or three Diploma points — to be advised.

**Textile Conservation — Storage and Display of Textiles** — evening of the 7th and 8–9 September. Palmerston North. Administrator: Ms Bronwyn Simes, National Museum, Private Bag, Wellington. Applications and registration fee of \$2 to Bronwyn Simes. *Closing date — Friday 17 August.* For details see similar workshop being held in Auckland, 7–8 April.

The following workshops are still at the planning stage — please see the June issue of AGMANZ News for further details:

**Publications — Design and Production** — Wellington.

**Disaster Preparedness** — Auckland.

**Education in Museums** — Auckland–November.

*It should be noted that Diploma workshops are open to AGMANZ members who are not registered students but that Diploma students take preference when numbers are limited. In some cases a few places may be available for non-AGMANZ members.*

Any enquiries to the Secretary, Judy Turner, 40 Kings Crescent, Lower Hutt. Tel. (04) 695-353.

## Microelectronics and Society

"Chips and Changes", a major travelling exhibition about microelectronics and its increasing importance in daily life, begins a two-year tour of American science museums this March. The 3,000-square-foot exhibition is the first to explore not only the amazing technology of tiny computers-on-chips, but their influence on people's hopes, fears, and options. It opens with a two-month display at San Francisco's famous Exploratorium.

Organised by the Association of Science-Technology Centers (the professional organisation of "hands-on" science museums), the exhibition combines interactive computer displays, robotics, historical objects, pictures, text, audiovisual presentations, and live demonstrations of microelectronic products and services, to show how chips are changing the way Americans work, play, learn, and think about themselves.

While most Americans encounter chips in action — in calculators, toys, word processors, and automated teller machines — few nonspecialists understand the reasons for their pervasiveness or the possible future course of the "microelectronics revolution" that began only a decade ago. "Chips and Changes" provides a "hands-on" context for understanding the most important new technology of our time.

The exhibition leads the visitor through several pavilions that illustrate the relationship between technology and social changes, the development of microelectronic technology, the manufacture of chips, and software (the programs or instructions that make chips perform so many different tasks). The visitor then sees chip-based devices in many areas — health, "smart" tools, automated factories, robotics, games, home, automated office, and electronic information — and learns about the social patterns that may change as a result. Finally, "artificial intelligence" is introduced as a field of research on "smarter" programs for delicate, complex tasks like medical diagnosis, which used to be an exclusively human domain.

"The microprocessor is contributing to changing patterns of commerce, education and energy use, among others, in ways that we couldn't have imagined in 1971 when we introduced the first microprocessor," said Gordon E. Moore, chairman and chief executive officer of Intel Corporation. "We are cosponsoring this exhibit because we think it's important people understand this new element of change in our society," he said.

*This is an extract from a bulletin from the Science-Technology Center Washington.*

# A Dampening Experience

Russell J. Beck

After a day of heavy continual rain many of us knew there was going to be some flooding so when the Civil Defence sirens woke the town (including me) in the early hours of Friday morning, January 27, to declare a state of emergency, I wasn't surprised. As it was still raining heavily I decided to check the Museum. It was 4.45 a.m. and most of the 2 km from my home (the highest part of town) to the Museum was awash with surface water. My concern for the Museum was not so much ground water, but the possibility of water entering the building from stormwater drains not able to cope, and the water backing up in the downpipes to the roof. Fortunately, the whole Museum was completely dry. I fully expected to see our outdoor enclosure for four live tuatara, a reptile aquarium. However this was not the case as all tuatara were out enjoying the warm rain on their backs and the drains were coping with the extra water.

By daybreak an indication of the extent of the situation was apparent. The city is fairly flat and was covered with surface water in many places as stormwater drains were incapable of disposing of the amount of water. However, the major damage came from the flooding of the Otepunui and Waihopai rivers. Some 900 homes were evacuated in Invercargill and another 200 in outlying towns and access to the city was completely cut off.

Although the Museum was high and dry other problems began to manifest themselves. Our bulk store, which is quite separate to the Museum in the basement of a commercial building down town, received 1.5 metres of water. Underground telephone cables were affected over much of the city and this meant that there was no guarantee that the fire and security alarms would be received should they be activated. In a nutshell, we were dry but had no fire or security protection. Water was threatening the homes of two staff members and another was already marooned on the other side of town, and it was still raining!

Two days later the water level around the bulk store area had abated sufficiently for us to see the worst. There was still 30 cm of water covering the floor and with assistance from the Fire Service we pumped it out and began the task of cleaning up and assessing the damage.

