

# Agmanz News

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*An historical photograph of the National Art Gallery, The National Museum and The Academy of Fine Arts.*

**Cover illustrations: The newly restored Auckland City Art Gallery.**

**Quarterly of the Art Galleries & Museums Association of New Zealand**

# Agmanz News

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**June 1984**

# Celebrations at Auckland City Art Gallery

## In this issue

Although admittedly on a smaller scale, New Zealand has witnessed a major expansion in art and history museum facilities during the last decade paralleling overseas developments. With the growth in size and consequent maturity of larger communities public facilities such as museums, art galleries and combined centres have seen a commensurate growth.

In this issue we highlight some of the museum expansion projects undertaken during this decade by concentrating on a small but diverse selection of these facilities.

The commitment to public facilities by some of these communities has seen the renovation and expansion of institutions such as the Canterbury Museum, the Aigantighe Art Gallery and the Hawkes Bay Art Gallery and Museum, in other cities entirely new buildings have been erected, e.g., The Queen Elizabeth the II Waiouru Army Museum, the Manawatu Art Gallery and the Hastings Cultural Centre while yet other communities have extensively refurbished existing buildings for their museum functions, e.g. the Forrester Gallery in Oamaru, the Wellington City Art Gallery and the Rotorua City Art Gallery. (This list is far from complete.)

No doubt we should also, while reviewing all these advances, remember the welcome decision by the Hamilton City Council to proceed with the building of the new Waikato Museum of Art and History and reflect upon the beneficial, although shrinking, effect of the Art Galleries and Museum Scheme upon so many of the capital advances made over the years. Also in this issue a look at politics, puppets and more.

*Jan Bieringa*

On June 27 the Auckland City Council opened the new extensions and renovations to the City Art Gallery thus completing a project of almost 4 years duration and confirming a policy decision to retain the historic buildings as Art Gallery made thirty-one years earlier.

The completed Auckland City Art Gallery, a project which will require the rest of this year to bring to final conclusion, includes the following facilities: fourteen galleries, Auditorium, classroom, Associates lounge A.V. theaterette, two public lounges, two painting stores, one works on paper store, two sculpture stores, carpentry workshop, preparation workshop, graphic design studio, registration office, security room, cart dock, four conservation laboratories, five air conditioning plant rooms, matt cutting area, publication store, A.V. preparation workshop, Board room, administration office and a variety of staff offices, staff room, coffee shop and book shop. The Art Gallery occupies now all the original building in Kitchener and Wellesley Streets, the 1914 ex-Mackelvie Gallery now called the East block, the 1969-71 Edmiston wing, and the 1981-84 services wing. The site is now fully occupied and from basement to attics, fully utilised. No further expansion on site is possible and future Art Gallery development will have to take place on adjacent land.

Whether or not the Art Gallery would remain on its current site has not always been clear however. Many times during its near-century of existence the need for a new Art Gallery has been raised and debated. From time to time sites have been chosen and concept drawings prepared. Yet, despite that, the Art Gallery has remained. The smallest of the three occupants, its needs continually grew and its share of the buildings increased until finally, once the Art Gallery's last partner - the library was relocated, the Gallery was poised ready for expansion through all the remaining spaces and out into the new wing which has been completed at the rear.

The decision to build an Art Gallery for Auckland was prompted by Sir George Grey's gift to the city of his library and art collection. In 1883 the site was selected and

on 4 June 1885 the foundation stone was laid for a complex of buildings designed by the architects Grainger and D'Ebro of Melbourne. The buildings were constructed by Malcolm and Price for £21,851 and originally housed the Municipal Offices, the Public Library and the Art Gallery.

On 26 March 1887, the library was opened and less than a year later, on 17 February 1888, the Art Gallery opened its doors to the public. The first of what was to become a continuing series of extensions and rebuilding was to come quickly however. In 1885, at the time construction of the buildings was commenced, James Tannock Mackelvie, a former partner in Sir John Logan Campbell's firm, died in London leaving his collection for deposit in the Gallery. Space was at a premium and accordingly, in November 1890, it was announced that an additional gallery, to be known as the Mackelvie Gallery, was to be built for the sum of £17,000.

In 1911, the first of the three original occupants - the Municipal offices - vacated the building and transferred to the newly built Town Hall. The old offices were converted to gallery use and opened on 28 January 1913. On 12 December 1916 another new gallery, the City Gallery measuring 100 x 30 feet was also opened.

A few years passed before the Art Gallery again became a topic of conversation. This time, the discussions were not to be about extension but about the need for an entirely new building. The topic was regularly discussed over the years and in 1940 a property in Princes Street, extending between Alfred and O'Rorke Streets, was being considered for the new Art Gallery.

In October 1946, the industrialist Philip Augustus Edmiston died in Sydney leaving a sum of £100,000 for the purpose of building the new gallery. Edmiston was anxious to see a grand building constructed, occupying an elevated site like the Auckland Institute and Museum. It was not to be, however, and more than twenty years were to pass before his bequest, so generously and magnificently given was to be called into service in the first stage of the remodelling of the existing buildings. Some reconstruction took place in





*Installation under way in the Wellesley Gallery.*

1950 but still the question of the new gallery on the Princes Street site was being raised. In 1952, immediately after the appointment of Mr Eric Westbrook, the Gallery's first full time director, further remodelling - this time of the Mackelvie gallery - giving a mezzanine floor and costing £7,800, took place. And it was soon after that project that the policy decision which has kept the Art Gallery on its present site was taken. In 1953, the Auckland City Council resolved to retain the Art Gallery in the present buildings, taking over the then library areas at such time as a new City Library was built.

The wheels of progress grind slowly at times and another decade and a half was to pass before that decision was implemented. In March 1967, the Edmiston Trust announced that it was to spend some £250,000 in redeveloping the northern end of the Gallery and an adjacent sculpture court as the first stage of a two stage project. The second stage, the conversion of the Library areas, was to be undertaken by the City Council. Stage one, a mammoth upheaval for the Gallery and one which necessitated the removal of staff and collections to the Town Hall, was completed in 1971. The commencement of stage two was to await another decade however.

Late in 1980 work began on the first portion of the second stage but, early in 1981, faced with escalating construction costs and the sobering comparison of 1971 and 1981 estimates, the City Council, persuaded by the strong advocacy of the Art Gallery Board of Management Chairperson Councillor (now Mayor Tizard) and Deputy Mayor Strevens, resolved to fast track the process. Once that decision had been made the end was in sight.

The decisions made by the Council in 1980 and in 1981 are worthy of some consideration since they have resulted in a relatively smooth building process, despite the complexity of the project, and a very favourable financial outcome for the city.

Early in the piece, specifications were prepared for the conversion of the historic original buildings and financial estimates produced. It was quickly apparent that to build to the Ministry of Works seismic specifications was going to be a good deal more expensive than building to the Council's own code. The problem though was that if the Council was to qualify for loan finance the more stringent, but unnecessary code would have to be adopted. In the circumstances the City Council decided to build to its own code and finance the work over three or four financial years from revenue, and only the new Services Wing, where the Ministry of Works requirements could more readily be met, was built with loan finance.

Shortly after the fast track process was begun, the Government's General Wages and Price freeze was announced and escalation, which had been running high in the



*British painting in the Grey Gallery looking south.*



*Carpentry workshop, East Block.*



construction industry, went into steep decline. As a result, with the combined effect of the decision on finance and the price freeze, the job has been completed under estimate and, largely, from revenue. Consequently very little loan indebtedness remains.

To cope with the special requirements of restorative building and the need for fast tracking of the project, an initial 'cost-plus' contracting formula was worked out with the contractors. In time, when the initial urgency occasioned by the simultaneous brief-writing, designing, and building had eased, another unique system of estimating was developed. In this case both Council architects and the contractors estimated each new stage of the project and negotiated prices on the basis of these, fixing agreed construction schedules at the same time. The Service Wing, by contrast, was handled in a more conventional fashion with separate contracts for the foundations and the building itself.

The task which faced Art Gallery staff and the City Architects Department in transforming a 19th Century Victorian revivalist interpretation of French mannerist architecture into a functional modern art gallery with a coherent and logical flow of spaces was daunting. The original building contained only a few spaces that had been designed to function as galleries and consisted for most part of series of separate small rooms grouped under Mansard pavilion roofs. Furthermore the building is widely acknowledged as one of the country's architectural gems so whatever modification and additions were to take place had to retain the building's stylistic and historical integrity. This has been achieved through a sensitive retention of the major historical elements and the equally sensitive design of the new portions, retaining the essential forms and proportions of the original structure but in an architectural idiom which is wholly of its own time. Throughout, great austerity has been brought to bear with plain wall, floor and ceiling surfaces, spare detailing around doors and at surface junctions, hand rails, etc. Gradual transitions from the modern spaces to the restored Victorian Wellesley wing have been effected by the subtle introduction of historicising details into otherwise austere spaces. Nowhere has the architecture been allowed to dominate but everywhere it has been acknowledged and encouraged to speak in an authoritative whisper.

For many the Wellesley Gallery with its soaring pale grey cast iron columns and filigree arcading, its beautifully ornamented barrel vaulted ceiling and its elegant lofty mezzanine floor, will form the central delight and focus. Here the deterioration in the structure had reached such proportions that the walls were strapped with galvanized strapping and injected with epoxy resin, the columns were reinforced internally with concrete and steel, the ceiling was completely rebuilt in perfect replica and the floors were

provided with plywood diaphragms over RSJ and concrete subfloors capped with random jointed matai tongue and groove flooring.

But whilst this gallery forms a breathtaking climax for most new visitors, the elegance of the space is carried through into other areas; to the adjoining galleries to the carrara marble lined lift and stairs foyers and into the auditorium with its white rippling walls and ceiling, grey carpeted floor and grey tweed upholstered seating.