It took two solid weeks to clean, disinfect and dry out the store and contents. This was helped by a make-shift fan to circulate the warm air from a kerosene burner. Now

that everything has dried out it is surprising how well everything fared. The main casualty the sewing machines where the wooden cabinets and veneer disintegrated, being only held together with water-soluble glues. Other solid wooden objects survived with moderate damage.

The items kept in the bulk store were not important pieces to the collection, comprising mainly bulky technology, house "spare parts" for New Zealand Historic Places Trust restoration work, some furniture plus the bones of a whale. Although the water level in the store rose and receded comparatively slowly the contents appeared as though a typhoon had passed by — wooden items had floated and turned upside down causing more damage than the water.

With the high number of businesses and homes affected we knew that damage to archives, works of art, etc., was inevitable and felt that some basic information regarding their care should be available. After consulting with conservators at Dunedin Public Art Gallery, National Museum and Library, I released a statement to the media which gave basic advice.

For the next three weeks as people were permitted back to their homes, we received a large number of enquiries and assisted in an advisory capacity. By far the greatest concerns were for books and photographs, etc., as these are usually stored lower down. A local cool store offered freezing facilities for material that could not be worked on immediately and many people took advantage of this facility. The disaster team of conservators headed by Jeavons Baillie, arrived soon on the scene and were of immense help, giving advice to local authorities, businesses and individuals on water damaged archives, books, photographs, etc.

In the light of our experience, I would like to mention the following:

- I would recommend that disaster workshops be an ongoing event and enlarged to include experience with other Museum objects, metal, wood, etc., as well as the paper items. (We were grateful that one staff member had attended a workshop.)
- Flood waters in built-up areas have the potential for contamination from sewerage and everything should be disinfected.
- Although it is not always practical to fully insure Museum collections, some insurance is advisable as without any you

are not eligible for claims from the Earthquake and War Damage Commission.

- Regularly check roof gutterings, rain heads, down pipes, etc., on Museum buildings for build-up of leaves, etc., which can obstruct drainage during heavy rain causing internal flooding (we had just checked ours before the flood). It could happen again tomorrow.

I would like to thank everyone who expressed their concern for us and offered assistance.

Russell J. Beck  
Director, Southland Museum and Art Gallery

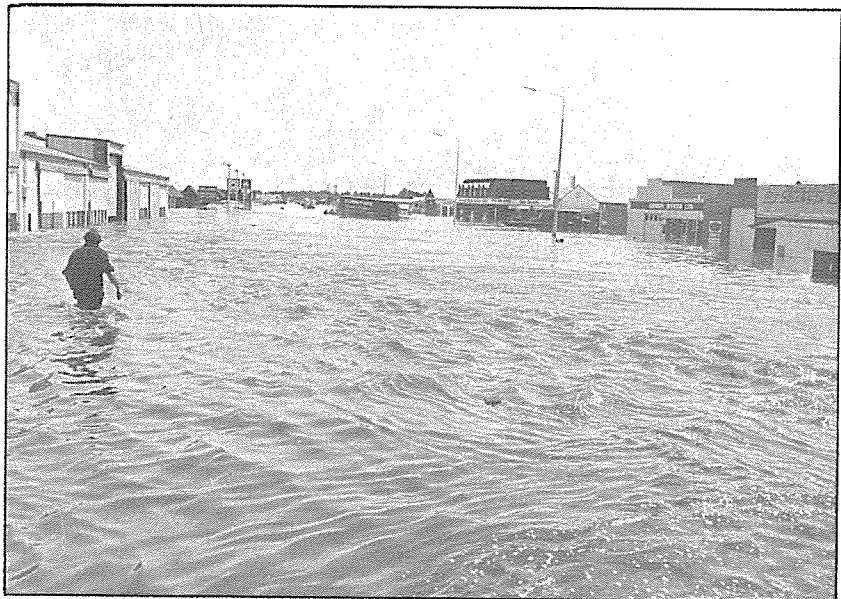
## Keeping One's Head Above Water

At last my wildest dreams had been realised. No more P.E.P. jobs scrubbing the subterranean floors of dimly lit museum dungeons. No more sweating under the lash of deadline-crazed ethnologists. I was going to be attached to the Southland Museum and Art Gallery — and with a new wife as well.

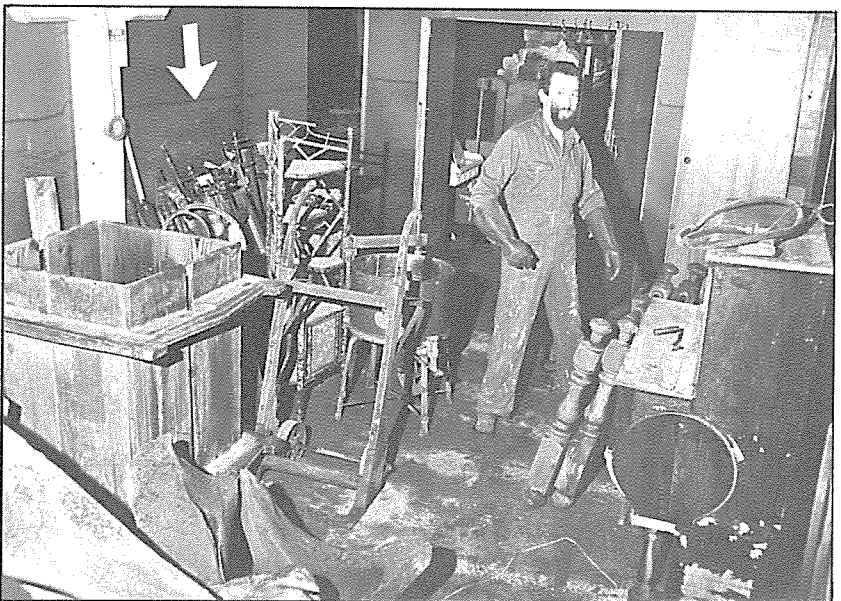
But before I could arrive, I had (logically enough) to get there. This was to prove more difficult than it sounded for Invercargill (or "Lake Invercargill" as I came to know it) was having its worst flooding in living memory. Finally, after the monsoons abated I made it down the disaster area.

My house was a small oasis (don't know if that's really the right word) high and dry amidst a sea of confusion. Helicopters, flying cows (and pigs), rotting sheep, and refugees were everywhere. Dogs snarled, the horses' bits were covered with foam, and here and there were wounded soldiers as helpless as the rest. The leaden sky was lit with green flashes as cylinder followed cylinder ... the earth belonged to the Martians ... no, wait, that's the wrong story.

Day one began innocuously enough with a visit to the Museum's 'bulk store', a place I was to come to know and love. This was located in the cellar of some down-town commercial building and until the day before had had 1.5 metres of polluted water flowing through it (pumped out by the Fire Brigade). By the grace of God, however, the Museum itself had come through unscathed.



The Grassmere area on the north side of town which received the worst flooding. Photo: L. C. Hazley.



Not King Tui's Tomb in the Valley of Kings, but the flood-stricken Southland Museum and Art Gallery's bulk stock. Newly appointed anthropology curator Karl Gillies and Museum staff set about cleaning up the debris. Arrow indicates high flood water level.



Clyde Street, Invercargill. Photo: John Robertson.

The bulk store is where Southland Museum and Art Gallery keeps its bulky items, mainly technology and other inherited objects of bric-a-brac, (a veritable wilderness of sewing machines and steam-driven cake mixers). There are also spare parts kept on behalf of the New Zealand Historic Places Trust for building restoration. Oh yes, and the complete (and now disarticulated) skeleton of a fully grown sperm whale (doubtless stranded by the floods).

Such then was the scene on my first working day as the newly-appointed Southland Museum and Art Gallery Anthropology Curator, where I was plunged in, literally, at the deep end. A scene of indescribable chaos met our eyes and assailed our nostrils as the cellar doors were flung open. The whale (now looking and smelling like a recently beached one), was stewn amidst a putrid mess of sludge, while the collection of chairs had assembled itself into a quaint sort of slime-festooned jungle-gym that reached despairingly to the roof ("air — air ...").

The bed of filter-feeding sewing machines, now well adapted for estuarine habitats such as these, had weathered the storm rather badly and were disassembling before us. Books and archives stored by neighbouring law offices now resembled tranquil shoals of sponges exposed at low tide, encrusted with curious growths.

Thus was my first day at work spent, not as I had eagerly anticipated, by poring over the collections (they, it seems, had already been 'poured' over), but in scrubbing down filthy sperm whale bones by dipping them into a whaling pot full of a bilious mixture of disinfectant.