Infinitely dimmable fluorescent ambient light is used in all galleries except the Wellesley Gallery which has Tungsten-halogen wall washers on Concord twin circuit tracking. Concord tungsten spot lighting, also on fully dimmable circuits, is used elsewhere. Both of these systems are present in the auditorium which also has theatre lighting facilities and patch panel and dimmer control from the projection booth. The auditorium functions, all projections facilities, etc., can be controlled from a portable lectern and a Philips voice biased sound system as well as a Plinius and Mission high fidelity system are available for music amplification.

All galleries, work spaces, storage, workshops, laboratories, etc., are fully climate controlled and the entire system has been converted from oil firing to natural gas, a move which will save the gallery several tens of thousands of dollars in energy costs each year. A sophisticated system of perimeter, space and egress security surveillance has been installed and can be monitored both from the central security room and outside. Heat and smoke detectors are to be found throughout and the fire system is monitored both in the security room and by the Fire Brigade. Indeed the security room is the Art Gallery nerve centre with intruder alarms, CCTV, fire systems, air conditioning mal-

way radio systems centered on it. From it visual surveillance can be maintained over the entrances, the staff entrance and cart dock.

On one level a classical top hung rolling painting storage system has been introduced whilst above it on another level, a unique box system designed by ACAG staff is to be found. Here each work is provided with its own storage frame which rolls into preallocated spaces on high impact PCV rollers. All works in storage are identified on their storage unit by numbers and coloured photographs. At present every object in the collection has a storage location whether on display or not and, at present acquisition rate a minimum growth potential of 15 years exists before works on display may have to forfeit their location. A huge double ended goods lift serves all seven levels of this complex cluster of buildings and thus forms the major vertical and arterial circulation unit for the gallery.

At long last the Auckland public, and our visitors from outside and from abroad, will be able to see large portions of the collection on permanent display whilst losing nothing of the dynamic temporary exhibitions programme which has reappeared during the last three years. Galleries are permanently devoted to European Old Masters, British Eighteenth and Nineteenth centuries, historical New Zealand paintings, early contemporary New Zealand paintings, contemporary New Zealand art, the Maori in New Zealand art, watercolours and separately, works on paper. All in all the task of cramming a litre into a 600 millilitre bottle has been very successfully achieved and the Auckland City Art Gallery emerges as a highly tuned and attractive contemporary art museum.

As the final touches to the project - the new



Phil Forster, Gallery Attendant, in the Central Security Room.



*Classic painting storage frames in the Level 5 Paintings Depot, East Block.*



*The ACAG developed box storage system with the box drawn out ready for removal.*

paper conservation laboratories and the remodelled cart dock - are added, the sculpture court will be renovated and replanted. The lovely but lank hibiscus will make way for a leaner, more formal garden of clipped box hedges, Italian needle cypress (some of which already exist), ground cover and lavender. The architectural conceit of French classical style will be echoed in a formal garden that in turn relates to neighbouring Albert Park. To the many people who pass back and forth through the Park and Sculpture Court, these two oases of formal landscaping, separated by magnificent grand exotic trees, will make a delightful and subtle reference to each other. The new sparser Sculpture Court will also provide a better environment for the display of sculpture.

In a little under a century since the Art Gallery opened its doors to the people of Auckland, the institution has moved from the role of minor occupant of the building, to sole occupant. It has added to the buildings, transformed and preserved them, and undergone a metamorphosis from the quiet, static Victorian gallery of paintings to a dynamic, fully serviced art museum of the highest international calibre; a place of constant surprise, delight and stimulation to the many tens of thousands of people who visit it each year.

*Gillian Chaplin  
Education Officer*



# A New National Art Gallery for New Zealand

## History

The National Art Collection began with the gift to the New Zealand Government in 1868 by Bishop Monrad of a fine collection of 552 old master prints. However, the concept of such a collection was not formally mooted until 1889 when the President of the then newly established New Zealand Academy of Fine Arts put forward the idea thereby beginning an association between the Academy and Gallery that continued until 1972.

In 1907, the year of the opening of its new gallery in Whitmore Street, the Academy began a collection using public and Government funds that with the Monrad Collection was to be the basis of the National Collection.

By 1912 public demand was growing for a National Art Gallery to house this collection and provision for its establishment was included in the Science and Art Act 1913. However, the First World War intervened and it was not until 1928, in response to further public pressure, that the Government made available a site on Mt Cook for a National War Memorial, Dominion Museum and National Art Gallery. The money was to come jointly from public subscription of £100,000 with a Government subsidy of a similar amount. The Academy applied to this project the proceeds of the sale of its Whitmore Street property (originally a gift from the Government to the Academy) in exchange for gallery space within the new building. With the opening of the new building the Academy transferred its collection to the new national institution.

The design of the building was begun in 1931 by the Auckland firm of Gummer and Ford. The building, with its blocky classical illusions, has been described rather cruelly as "high Fascist". Certainly the attenuated circulation, the daunting pilastered walls over powering ceiling heights and the grand over-bearing volumes seem more akin to the vast symbols of power that Piacentini was designing for Mussolini and that Speer was to design for Hitler than to the modern museum, better exemplified at that time by the new Sarjeant Gallery, Wanganui (completed 1919) and the Robert McDougall Gallery, Christchurch (completed 1932).

It might well have been bigger had not

funding problems intervened. The proposal was cut and at opening day, 1 August 1936, the museum and gallery were officially housed in a building only two-thirds the size of the original proposal.

The gallery occupied part (the rest is held in perpetuity by the Academy of Fine Arts) of the top floor. In all a gross of some 30,000 square feet (approximately 2800 square metre) was available to the gallery. Of this 44 square metres, the present Director's Office and Boardroom, were allocated as work space. The rest was gallery. In the sure knowledge that everything would be on display, storerooms were not provided.

The galleries had a top lighting system which was meant to bathe the collection in soft and bountiful sunlight. Unfortunately, although many such systems operated with some success throughout the world (it must, however, be pointed out that all allowed too high lighting levels by modern standards), the designer had not really understood the principles of top lighting. As a result the top of the walls were brilliantly lit while the paintings hung in a murky gloom. End walls received little light.

Despite this some of the first exhibitions were of considerable quality. The British Empire Loan Collection of 74 works included four Turners, three Reynolds, and works by Constable, Gainsborough, Epstein and others. The Murray-Fuller Collection of Contemporary British Art surveyed what was happening back home while a number of exhibitions focused attention on the New Zealand scene. In an exhibition of New Zealand architectural drawing's rendering of Gummer and Ford's new National Art Gallery and Dominion Museum confronted the same architects Auckland Railway Station in parallel grandeur. In all 941 works packed the new galleries.

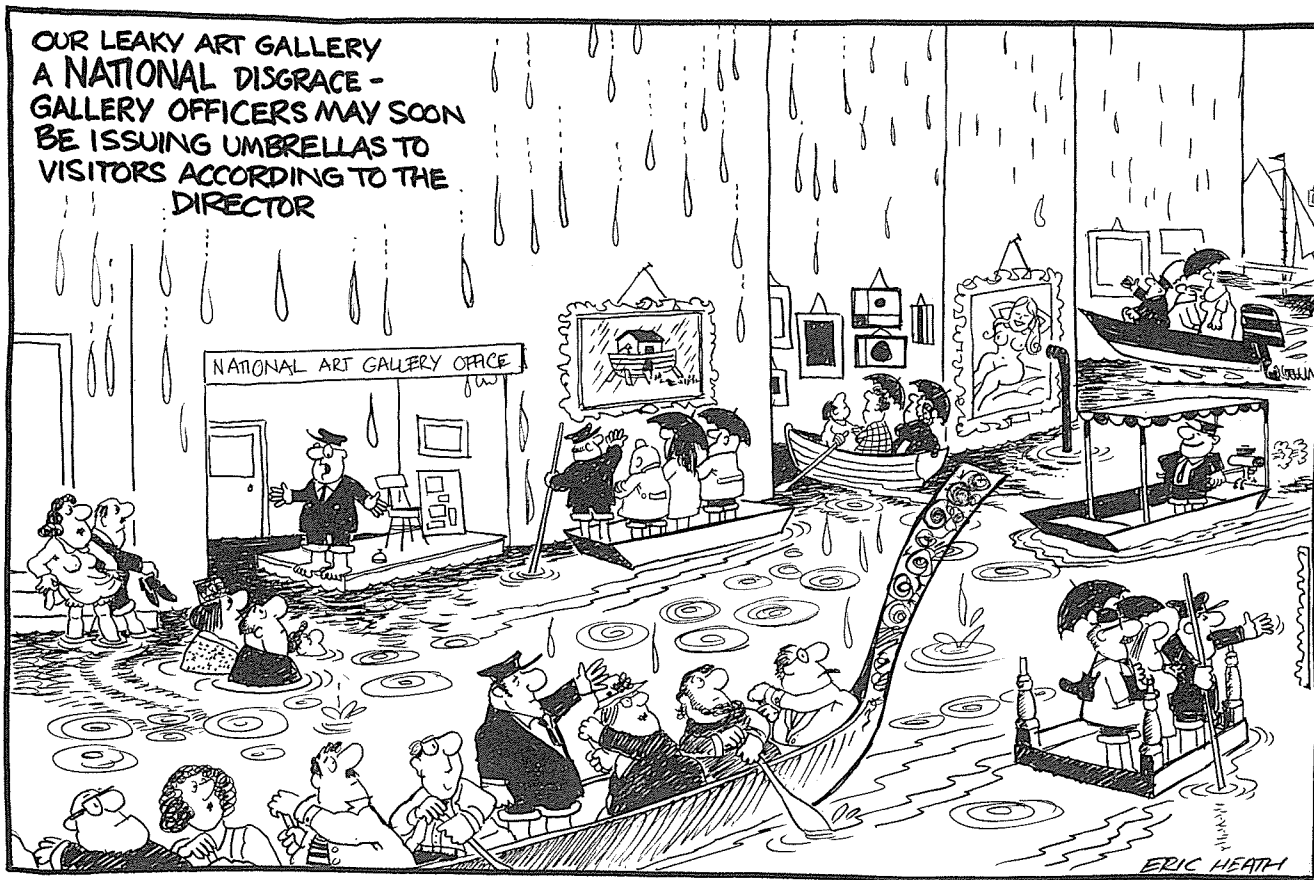
These exhibitions were followed by others. Later in 1936 a further 150 overseas works including many Australian paintings were displayed. An exhibition of Old Masters was mounted the following year with works by Canaletto, Hogarth, Albert Cuyp, Van Dyck, Van Der Velden, Rubens and others exciting great comment. Further contemporary exhibitions showed works from Canada and Britain.