During the weeks that followed, the Museum's indefatigable staff salvaged many objects which could be restored. These we checked against our register and arranged for their temporary storage. Most of the heavy machinery (except the sewing machines) were not badly corroded. It was the wooden objects with veneer that were severely damaged.

However a new enemy appeared on the horizon — mould on the sodden brick and concrete walls. Under the circumstances it had not been practical to fumigate the area. Applications of a proprietary brand of mould remover proved ineffective. It became a race against time — would the mould take over before we dried the store? Reinforcements in the form of kero-burning blast heaters were brought in, and the mould growth was contained.

Surely, time, tide and mould wait for no curator.

*Karl B. Gillies  
Anthropology Curator  
Southland Museum & Art Gallery*



*Jacqueline Fraser, Fern. National Art gallery November 1981\*January 1982.*

## Installations

*Anthony Mackle*

The series of installations which the National Art Gallery exhibitions programme has hosted over the past three years has given ample demonstration of the great changes which have taken place in the field of sculpture since 1945 and more specifically during the decade of the sixties. These installations may be defined as sculpture having a physical, three dimensional form and involving spatial areas which intrude or impinge on the spectator both physically and emotionally. Their methods of performing these functions has radically altered however from traditional approaches. Their essential starting point has been a reappraisal of the nature of art itself and a desire on the part of artists to narrow the gap between the phenomenon of what is termed 'art' and contemporary life.

The initial stages of this development occurred with the desire to reach a wider audience and has its origins in the work of

F. I. Marinetti and the Italian Futurists who saw the value of the pavement and the lecture hall as a type of theatre for ideas.

It was the interest in the dynamics of change in the Futurist Manifesto which prompted the staging of ephemeral art forms. The perpetual process of transformation which is one of the fundamentals of modern life was highlighted in this way.

Both Futurist and Dadist adherents engaged in happenings and performances in Moscow (prior to 1914) Zurich and finally Paris. After the conclusion of the Second World War when New York became the hub of the art world this form of expression had its final flowering. The nineteen sixties saw the rise of the American Pop Art Movement and artists such as Claes Oldenburg, Jim Dine and Alan Kaprow worked in this milieu. In Kaprow's work large numbers of people both spectators and participants alike were involved.

In all these works the essential ingredient was the idea itself for at their conclusion this was the only residue remaining apart from photographic documentation. The emphasis in the creative process had passed from the resulting object to the creative process itself. With the phenomenon of these forms of expression the idea of impermanency was firmly established. This concept was carried over into the environment and installation forms of expression.

Even though the installations which have been at the gallery have had a duration of between two and three months, when they are finally dismantled all that remains is a set of photographs and perhaps drawings and written material, while the idea which created them remains with the artist to be reshaped or reconstituted in another time, another space. Some installations such as those involving earthworks may give the

impression of permanency but they are affected by natural forces and their initial character changes accordingly.

The impermanency of these new art forms as opposed to the traditional concept of an enduring object encouraged the use of a much wider range of materials and generally those which were not considered precious. Hence works could be composed of anything from bones to oil drums. The discarded objects of a hectic consumer society provided ample scope for the imagination as well as achieving the objective of demystifying art by showing the valuable qualities of shape, form, colour in all objects whether natural or man-made. The early assemblage pieces of artists such as Louise Nevelson and Jean Tinguely helped to pave the way for fuller appreciation of ordinary objects. The change of attitude in this area can be traced back to the breakthrough achieved by Duchamp and the 'readymade'. This artist forced viewers to reassess their thinking on what did constitute a work of art and to consider alternative candidates for the appreciation of shape, colour and form.

It was largely from these assemblage pieces that the installation grew. The possibility of a greater range of materials enabled artists to present a wider range of ideas. Installations could be summarised as sculpture in a room. While there are new freedoms in terms of material, idea and permanency, the artist is still usually bound to work within a given area. For their installations at the National Art Gallery artists were invited to exhibit in certain specified places. They were sent photographs and measurements and developed their ideas within that space. While some artists produced works for these specific spaces, the works of other artists were able to be re-assembled in alternative spaces; though each new assembly would have its own unique qualities.

The installation became established as an art form during the nineteen sixties and was pioneered in New Zealand by the work of Jim Allen and Terry Powell in Auckland during the latter part of the decade. Both exhibited pieces at the Barry Lett Galleries (now R.K.S. Art Ltd). Allen is credited with encouraging the concept in Australia with his work at the 1970 Mildura Sculpture Triennial. Since then this type of work has become an accepted part of the art scene. The series of installations at the National Gallery has given scope to an exciting and enriching form of sculptural expression broadening the possibilities for appreciating and understanding three dimensional form. *Anthony Mackle is curator of paintings at the National Art Gallery.*

## Job Market

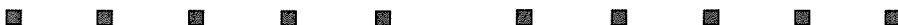
I am interested primarily in scientifically-oriented work, but will consider other positions for which I am qualified. I would prefer to relocate to a major centre, but would appreciate learning of opportunities in other locations as well.

I am at present Curator of Ornithology, Museum of Natural History, Regina, Saskatchewan.

Summary of qualifications —

- 6 years of museum experience, involving work at all levels of operation, from curatorial to technical;
- proven ability to work effectively in field and office in scientific work;
- skilled in public relations and communications;
- good organisational and written skills;
- have supervised the work of others;
- trained and skilled in technical as well as academic work.

William A. Russon, #1 2255 Smith Street, Regina, Saskatchewan S4P 2P5. Telephone: home (306) 352-5040; work (306) 565-2798.



Mr Karel de Raad and his wife and children arrived in New Zealand three months ago from Holland.

For several years Mr de Raad worked for the National Archive in The Hague where he was a restorer of prints, maps and books. For two years he attended a special course at the Central Research Laboratory in Amsterdam. Later he and his wife had their own workshop where his wife ran the bookbinding department and they were busy working both for government departments and private individuals.

Mr and Mrs de Raad are currently working from their home — 27 Kapiti Road, Paraparaumu (Tel. 058 87-531) — in bookbinding and the restoration of old books and prints.

Mr de Raad is hoping to find a job as a paper conservator in New Zealand.

The family had a disaster just before they left Holland when their workshop was destroyed by fire and a large number of irreplaceable materials and tools were lost, however essential equipment was already packed up and on its way.

Mr de Raad is very complimentary about conservation standards in New Zealand saying that "the effort that is spent on the conservation of New Zealand's national heritage is on a par, in my view, with work done anywhere in the world. I am looking forward to a happy and pleasant relationship with my colleagues."

Have you ever wished that visitors could enjoy an educational and fascinating field trip inside your museum? We made that possibility come true at The Chicago Academy of Sciences.

As Curator of the Museum/Assistant Director, I played a major role in developing such a unique museum that it has won international acclaim.

I would like to introduce myself to you in the belief that my services in a key position will make a valuable contribution to the education and enjoyment of visitors and members of your museum.

My skills in support of museum goals, in making effective use of financial resources and my proven accomplishments in administration, management and total operations, have enabled me to make significant contributions in museum exhibition over a span of twenty years.

George E. Iannarone, 1139 West 64th Street, La Grange, Illinois 60525, U.S.A. Phone (312) 354-5031.

Mr Edmund Hoyne is Head of Restoration Studio I in the Regional Office for the Care and Protection of Monuments in Hessen, West Germany. The studio is responsible for —

- The conservation of Gothic religious paintings and polychromed sculpture;
- The development of long conservation programmes:
  - tests, and models,
  - documentation;
- The teaching of trainees in studio work;
- The exchange of trainees, and, teamwork is encouraged between Museum and Denkmalpflege;
- The problems of climate, environment and transport for art objects;
- The control of private restorers on contract work for the Denkmalpflege.

His experience however goes further afield.

Mr Hoyne is very interested in employment in New Zealand. He will be attending ICCM in Sydney 12th April-3rd May or may be contacted at Elsa-Brandstromstrasse 1, 6500 Mainz-Gonsenheim, West Germany.



Mr Cyril Liyanage is seeking employment in New Zealand in the area of the Arts. His occupational summary is broad and basically related to research in TV and film production.

He established a research unit at the National Television Service in Sri Lanka which was responsible for the documentation of the cultural activities of Sri Lanka. This is one of many other listed details.

Mr Liyanage may be contacted at 18 Nelum Mawatha, Sirimal Uyana, Ratmalana, Sri Lanka.

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I am a student in my final year at the London College of Furniture, studying for the High National Diploma in Furniture Restoration. When I leave college I hope to obtain a position with a museum or similar institution and I am writing to you to request

information about organisations likely to have vacancies for restorers, conservers or curators during 1984/85.