But this activity proved impossible to sustain and by 1939 the exhibitions were becoming fewer. The running of the gallery was in the hands of a committee of enthusiasts. The Hanging Committee did the real work in the Gallery and the need for professional staff was not accepted as a high priority. As a result the operation of the gallery was bound to wind down after the initial flush of enthusiasm. Further the building was taken over by the military during the Second World War and the collection put in store. Despite a general refurbishing at the end of the war the gallery was no more suited to looking after and displaying a national collection. Nor was the small staff that eventually developed given the necessary responsibility to develop a true collection.

In the June 1954 issue of *Landfall* Charles Brasch offered a harsh criticism of the lack of direction in the National (and other) Collections and the way in which it was being put together. Only Auckland under Westbrook reaped praise.

"I understand that the Director has no power to buy works for the Gallery, and that every purchase has to be passed by the committee of management. The Gallery shows it; and the unsatisfactoriness (to put it mildly) of the arrangement is shown up further by this exhibition ... To work out policy and get it approved, and to buy in accordance with that policy, is only possible for a professional director with full power. In the absence of such a policy, and of a director with power to carry it out, the Wellington and Dunedin galleries will never become *collections*; they will remain the incoherent miscellanies they are at present.

Most of the English works in the March exhibition were bought in London by the chairman of the committee of management and the Gallery's London representative. They reflect, first, the lack of policy I have mentioned, and second, a lack of knowledge. This is only to be expected, since the director of the Gallery, the one person who could possess the requisite professional knowledge, has no proper responsibility."



"I'M TERRIBLY SORRY! WE'RE OUT OF BROLLYS - BUT THERE'LL BE A COVERED BOAT ALONG IN A MINUTE!"

The present writer can well remember his first visit to the National Art Gallery in the summer of 1960. As a student teacher he was 'doing', for future reference, the cultural and scientific wonders of New Zealand and the National was on the list. The visit was a short one. The works that hung in long standardised lines and clusters had a stillness to them that only comes with eons of undisturbed rest. It was a depressing visit to an institution deeply involved in national neglect.

In 1968, however, Melvin Day was appointed Director of the National Art Gallery. From his training and lecturing at the Courtauld Institute of Art, London, Day brought to the position an appreciation of professional practice and an expectation of what an art museum should be and should be doing. So began a long battle to raise our national institution in the arts from its position of low esteem. It was not until the mid 1970s that Government began to listen to the pleadings of Day and agreed to the appointment of anything like an adequate staff. This work is being continued by the present Director Luit Bieringa.

The results have been heartening, for the institution now enjoys a reputation in

Government and public circles that it has never held before. The programmes are lively, its research is well based and scholarly, its exhibitions innovative and challenging.

Yet there still remained the ever present problem of the building. Too much sun came in and in the wrong places (natural light is now totally excluded, a problem in itself) and on days of heavy rain far too much water entered the gallery. It was, and is, impossible to establish an identity that separated the National Art Gallery from the Academy and the National Museum. Space for back of house functions could only be found by closing down galleries, a process that continues in 1984. Access was and is difficult. Since 1981 environmental control has been introduced but only in a few galleries. Obviously a new building was required. The only question was when?

### Towards a Decision

Hanging over all discussions of new premises for the National Art Gallery has been the problems inherent in both the tripartite management system that controls the National Museum and Art Gallery and the fact of sharing the same building. A reading

of Annual Reports since the Second World War soon indicate the concern of successive Boards at the growing accommodation problems being experienced by the two institutions. Yet this Board could only conceive of the problem from a single point of view and found it difficult to look at the differing needs of the two institutions. In early reports the need is expressed as an extension to the building for both institutions. It was not until 1964 that a new possibility was suggested, namely that the Art Gallery might be shifted to new premises with the museum taking over the art gallery space. Subsequent Annual and staff reports developed this concept with it being generally accepted that the art gallery should at some stage occupy a central site within the Government centre.

However the first priority was to be the provision of an extension to the present building and in 1980 designs were completed by an architect of the Ministry of Works and Development for a 7100 square metres new wing, to house basically office, research and storage facilities. At the same time work was proceeding on finding a centre city site for the National Art Gallery.

In 1982 there was a further and most significant development when Cabinet set up





The building which currently houses the National Art Gallery, the National Museum and the Academy of Fine Arts.

an Ad Hoc Committee for the celebration of the 1990 Sesquicentennial of New Zealand. This committee was charged with seeking appropriate ways of celebrating 150 years of nationhood. The first project to be set up was a Dictionary of New Zealand Biography. Among the other early considerations was the concept of a new National Art Gallery. It is not difficult to see why this project was so considered when the extensions to the National Museum were not. A new National Art Gallery would be a very public orientated project, a requirement of the aims of the Sesquicentennial, in a way that the essentially back of house museum extension was not.

So it was that in early 1983 a Briefing Team was set up to produce a full report for Cabinet consideration on the need for a new National Art Gallery and the practicality of completing the building in time for the Sesquicentennial celebrations in 1990. The team consisted of:

- Mr Geoff Brimicombe: Divisional Architect, Ministry of Works and Development
- Mr John Goodchild: Consulting Engineer, Ministry of Works and Development
- Mr John Rowe: Group Architect, Ministry of Works and Development
- Mr Geoff Knox: Chief Executive Officer, Department of Internal Affairs
- Mr Luit Bieringa: Director, National Art Gallery
- Mr Ken Gorbey: then Director, Waikato Art Museum acting as Consultant

This team acted as the focus for 4 months of intensive work on the part of the Chairman and members of the National Art Gallery Council, various specialist consultants from the Ministry of Works and Development and

the National Art Gallery staff. As a result a most complete and well thought through document was forwarded to Cabinet for consideration.

### The Cabinet Paper

The Cabinet Paper was a very full and yet tightly organised document of 50 pages and 18 illustrations and maps. At the beginning of the exercise it was realised that anything less would not do and that all facets of the needs and organisation of the modern art museum would have to be argued in a most thorough manner. Draft upon draft flowed between the staff, the Department of Internal Affairs, the Ministry of Works and Development and the Briefing Team.

The greater part of the paper was devoted to three important questions.

The first was an explanation of the philosophical and collection base of the National Art Gallery. This proved to be a most useful exercise for staff found themselves bringing together basic information that had not, until that point in time, been collated. As a result a great deal of basic information gathering has now been either completed or initiated. A Statement of Philosophy was written by the Director from which a more detailed Statement of Objectives flowed. The report further promised that these Statements would be expanded into working objectives that would govern the development and the day to day operation of the National Art Gallery.

This section of the paper also sought to describe in outline the collections of the Gallery, which stood at that point at some 8400 works.

In the second main section the needs of the gallery in a physical, built sense were set out. Staff and the Consultant had spent some considerable time in bringing together the space needs of the gallery, and as a result it was recommended that a building of 11,500 square metres should be provided for the present and future needs of the National Art Gallery. Individual spaces were merely listed in this document although, of course, they were described in detail during the study.

The third section addressed the siting of the new National Art Gallery. Initial studies had isolated 11 possible sites but for the Cabinet paper these were reduced to the 5 most likely contenders. Each was discussed separately and then subject to assessment over 9 criteria. This analysis made it clear that the best site was one standing opposite the Beehive and Parliament Buildings in Molesworth Street.

The Molesworth Street site is today a cluster of low and insubstantial buildings on a triangle of land bounded by Molesworth Street, Lambton Quay (the Wellington City Council Bus Terminus), Mulgrave Street and on its northwestern boundary the new Court of Appeal Building and Vogel House, a large Government building. Molesworth Street is, in the future, to be closed so that the grounds of the gallery will flow into Parliament Grounds. The site is certainly a magnificent one.

### Cabinet Approval

On 12 September 1983 Cabinet considered the report and resolved that a new National Art Gallery should be constructed on the Molesworth Street site as part of the 1990 Sesquicentennial Celebrations. Cabinet also noted the not inconsiderable extra cost associated with adequately staffing and operating the new facility and asked for detailed proposals to be forwarded at the appropriate time.

The one unfortunate part of the decision was that Cabinet also decided to delay the construction of the proposed extensions to the National Museum, a decision that was felt deeply within the museum and the profession as a whole.

### Selection of the Architects

The means whereby an architect was selected to design the new National Art Gallery has already been the subject of some considerable debate (*New Zealand Architect* No. 6, 1983 and Nos 1 and 2, 1984 and, almost certainly forthcoming issues). This was done by calling for applications and appointing the architect after a series of interviews that made little or no reference to any preliminary design ideas he might have had. The controversy addresses itself in the main to selection by open competition.