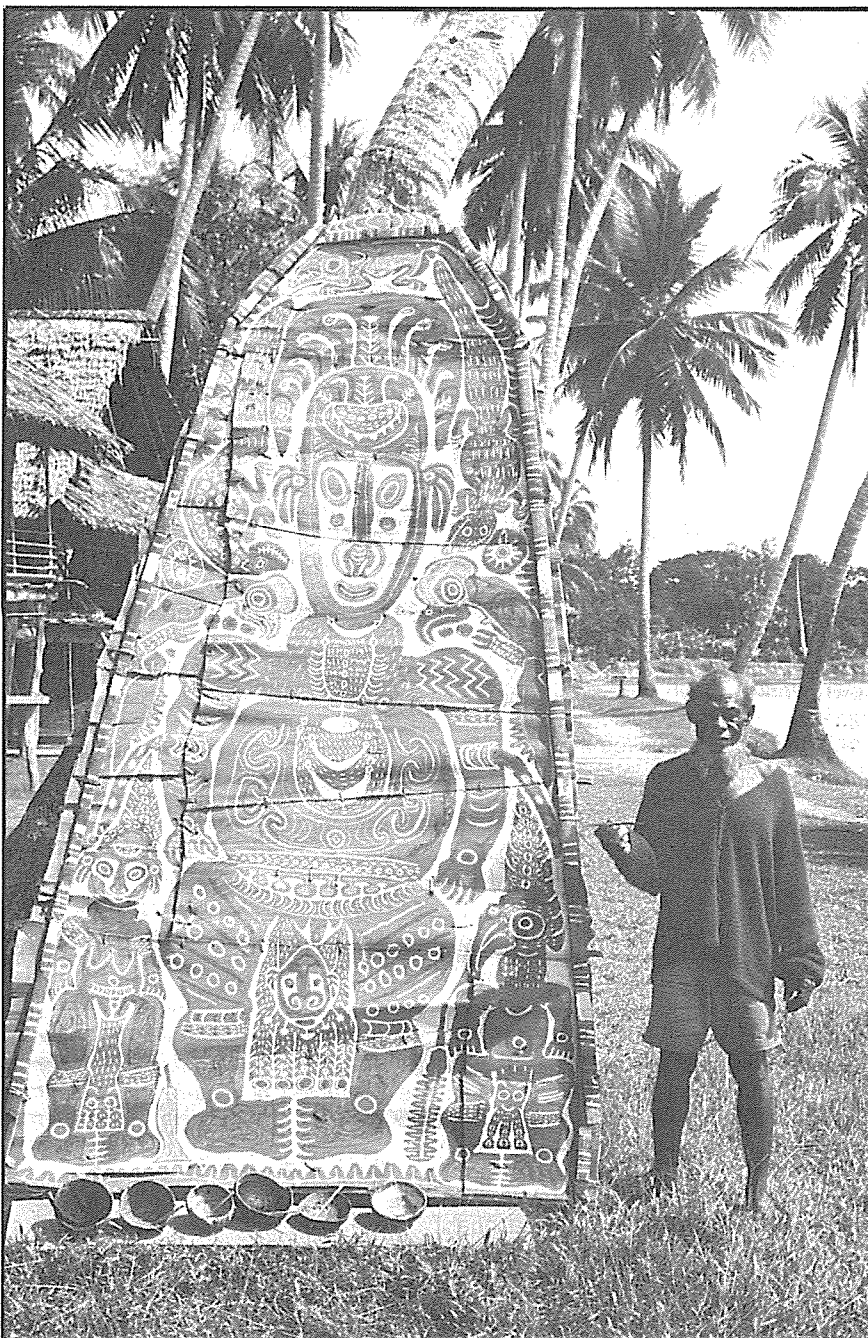
I hope that you will be able to help me and I look forward to receiving your reply.

Yours faithfully, Richard Hallas,  
14 Montcalm House, West Ferry Road,  
London E14, England.

Most job enquiries come with detailed biographical and work details. I will be most happy to supply these if requested.

— Editor

# The Pacific Arts Association



Roger Neich

## ORIGINS OF THE PACIFIC ARTS ASSOCIATION (PAA)

The Pacific Arts Association is an international organisation which is devoted to the study of all the arts of Oceania. Its formal organisation as an association took place in February, 1978, during the Second International Symposium of the Arts of Oceania at Victoria University, Wellington, New Zealand, but its origins and foundation membership go back to the First Symposium, which took place at McMaster University, Hamilton, Ontario, Canada, in August, 1974.