The possibility of an open competition was discussed by the Briefing Team. Com-

petitions do have considerable merit especially in focusing a wider public attention on the design process and the resulting new design. However in the end a competition for the new National Art Gallery was rejected as being impractical. The main reasons for this decision revolved around time constraints, which although not severe were tight if the art gallery staff were to be able to occupy the new building a year prior to opening. The architect, it was felt, had to become, as early as possible, part of the team that compiled the briefing document, which at the time of selection was only partly complete. There was also a real concern that valuable time should not be lost stuffing the requirements of the gallery into a design formalised in a competition prior to the completion of the brief. This concern took on a certain immediacy when two correspondents in the ensuing debate suggested that the concept for the new building could be conceived of and sketched up for approval in just two weeks!

It was therefore decided that the architect should be selected by first calling for applications from the architectural profession as whole and then interviewing a shortlist. This process was in the hands of a panel of 7 being Mr G.D. Miskimmin and Mr John Goodchild of the Architectural Division of the Ministry of Works and Development, Mr E. Babe, Secretary of the Client Department, the Department of Internal Affairs, Professor A. Wild and Mr R. Dodd, representing the New Zealand Institute of Architects, Mrs L. Corner, Chairman of the National Art Gallery Council and Mr Luit Bieringa, Director of the National Art Gallery.

If any criticism is to be levelled at the process whereby an architect was selected it is perhaps the nature of the panel and the interviews that should come under more scrutiny than the lack of a competition. In this regard the present writer, as one of the professional advisors, must accept much of the criticism due but it is one of the things I have come to with wider reading on the subject.

The panel was, in a desire to cover as wide a range as was possible, too large. It is probable, therefore, that the majority of members came to the decision making process with no major commitment to, nor understanding of, the aims of the National Art Gallery, nor the changing and expanding roles it was likely to take on in future years.

It also sat exclusively in Wellington and did not officially take it upon itself to go out and look at the buildings of applicants, nor did it send one or a number of its members to do this. Therefore when the interviews were conducted there could be no consistent architectural perspective applied to all applicants.

In contrast it is interesting to note the approach of two other museum bodies to the

question of selecting an architect. The Board of Control of the Dallas Museum of Art established a special 'search' committee to undertake this important task. From 50 initially invited applicants a dozen were selected for special consideration. These architect's buildings were then visited by the museum Director and members of the committee before interviews were conducted - the choice Edward Larrabee Barnes. Similarly the Canada Museums Construction Corporation Inc., a body created by the Canadian Government to oversee the design and construction of a National Art Gallery and a National Museum of Man in Ottawa, placed great emphasis on visiting the 78 architectural practices initially listed for consideration. From this list 12 firms were invited to "present proposals stating their response to a precis of the programme, to the site, and to the architectural challenge of one of the projects." (*First Annual Report: Canada Museums Construction Corporation, Inc. 1982/83*). The result, Douglas Cardinal for the museum and Moshe Safdie for the gallery, was very controversial, at least from the point of view of the Canadian Royal Architectural Institute, but has certainly resulted in two buildings of striking design.

The New Zealand decision was however made with no such field assessment

Thirty-eight applications were received as result of the initial advertisement and from these 8 were invited by the selection panel to prepare submissions for a final series of interviews. These were:

Ian Athfield of Athfield Associates, Wellington

Ross Brown of Structon Group, Wellington  
Ted McCoy of McCoy and Wixon, Dunedin  
Ivan Mercep of JASMaD, Auckland  
David Mitchell of Manning Mitchell in association with KRTA, Auckland  
Gordon Moller of Craig Craig and Moller, Wellington

Ashley Muir of Mason and Wales, Dunedin  
Miles Warren of Warren and Mahoney, Christchurch

Interviews were spread over 3 days and as a result it was the recommendation of the panel to the Minister of Internal Affairs that Mr Ted McCoy of Dunedin should be asked to design the new National Art Gallery.

### **Ted McCoy**

Ted McCoy is a Dunedin born and based architect who graduated from the Auckland University School of Architecture in 1949. Widely travelled he has shown a very real concern for the historical architectural fabric of our society through publication and involvement with the New Zealand Historic Places Trust. He was the National President of the New Zealand Institute of Architects 1980 to 1982.

His buildings display a fine understanding

of volume, texture and setting.

The New Sanctuary for St Paul's Anglican Cathedral achieves a soft continuation of the old Oamaru Stone church but in an unrelentingly modern style. Although the reinforced concrete structure of the 1970 addition is most obvious the use of Oamaru Stone in cladding the walls and the maintenance of the same bulk outline relates the addition back to the early 20th century original in a most sympathetic manner.

In his National Bank Main Branch, Christchurch, and Ownership Apartments, Cargill Street, Dunedin, McCoy has used a pristine white outer surface to exentuate the finely detailed placement of deep window openings and changes in volume. This is a feature of his work that is perhaps best expressed in the Dunedin Water Pollution Control Plant Building where volumes; the cylinder, diamond, cube, prism, pyramid, stand together under a tension heightened by the strong shadows that the knife-like edges of the building throw across the white surfaces.

In other of his buildings, notably the Otago Boys High School Redevelopment and the Hocken Building, University of Otago, because of site constraints, could have been yet another tall and bland ferro-concrete slab, but this has been avoided by breaking the building into a number of separate vertical elements that are held together by the shared rough textured concrete and repeated window proportions.

McCoy is an architect who responds in a variety of ways to his different commissions. The Molesworth Street site, with its already well developed built environment, is a challenging one and it will be most interesting to see the form of the bulding Ted McCoy designs for the new National Art Gallery.

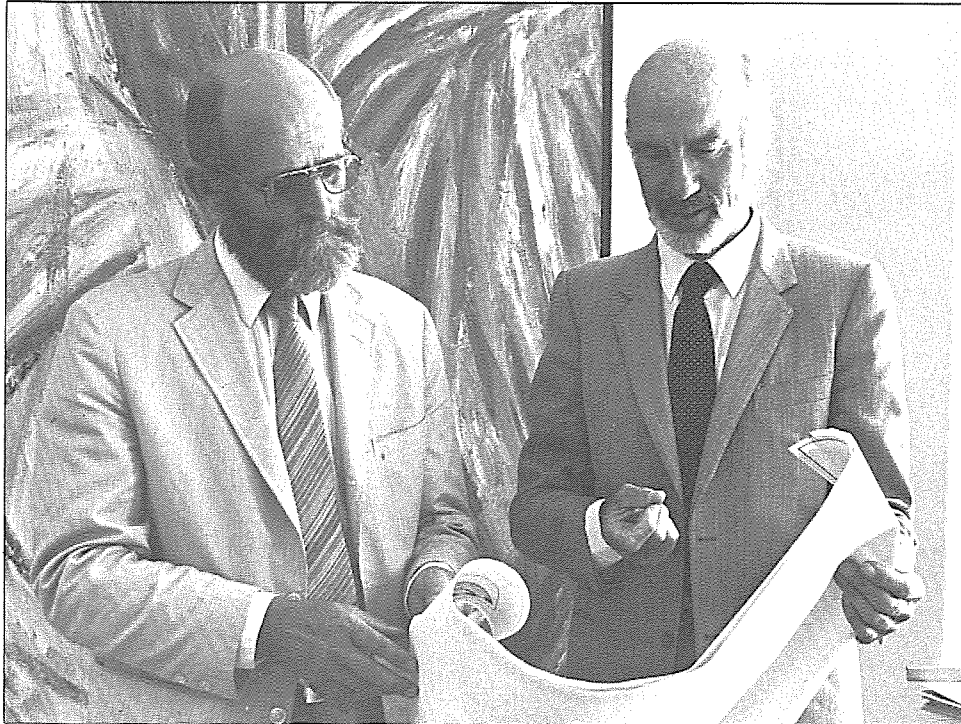
### **An Architectural Tour of the Museums of the World**

One of the first actions following the appointment of the architect was the arrangement of a world tour for the Architect, Mr John Rowe of Ministry of Works and Development and the Director. The aim was to see various buildings, in the main museums but not exclusively so, that from the literature seemed to embody the principles of good museum design or at least were possessed of elements that would have direct bearing on the design of the new gallery. Most of the buildings were new but two, the Bargello and Uffizi of Florence were over 400 years old.

The tour was arranged around a core of recent projects that it was felt all the team should see. These were;

Städtisches Museum Abteiberg  
Monchengladbach, Monchengladbach,  
Hollein 1982

Burrell Gallery, Glasgow, Gasson 1983



Architect Ted McCoy (right) and Director Luit Bieringa (left).

MOMA, New York, Pelli 1984  
 Whitney Museum of American Art, Breur  
 1966  
 Yale Centre, New Haven, Kahn 1977  
 High Museum, Atlanta, Meier 1983  
 Dallas Museum of Art, Dallas, Barnes 1983  
 The Kimbell Museum, Forth Worth, Kahn  
 1972

Team members also visited individually and in various combinations the Bargello and Uffizi, Florence, the Pompidou Centre, Paris, the Kroller-Muller, Oterloo and the Van Gogh, Amsterdam (fleetingly), National Gallery and Tate, London, the Sainsbury Centre, Norwich, Yale University Art Gallery, New Haven (fleetingly), Museum of Fine Arts, Boston, Hirshhorn Museum and Sculpture Garden and the National Gallery, Washington D.C. Other non-museum buildings were also visited.

The team addressed a whole series of questions in various fields, architectural, technical services and professional, but also spent some considerable time pursuing the elusive qualities of natural light in art galleries. Indeed a large number of the institutions were selected because of how natural light had been incorporated into the design. There can be no doubt that there exists general dissatisfaction with the concept of the gallery being lit only by artificial light, a dissatisfaction strengthened by various highly successful solutions to what we have for years tended to term 'the natural light problem'. Various architects, Louis Kahn in particular, have demonstrated that natural light is not a problem but can be a

considerable asset in the sympathetic presentation of art works in a gallery without compromising conservation standards. As well as this all members of the Briefing Team and staff have drawn on their experiences in visiting other museums world wide to test out various concepts.

### Subsequent Work

Early in 1984, when the present writer moved to Wellington to act as Consultant to the National Art Gallery, work began on the detailed briefing of the Architect. It was felt that due to the initial work done on the Cabinet Paper and his subsequent involvement on the Briefing Team, McCoy had a very good idea of the more generalised aspects of the Brief. The most pressing task was therefore a detailed description of all the individual spaces that would go to make up the new gallery.

At writing there are 117 of these descriptions each dealing with a space. These spaces might be very small such as a minor equipment store or quite enormous, for example the lengthy description of what the Architect must achieve with the design of the main exterior approach to the new gallery. The number listed in the Cabinet paper was 150. This considerable reduction has been achieved by first, generalising many of the spaces that were over-specified in the initial brief and secondly, by describing the display galleries section, formally specified as 21 separate spaces, in a much more fluid and less binding manner. It is hoped to present a separate paper on this approach to the

galleries after the design process has progressed to the final concept stage. The greater part of the work was accomplished between mid January and the end of April. The compilation of each activity space description was greatly assisted by the use of a small word processing unit, an Apple IIe. The outline of the description form was formatted into the computer and detail entered as it came to hand. Editing was instantaneous and a constant update on all forms was automatically available. At writing all briefing files are held on 4 floppy discs with other allied files on a further 2. The Consultant can take all files home to his own little machine in two small plastic boxes. Despite the fact that the Apple IIe is a toy among word processors it has been of immense assistance in the whole task of preparing a brief and related work. This article comes to you from a green screen.

On the last day of April and the first day of May, when it snowed, the Director and Consultant took the edited brief to the Architect at his Dunedin office and discussed it in detail. We now await the first indications of what the new National Art Gallery of New Zealand will look like.

### Present Work

It is hoped to keep the profession up to date with progress on the new National Art Gallery through further articles in AGMANZ News. Therefore only the barest outline of present concerns will here be given. At the moment a very great deal of staff time and effort are being devoted to three areas of concern and this work will increase in intensity over the next year or so. The most immediate task is to complete a detailed argument on the need for the staff complement necessary to run the new gallery and adequately service the collection. Staff have also begun work on a collection and exhibitions policy to guide the growth of the collection and exhibitions programmes. To assist this work artists are being interviewed on their views and needs. The last immediate concern has been to formulate a programme by which staff can plan their activities over the next 6 years. To assist with this detailed critical path it is anticipated that a major professional planning firm will be engaged.

Ken Gorbey  
 Museum Consultant



# Northland Regional Museum, Whangarei

Disturbed by concrete drills and hammering as the mistakes we made in the planning are corrected, I endeavour to describe Northland Regional Museum's new building. Opened by Mr John Banks, MP, standing in for the Hon Allan Highet last March, it was many years in the planning.

The present Incorporated Society was formed with the impending closure of the City Council Museum to allow the very important construction of a car park. After some searching a beautiful edge-of-town site was found and purchased with a mortgage from the owner for the then Government valuation. One stipulation was allowing the owner to live in the rear of the Victorian Homestead that happened to be on the property and farm 6 ha. of the 22 ha. until he died. The site has enlarged to 25 ha. of rolling horticultural land 6km from the Post Office on the road to Dargaville. It has areas of native bush, paddocks, and stone walls, with magnificent views down the Whangarei Harbour.

Instructions to the designer called for a grandiose building on top of one of the highest points of the land. It was also required that the building be extendable. The designer, Mr Don Dunning, of Whangarei showed the possibility of duplicating the building design to fill this requirement. I do not know what other instructions were given, but today we have a \$600,000 grandiose building on top of a knob. The design finally agreed to was very controversial when designed in 1975. The problem emanated from worry over the cost and difficulties of the double parabolic roof, the commission - of a civil engineer instead of an architect - and various committee delays, resulting in nine years between design and opening. During this period a major fundraising exercise was completed ensuring that the major cost of the building was raised locally.

## Description

A rectangular two storied concrete building covered by a sweeping aluminium roof. The upper floor is public exhibition space with a mezzanine behind the large windows. This mezzanine will ultimately connect via a walkway to the upper floor of the next planned building, a dome housing a restaurant with a theatrette on the round floor. The basement

floor has two store rooms, loading bay, archive, workshop, curatorial work area, dark-room, kitchen, and toilet. A hoist well connects the floors as does a stairwell at each end.

## Problems

The single biggest difficulty is the large area of northerly facing windows. The glass from the mezzanine up is U.V. filtered but below where it opens into a foyer it is not. The light and heat build up is excessive at times for human comfort. The mezzanine cannot be used for exhibition of most artifacts due to excessive heat and light. There is a spill over of light and heat into the exhibition space. The light level is excessive over most of this area and the strong directional aspect creates display problems. The sweeping laminated arches of the roof tend to draw the eye upward creating a further display problem. There are solutions to these problems, but they will take time and money.

The basement area is much more satisfactory. Although the two storied aspect was expensive and is inconvenient, by placing the major store room in the centre, a very stable climate has been produced, but the humidity

is too high. The thermohydrograph produces straight lines! It is hoped that heaters connected to humidistats and temperature controls will give a cheap improvement.

The archive has two outside walls, but will be air conditioned.

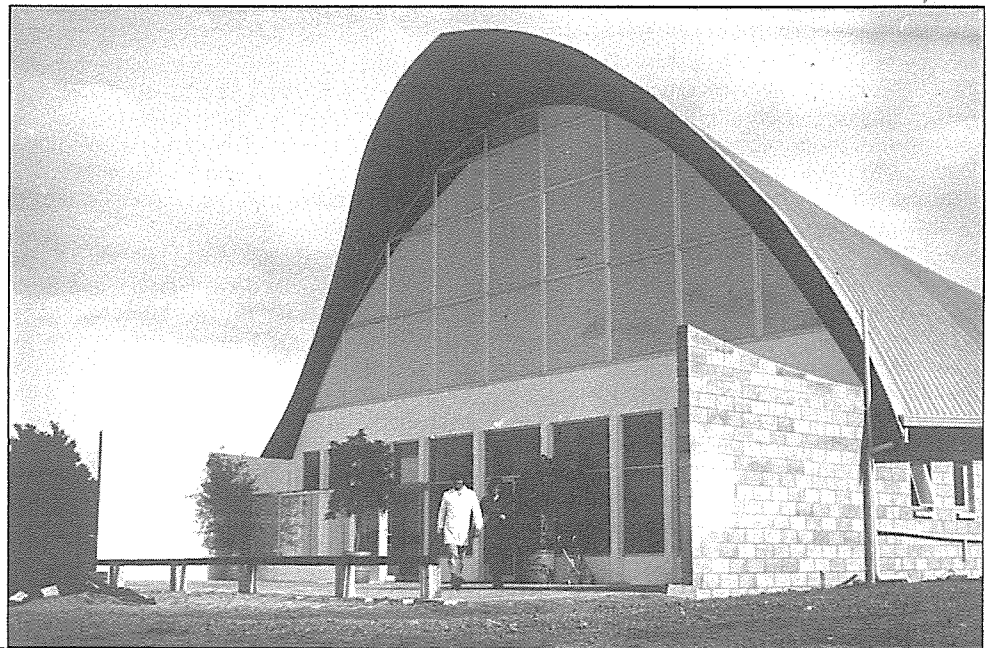
In laying out the basement rooms the biggest problem was the extra passageways to connect kitchen, stairs, dock and archive situated at extreme corners.

The building is a typical committee product. It reflects community pride and achievement, although functionally it is second rate.

Whatever the results of a building programme, directors will always be trying to get the best out of their buildings between the constraints of a committee and funding.

*Bruce Young  
Director  
Northland Regional Museum*

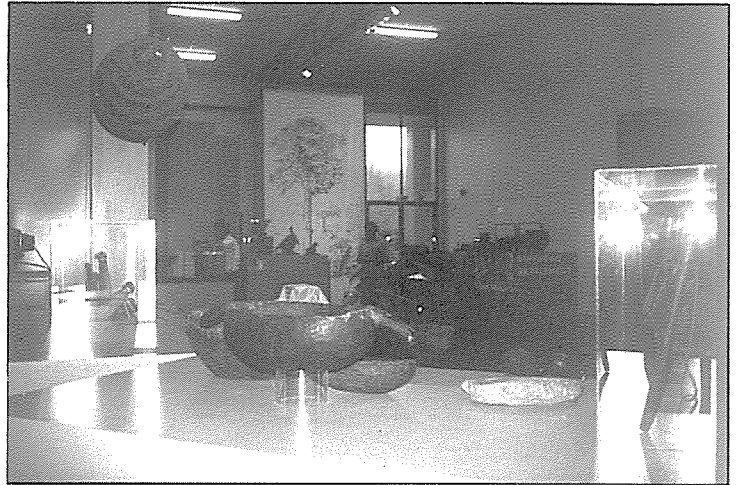
*Northland Regional Museum Exhibitions Centre  
opened March 24th 1984.*



# The Dowse Art Museum



*The new wing*



*Installation of the show Taste Before Eating.*

The Dowse Art Museum was first considered in the late 1960's. The Art Gallery end opened finally in 1971 but was restricted in terms of storage facilities, etc., by financial cutbacks. The building was a typical stylistic period piece built from concrete blocks which were extremely difficult to hang works of art against. The building at that stage was the brain-child of the architect. Consideration was given to the public spaces but little thought was given to the needs of the professionals who were to work in the building. At that stage the building was heated with underfloor heating which was quite common at that time. In the intervening years of course this has all died and makes the place uncomfortable for those who have to be in here for any length of time.

There had always been a thought that there would also be a museum space associated with the institution but this too became embroiled in political difficulties. The original plans once again were curtailed because of 'financial difficulties'.