## THE AIMS OF THE PACIFIC ARTS ASSOCIATION ARE:

1. To make members more aware of the state of all the arts in all parts of Oceania.
2. To encourage international understanding among the nations involved in the arts of Oceania.
3. To promote high standards of research, interpretation and reporting on the arts of Oceania.
4. To stimulate more interest in the teaching of courses on Oceanic art especially but not only at the tertiary educational level.
5. To encourage greater cooperation among the institutions and individuals who are associated with the arts of Oceania.
6. To encourage high standards of conservation and preservation of the material culture in and of Oceania.
7. To help foster the development of Oceanic arts.

## ACHIEVEMENTS OF PAA

*The Pacific Arts Newsletter (PAN)* was started with No. 1 in June, 1975, and is issued twice yearly. PAN is a vehicle to disseminate news of current research, museums (news, exhibitions, publications, reviews), bibliographical notes (including



reviews of publications), education, audio-visual materials, and short articles (including illustrations), with a 25-30 page format (29 x 21), (ISSN 0111-5774).

Two international symposia on the arts of Oceania have been held, so far. A third is planned to take place in New York in the first week of September, 1984, at the Metropolitan Museum of Art.

The first symposium at McMaster University resulted in the publication of the proceedings in *Exploring the Visual Art of Oceania*, edited by S. M. Mead (University Press of Hawaii, 1979). The volume includes basic surveys of the arts as well as particular studies of special subjects. The papers presented in the three workshops of the symposium have been published in the *Pacific Arts Newsletter*, No. 5: 3-25.

The papers presented at the second symposium, at Victoria University, Wellington, have been published under the title *Art and Artists of Oceania*, edited by S. M. Mead and B. Kernot (Dunmore Press, Palmerston North, 1983). The papers of the five workshops have appeared in the *Pacific Arts Newsletter*, Nos. 10: 28-29, 11: 20-24, 12: 15-28.

A symposium on "Development of the Arts in the Pacific" was held from 8-10th February, 1983, in the course of the XV Pacific Science Congress. The papers presented are to be published in mid-1984 as *Occasional Papers of the Pacific Arts Association*, No. 1. This publication will be distributed free to current PAA financial members, and will be available to others for purchase at a yet-to-be-decided price. Orders should be sent to: The PAA Secretary, National Museum of New Zealand, Private Bag, Wellington.



*Toto'a Fagai overpainting the design on a "siapo" Vaito'omufi, Savai'i, Western Samoa, 1980.*

#### FUNDING AND MEMBERSHIP

Support is currently derived from the National Museum of New Zealand, the New Zealand Ministry of the Arts, and membership fees. At present, there are 167 individual members and 95 institutional members scattered around the world. People wishing to join PAA should write to the secretary at the above address. Individual membership fees are \$10.00 (NZ) per annum, institutional membership is \$15.00 (NZ) per annum. The present Executive Committee of the Pacific Arts Association consists of the following — President: Geoffrey Mosuwadoga, Director, Papua New Guinea Museum; Vice President: Professor S. M. Mead, Professor of

Maori, Victoria University of Wellington; Organiser, Symposium III: Dr Douglas Newton, Metropolitan Museum of Art, New York; Editor, *Pacific Arts Newsletter*: Professor P. J. C. Dark, England; Associate Editor: Ms L. Bolton, Australian Museum, Sydney; Treasurer: Mr Wiremu Parker, Wellington; Executive Secretary: Mr Roger Neich, National Museum of New Zealand; Secretary: Mr Ross O'Rourke, National Museum of New Zealand; Executive Members: Mrs Mereisi Tabualevu, Ministry of Education, Fiji, Mr Bernie Kernot, Victoria University of Wellington.

#### FUTURE PLANS

PAA plans for the future include, publication of a series of illustrated booklets on the arts of Oceania, a textbook on Pacific arts for secondary schools, an annotated bibliography on Pacific arts, promotion of programmes of travelling exhibitions on Pacific arts, exchange programmes for students and practitioners of the arts of the Pacific.

**NOTE:** The Fourth Pacific Arts Festival will be held in *New Caledonia 8-22 December, 1984*. The organisers are anticipating 1500 participants and plan that the festival should proceed in three phases — 2-3 days of welcoming the participants, 10 days of events in Noumea, 2-4 days in various places around the country. At any one time a number of events will be in progress. In 1972 the first Pacific Festival was held in Fiji, followed by the second in Rotorua in 1976 and the third in Port Moresby in 1980.