The major problem suffered in design terms in the new wing was that not enough consideration had been given globally to what it would actually contain. For this reason many of the design aspects of the building needed 'working' on to ensure that museological concerns with regard to ultra violet light and other lighting considerations had to be rectified. One can understand an architect being able to deflect criticism of their plans when there has not been a well-considered brief. However there is enough literature on museums and their basic needs that it is difficult to excuse design 'aberrations' that are in conflict with those basic needs. One also has

great difficulty in excusing design features that put the people who work in the institution into possible physical jeopardy.

The best example of this is in the new space where in one area the lights are seventeen feet off the ground, in the other twenty four feet. The lights need regular changing and re-directing and ladders at that height are extremely dangerous.

To make up for previous storage deficiencies a strong rationale for storage space was introduced into the new planning. The considerations that had been made with regard to air conditioning that space were made with the best concerns but it took over a year to get the plant commissioned to the specifications delineated by the air conditioning engineers. On top of that the costs for energy use rose from \$600 to \$3,200 a reading.

Early in the investigative process about how to use the latent space the Dowse Art Museum was blessed with the gift of the great carved pataka whakairo Nuku Tewhatewha. It was decided when this wonder arrived coupled with the already installed Maori carvings by master carver Rangī Hetet and the foreknowledge that we would be exhibiting a lot of non-European material to change the name of the institution to the Dowse Art Museum. We made this resolve very consideredly so that the word 'Art' was in the periphery of everybody's heads when they were looking at objects from differing cultures. It did not mean that we considered all objects to be art objects in high art terms but it did mean that we were attempting to alter the point of view of our visitors.

A resolve was made that we would not

have a permanent collection for the museum part of our function. That we would do thematic exhibitions that would allow people to see fine objects from private collections and reserve collections of other public institutions. To ensure that we utilised the building to the best extent with that global thought in mind, a total modular display system was designed that not only allows secure exhibition of artefacts but also allows each exhibition to have a different three-dimensional space use. This presents people with a fresh point of view each time they use the space.

Recently we have re-structured many aspects of the building. We have covered all concrete blocks in the Gallery Wing which now allows us to exhibit works so they radiate their own excellence without the encumbrance of the peripheral grid. We have also removed the spiral staircases which has aesthetically opened up the foyer and also installed electronic doors to 'help' people into the building.

In the museum space a major roll back security door has been installed which will allow the viewing public to always be able to have access to Nuku Tewhatewha and the building's public facilities at the same time. A resolve has also been made to present relatively long term exhibitions of the Gallery's collection in the front foyer so that when exhibitions are being changed there will now always be at least something different to see.

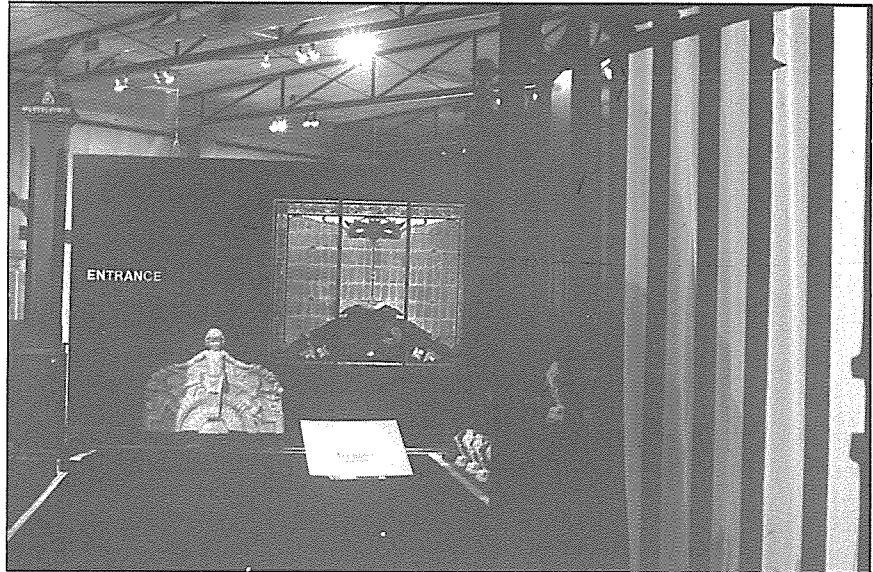
Our upgrading has also included a major look at our security surveillance system. We believe that we have now organised the building so that it works better in public terms. We think our exhibition programme is vibrant

and is bringing ever increasing numbers to our institution particularly on the weekends. Our education programme is in a constant state of growth and major use of our institution is being made by groups of many different persuasions and ages.

Approval has just been given for the erection of a coffee bar facility and sculpture garden which should mean that we will be able to present people with the opportunity to be uplifted aesthetically and sustained physically.

We believe that the building is only a vehicle for our activities and that we have overcome many of the functional faults inherited. Everyone should be reminded that an architectural brief is imperative as is full knowledge of the intentional use for the space.

*James Mack  
Director Dowse Art Museum*



*Installation of the show Search For Style.*

## Arts and Politics

The exhibition at Waikato Museum of Art and History was billed as Politics and the Arts. And it was, one onlooker commented, a most accurate interpretation of that subject.

"It's obvious they can't be mixed," she whispered to her friend. "This proves it!"

In one corner of the museum, against a backdrop of current works by Waikato Arts Society members, was placed a covered rostrum. Four modern wooden chairs were carefully arranged across it. A small lecturn dominated the foreground.

On one chair - furthest to the right, sat a woman from the New Zealand Party - standing in for Bob Jones who'd wished he could be there but couldn't because he'd double-booked.

On the chair furthest to the left was the man from Social Credit who'd flown from Christchurch to be in Hamilton this night.

The two chairs between them stayed unoccupied - one reserved for Labour; the other for National. No seat for Values.

Labour cancelled at the eleventh hour, because of family illness. National, after originally accepting, wrote back to say the party could no longer send a representative. Sorry.

The Hamilton meeting has become a tradition in election years. Political parties are invited to outline their policies on the arts to a group of people with a special interest in the subject.

About 50 "friends" of the museum turned up to hear the 1984 election promises and to debate the future of the arts in New Zealand.

Some privately admitted they'd only come because they'd heard Bob Jones would be there.

"I wonder," commented museum acting Director Campbell Smith, addressing himself to 'absent friends', "Is it too soon - six months before an election - to ask any party in New Zealand to have made up its mind as to a platform on the arts.

"One would hope all the political parties had at least thought about their goals for the arts, and I strongly suspect the 'absent friends' have not."

New Zealand Party executive councillor Margaret Evans assured the audience it was never too soon to get a commitment from a political party.

"We can't give you the nuts and bolts yet. We're such a new party. But we can give you a commitment."

She said the NZ Party had a very simple policy on the arts. "We have a committed philosophy. We believe significant support for the arts must be an intrinsic part of any community.

"Any country that does not take seriously the necessity for 'flourishment' in arts is a society that lacks a belief in the future."

Evans said the NZ Party believed in patronage rather than subsidy for the arts.

"Subsidy has connotations of welfare. We must talk about patronage . . . this indicates we are serious about the arts."

Social Credit's Richard Bach - the party's spokesperson on arts and culture, expressed private dismay the two major political parties had not made an appearance.

But the politician was quick to recognise political gain. "This is going to get publicity. How long are they (National and Labour) going to keep their positions in the polls if they don't show an interest?" he asked the audience.

Bach unveiled a lengthy Social Credit arts policy. He talked about a growing unemployment problem and the importance of leisure activities and diversification of skills to meet new challenges.

"Education will need to be lifelong for leisure, as well as work; in short, education for such a Brave New World will need to be involved with occupation in which arts and culture will feature far more prominently than at present."

Social Credit saw one of the roles of Government to be the fostering of the widest possible range of creativity through expression and form, he said.

A member of the audience stood and asked a simple question.

"If you had \$5 million and you were asked to divide it between sports and art, which way would you split it?"



Social Credit's Bach hedged his bets. "Fifty-fifty, I'd say," he said.

The NZ Party's Evans took a risk. "If it were me," she said, "I'd say four-fifths to the arts and one-fifth to active sports."

"I wonder how Bob Jones will justify that statement down at the boxing club," one man muttered as he left the meeting.

What the parties promised.

The New Zealand Party would:

- Double government expenditure on the arts.
- Provide patronage rather than subsidy and, as Government, would become principle patron of the arts. "The best that is produced by the artists of this community would be purchased with government money."
- Use government money to buy a proportion of tickets for a performing arts group's opening night and distribute them to schools, pensioners and other

interested people.

- Support apprenticeships within the arts.
- Reduce expenditure on arts administration and give more of the Queen Elizabeth II Arts Council money to the artists.
- Support community arts councils rather than regional arts councils.
- Support commercialism on Radio New Zealand's YC network.
- Create a Minister of Arts and Culture.

Social Credit would:

- Give a higher proportion of the national budget to the arts.
- Provide facilities for the on-going training of artists, and co-operate with educational bodies to develop performance and appreciation of the arts.
- Ensure the work of the QEII Arts Council was inflation-indexed to safeguard its finances from being eroded.
- Continue to finance regional and community arts councils especially for local

decentralised initiatives.

- Support a National Performing Arts Training Programme to co-ordinate existing training facilities for artists under the auspices of one institution - though not necessarily located on one site (This policy to be confirmed at the party's conference in August.)
- Set up a cinema and television technical training facility to promote a homegrown movie industry along the lines of the Canadian model. And establish a Creative Film Fund to counter losses caused as a result of inflation.
- Not allow film-making to become a "tax haven" but encourage financiers to invest for a profit.
- Review sales tax on New Zealand-made records and films to make them more competitive on the world market.
- Provide a separate Ministry of Arts and Culture with Cabinet status.