*Old forms in new Materials. A "fale tele" guest house Fusi Village, Savai'i, Western Samoa, 1980. Photos: R. Neich.*

# Art Galleries and Museums Scheme 1983/84

The general purposes distribution committee of The New Zealand Lotteries Board have approved grants to the following institutions under the Art Galleries & Museums Scheme.

<b>Auckland City Art Gallery</b>	
Audio-visual presentation equipment	2,250
<b>Canterbury Museum</b>	
Lighting and insulation	11,000
<b>Dowse Art Gallery, Lower Hutt</b>	
Carpeting Museum	7,500
Upgrading display furniture	3,750
<b>Dunedin Public Art Gallery</b>	
Air conditioning	15,000
<b>Far North Regional Museum</b>	
Furnishing and fittings ■	5,000
<b>Gisborne Museum and Arts Centre</b>	
Increased storage space by extending mezzanine floor	5,750
<b>Govett Brewster Art Gallery</b>	
Purchase of JVC 3/4 V Matic video playback and monitor equipment	2,100
<b>Howick Historical Society</b>	
Restoration of Maraetai Homestead — Stage I re-roofing etc.	3,000
<b>Northern Wairora Maori, Maritime and Pioneer Museum</b>	
New museum complex — Stage I	17,500
<b>Forrester Gallery</b>	
Microfilm reader and display	450
Conservation equipment	15,000
<b>Otago Early Settlers Museum</b>	
Closed circuit TV security monitoring system	5,500
<b>Otamatea Kauri and Pioneer Museum</b>	
Extension — this application towards furniture and fittings	20,000
<b>Patea Historical Society</b>	
Extensions to relocated building	3,000
<b>Pleasant Point Railway and Historical Society</b>	
Stage I construction	3,600
<b>Putaruru Timber Museum</b>	
Reconstruction of Mill building	10,000
<b>Robert McDougal Art Gallery</b>	
Extension to building	31,000
<b>Rotorua Museum</b>	
Fittings and displays	7,500
<b>Southland Museum</b>	
Roofing Tuatarium	850
<b>Waimate Museum</b>	
Building construction	2,500
<b>Waitomo Caves Museum</b>	
Display cases for 3 new displays	1,500
<b>Warkworth and District Museum Society</b>	
Display cases; shelving and fittings	3,500
<b>NZ Film Archive</b>	
Purchase of Steenback viewer	3,000
<b>Waiheke Island Historical Society</b>	
Building and equipping a museum	5,000

<b>QEII Army Memorial Museum</b>	
Extensions	
<i>Note: The Committee is concerned that the Army, Navy and Air Force Museums should be co-ordinated rather than developed independently</i>	50,000
<b>Kaikohe and Districts Historical and Mechanical Society</b>	
Cottage Restoration for storage and work space	750
<b>Northland Regional Museum</b>	
New museum □	25,000
<b>Ferrymead Trust</b>	
Automatic sprinkler system	4,500
<b>Ferrymead Military Museum</b>	
Automatic sprinkler system ●	1,500

## NON-CAPITAL GRANTS

<b>NZ Art Gallery Directors' Council</b>	
Towards training and advisory work	14,000
<b>AGMANZ</b>	
Towards Association's programmes	16,000
<b>Auckland Institute and Museum</b>	
Contribution to liaison officer's salary and travelling expenses	13,907 2,000
<b>National Museum</b>	
Contribution to liaison officer's salary and travelling expenses	10,620 2,000
<b>Otago Museum</b>	
Contribution to liaison officer's salary and travelling expenses	16,827 2,000
<b>Canterbury Museum</b>	
Contribution to liaison officer's salary and travelling expenses □	7,500 1,000

## SUMMARY

Facilities	267,000
Liaison Officers	55,854
NZAGDC	14,000
AGMANZ	16,000
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Total grants awarded	\$352,854
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Total available funds	351,760.03
Less grants awarded	352,954.00
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Deficit	\$ 1,093.97
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- Set aside — defer till October meeting.
- To be uplifted in total by 31/3/84
- Final contribution for this building
- Set aside — Defer and ask what integrated plans there are.

Note for new readers: The Art Galleries & Museums Scheme has an expert advisory committee which considers applications for grants and makes recommendations which are forwarded to the General Purposes Distribution Committee of N.Z. Lotteries Board for decisions. The scheme is administered by the Department of Internal Affairs on behalf of the N.Z. Lotteries Board. The closing date for 1984 is 1st May. Application forms and details are available from the Secretary Art Galleries & Museums Scheme, Internal Affairs, Private Bag, Wellington.





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