*Venetia Sherson  
Freelance Writer, Waikato*

THIS ISSUE OF AGMANZ WAS TO HAVE CONTAINED ABBREVIATED POLICY STATEMENTS FROM THE MAJOR POLITICAL PARTIES. BY EARLY JUNE NO STATEMENTS WERE AVAILABLE — MID-JUNE STILL NO STATEMENTS AND NOW A SNAP ELECTION HAS THWARTED MY ATTEMPTS. AS THIS ISSUE WILL NOT SURFACE UNTIL THE TIME OF THE ELECTION PURSUING THESE ELUSIVE DOCUMENTS SEEMED FUTILE. ED.

# Insurance — Are you adequately covered

Agmanz has had number of approaches from small institutions in regard to guidelines for an insurance policy - what to include and what to insure against. It is hoped that this paper will provide some assistance to those who are needing to modify existing policies or are looking to buy in a new package.

As consultants to most cities, towns and counties we see a surprising variety of insurances relating to the exhibits of museums and art museums. Quite a number have insurances limited to fire risks (or fire and "combined perils") and burglary, i.e., theft accompanied by forcible entry into or exit from the premises.

Usually special arrangements have to be made to insure transits away from the premises and sometimes special insurances arranged because the museum does not have an "annual" insurance in force against which transits are declared.

It is our opinion that many of the existing insurance arrangements fall short of desirable standards as respects scope of cover. Also, although we do not claim any expertise in valuing paintings and works of art/artifacts, it is our guess that sums insured, especially those relating to the burglary hazard, are far from adequate.

As insurance brokers and consultants it is our duty to recommend such insurances as will safe-guard the financial integrity of the insured, that is to say to provide insurance so that in the event of the happening of an insured peril the insured will be placed in the same *financial* position as though the loss had not occurred. We stress the term "financial" because clearly it will not be possible to replace the actual paintings destroyed, but the museum will have the funds to build an equivalent collection subject to the insurance being adequate.

Consequently our only recommendation must be that paintings and other exhibits be insured for their full value.

Our general insurance philosophy for local authorities is that they can disregard the insurance of many "extraneous" risks and concentrate their insurances on the major perils of fire, explosion, earthquake and flood/water damage. However, with

museum exhibits we are mindful of the fact that we are dealing with property that:

- in most cases is irreplaceable (except by acceptable substitutes);
- is quite fragile and easily damaged;
- is expensive to restore and sometimes subject to rapid deterioration if not attended to promptly;
- is now likely to be the target of agitators and activists trying to draw attention to any number of causes;
- culturally demands to be treated differently from more mundane Council properties.

Because of this we have always recommended that paintings and other exhibits should be insured against All Risks of Physical Loss and/or Damage subject only to a few reasonable exclusions.

For the reasons given earlier, we have no hesitation in stating that for many museums there is a real possibility of a total loss of all

the exhibits in the event of a fire/explosion in the premises and serious danger from water and earthquake - especially the ensuing fire which is excluded by the normal fire policy. Thanks to an efficient fire fighting service most fires/explosions cause only modest damage but occasionally an unfortunate coincidence of circumstances results in the virtual loss of premises and their contents.

There is also a moderate windstorm, malicious damage and theft hazard both as respects the incidence of such losses and the likely amount of loss.

The writer was involved with the insurances of an important collection of paintings and manuscripts in Florence about 20 years ago when the River Po flooded. On that occasion, and on some less notable occasions, few of the paintings and manuscripts were destroyed but many of them were extensively damaged, disfigured or contaminated. Because adequate insurance had been arranged the Insured was able to immediately embark upon repair/restoration with both the restorers and the gallery secure in the knowledge that, within reason, the costs would be met by the Insurers.

Because of our concern for the proper insurance of museum exhibits we have arranged with the New Zealand Counties Co-operative Insurance Company Limited and The New Zealand Municipalities Cooperative Insurance Company Limited to prepare a Fine Arts policy especially drafted to meet the requirements of local authority members. The policy is in two parts.

Part One insures the paintings and other exhibits against loss or damage caused by fire, lightning, explosion (including the explosion of hot water boilers used for "domestic" purposes only) and, in conjunction with this, earthquake insurance with the E.W.D. Commission.

This section of the insurance would apply whilst the exhibits are in the museum or elsewhere in New Zealand including transits by road, rail or air and by ferry between the North and South Islands.

Because of the total loss exposure it is intended that the sum insured for this section will be the equivalent of the total value of the exhibits (and other contents) based on up to date valuations but the policy will contain a (lower) limit of liability in respect of any loss occurring away from the museum's main premises.

Part Two would be on all "All Risks" basis (excluding fire, lightning, explosion and earthquake as insured by Part One) and would apply at any premises in New Zealand. This part of the insurance would be extended to include transits within the city or town in which the museum is located without additional premium. It would also be extended, on a declaration basis, at an

additional premium to be agreed, to insure other transits to and from the gallery.

Such an insurance would cover, *inter alia*, theft, theft for ransom, vandalism and malicious damage (whether "politically" inspired or otherwise), storm, tempest, flood, water damage generally and accidental loss or damage.

In most cases it is not considered necessary for this part of the insurance to be based on the full value. As a rule of thumb it is suggested that a limit of loss which is the equivalent of the value of the five or six highest valued paintings or other exhibits will suffice. However, although this might be sufficient in most cases, a museum of jewellery or precious stones would have to apply a different criterion and the limit of loss might well be very nearly the equivalent of the total value. Each museum would have to decide upon this depending upon the circumstances.

A limit of loss would also apply to damage occurring outside the premises.

Such an insurance will provide extensive cover and the insurers will rely upon the museum management to ensure that the premises in which the paintings, etc., may be temporarily housed are substantially equivalent to those of the museum and that all practical steps are taken to ensure the safety of the paintings, etc., during transits. In fact, they will expect museums to have regard to the common law precept of acting as though uninsured.

It is evident that many paintings loaned for exhibition are insured twice — by the owners and by the borrowers. We suggest that responsibility for insurance should rest with the owners with the borrowers contributing towards the insurance costs of the transits. It will be necessary for the borrowers to be joined to the owners insurance as additional insureds to avoid the possibility of the insurers exercising subrogation against other local authorities could be agreed with the insurers.

Obviously, it would be necessary for all or the majority of municipal galleries and museums to agree to such a procedure because it is relatively unusual for there to be a direct exchange of exhibits; usually A lends to B who lends to C who lends to D who lends to A so that the usual reciprocity as between A and B may not be practicable. It would be necessary also for all galleries and museums (or at least the majority) to subscribe to insurances similar to the one discussed in this article and we regret that at present relatively few do.

Provided there is a general acceptance of this insurance one advantage will be that it will no longer be necessary for museums to make special arrangements to insure property away from their premises, apart from making a quarterly declaration of

transits outside the town or city boundaries, nor to make special arrangements for exhibits loaned to them by other local authorities.

As indicated earlier the insurance will be based on an up to date valuation which will also constitute the schedule of insured property. It is evident that values will fluctuate with a general upward tendency, aggravated by the depreciation of the New Zealand dollar. It is desirable that the values be positively reviewed every five years or so, or perhaps one fifth of the collection each year. For the intervening years the insurers will accept an estimate by the Director of the overall percentage increase in the total value, with the value of individual items to be assessed in the event of loss so that the overall percentage increase may not apply to any particular item which is lost or damaged.

Incidentally it goes without saying that the museum should agree a value for insurance purposes as respects paintings loaned to it or sent it for restoration where the museum is responsible for their safety and insurance and the insurers would expect the museum to satisfy itself that the valuation is reasonable.

Apart from the usual war and nuclear fuel exclusions the policy has an attractively short list of exclusions:

- (i) breakage of articles of a brittle nature unless such breakage is caused by burglars, thieves or persons of malicious intent;
- (ii) loss or damage caused by moths or vermin or gradual deterioration or by wear and tear;
- (iii) damage to any article caused by its undergoing any process;
- (iv) theft or disappearance from road vehicles which are left unattended;
- (v) the cost of correcting any mechanical or electrical defects unless same are caused by accidental external means.

The insurers are able to quote attractive premiums for such a comprehensive policy and are prepared to allow a discount off the premium if the museum is prepared to accept the first \$500 or \$1,000 each loss (not each item).

It is our opinion that this policy fills a gap in the portfolio of insurances otherwise offered by the Co-operatives and will be attractive to all museums, art galleries and the like.

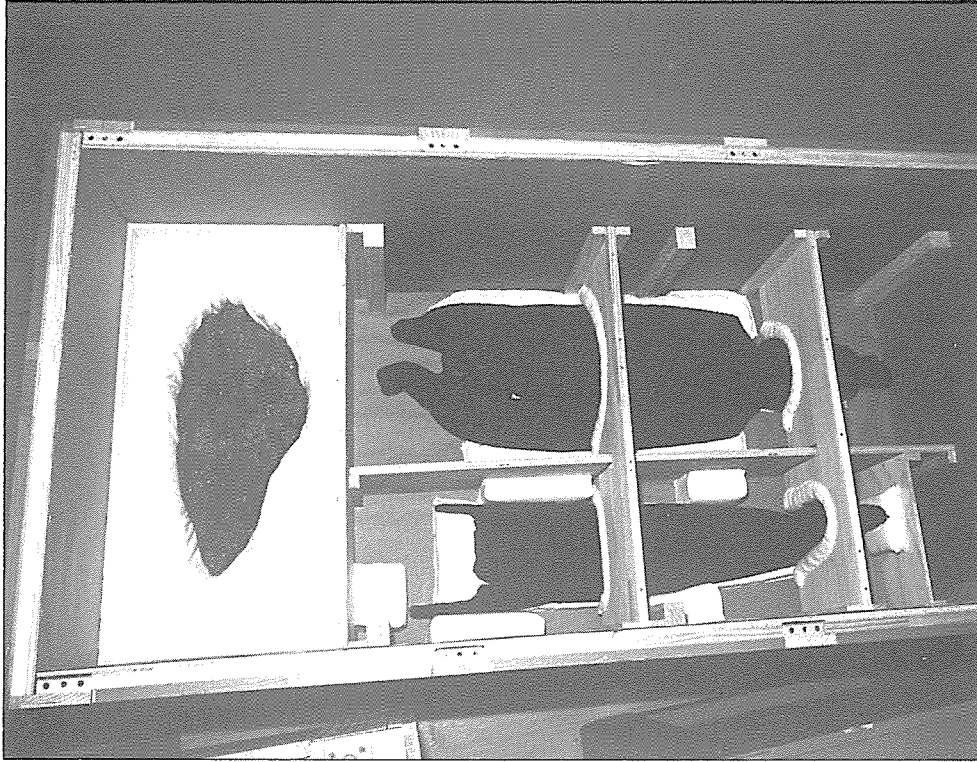
Of course, part of a museum's budget should be devoted to upgrading the physical protection of the exhibits - fire and burglar alarms and isolation of hazardous processes and the like - but such measures are outside the scope of this article.

*W.J. Filkins*

Contact with W.J. Filkins may be made through the Editor.

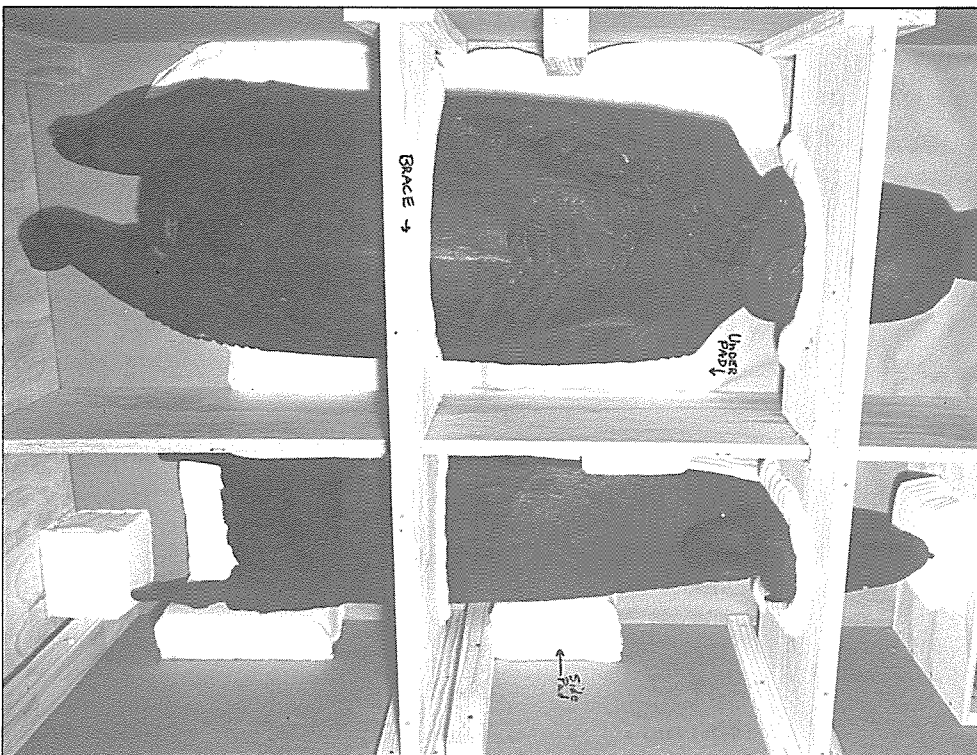


# Conservation



Photograph #1 - Showing top view of brace-tray crate with "braced" objects in place.

Photograph #2 - Detail showing under pads, side pads, and braces in position.



## TE MAORI EXHIBITION - A REPORT ON ASSEMBLY AND PACKING

The preparation of Te Maori exhibition of artifacts conveniently divided itself into two parts: assembly of the objects within New Zealand and packing of them for travel to the United States.

It was decided in October 1983 that the Auckland City Art Gallery and the Auckland Institute and Museum would be used as the assembly points for packing the exhibition. At this time two assembly teams were also established to collect the works. Kate Pinkham, Registrar at the National Art Gallery, and Jack Fry, Conservator at the National Museum were to collect works from Wellington and the South Island. Karel Peters, Conservator at the Auckland Institute, Mick Prendergast from the Auckland Museum, Dean Buchanan, Technician at the Auckland City Art Gallery, and Mervyn Hutchinson, Senior Paintings Conservator at the Auckland City Art Gallery collected works from the North Island.

Prior to the assembly teams taking responsibility for the Taonga, a Karakia had to be held at each of the lending institutions to release them for travel. Upon completion of this essential ceremony the team then checked the present condition of the objects against the condition reports prepared two years previously by the American Federation of Arts. The Director concerned checked the objects against these revised reports and upon agreement of their condition both he and the person in charge of the assembly team signed the forms. With the condition reporting completed the works were packed into temporary crates. These were manufactured in Auckland by Squirrel Wright of Practical Studio Supplies, and were designed to ensure safe travel to the packing venues.

The method of packing these temporary crates consisted of first wrapping each individual artifact in soft tissue paper. The tissue covered artifact was then further wrapped in "upholsterer's teflon" and tape was used to secure the teflon in place. In the case of smaller objects, a number of these were then packed into cardboard boxes. The larger objects and filled cardboard boxes were then placed into the temporary crates which had been lined with 2" foam rubber. In some instances artifacts were completely separated from one another by installing horizontal or vertical wooden partitions to create different levels within a crate. Foam, teflon, or bubble-pack were placed around the artifacts and on top of them so that all voids within

each crate were filled. A content list was enclosed and the lids were then secured with screws.

When all the objects from an institution were packed, the crates were loaded into covered trucks. The trucks had been water-proofed and lined with polystyrene in an attempt to provide some environmental control. Because it was not possible to rent trucks equipped with air shock absorbers, hard rubber was also laid on the floor to help absorb road vibration. As the crates were placed in these trucks they were tied securely against the walls which had been lined with 2" foam. A number of trips were made on the North Island to minimize the risk of having all the works in one consignment, and prior security arrangements were made for times when the trucks had to be left unattended by the assembly team during a move from one museum to the next. The RNZAF also provided air transport to move the South Island

consignment to Auckland. Upon arrival, the temporary crates were stored at Auckland City Art Gallery until the representative from the American Federation of Arts arrived to begin the packing for travel of the exhibition to the United States.

Before this crating could commence, a Karakia was held at Auckland City Art Gallery to sanction the packing of the Taonga. With this ceremony completed the objects were ready to be packed. An inspection of the objects condition was again done by Carol O'Biso, Registrar for the American Federation of Arts, and by Mervyn Hutchinson who is the New Zealand conservator appointed to the project. The crates for travel abroad were again manufactured by Squirrel Wright and the placement of the objects in the crates was such that artifacts from each lending institution would be dispersed in a number of crates. The packing was done by Sam Martilli of A & S Fine Arts, New York City. He was

assisted by Mervyn Hutchinson, Squirrel Wright and Carol O'Biso.

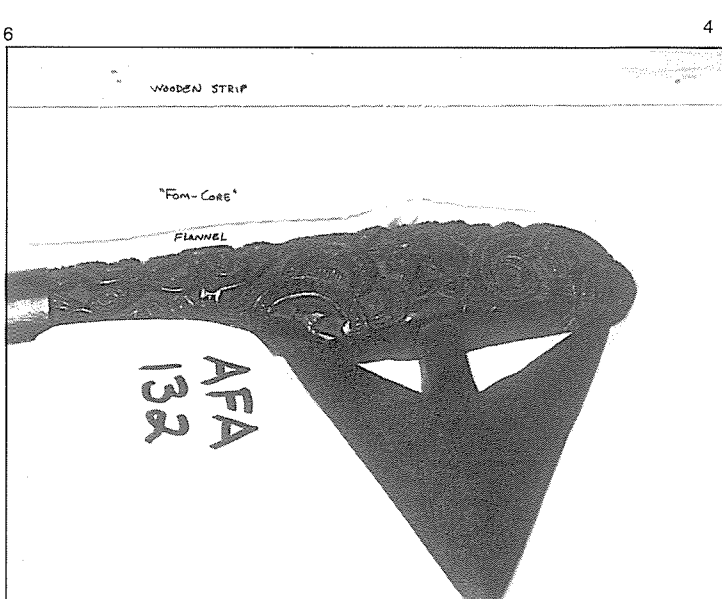
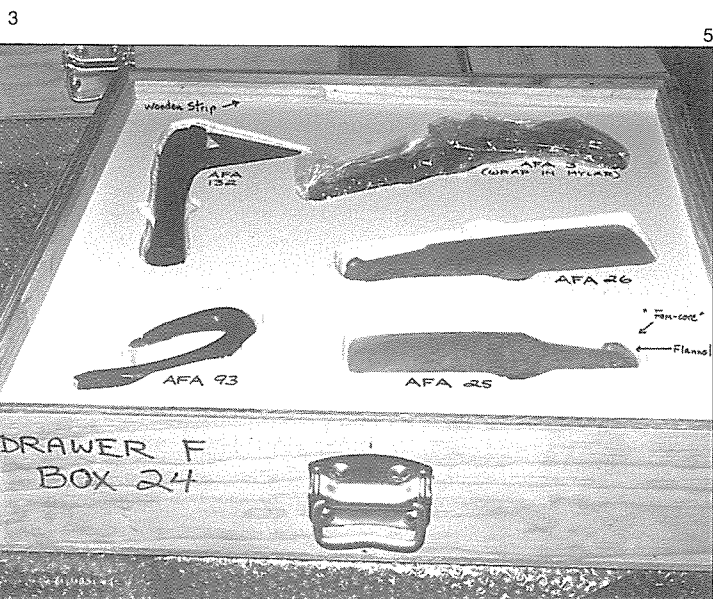
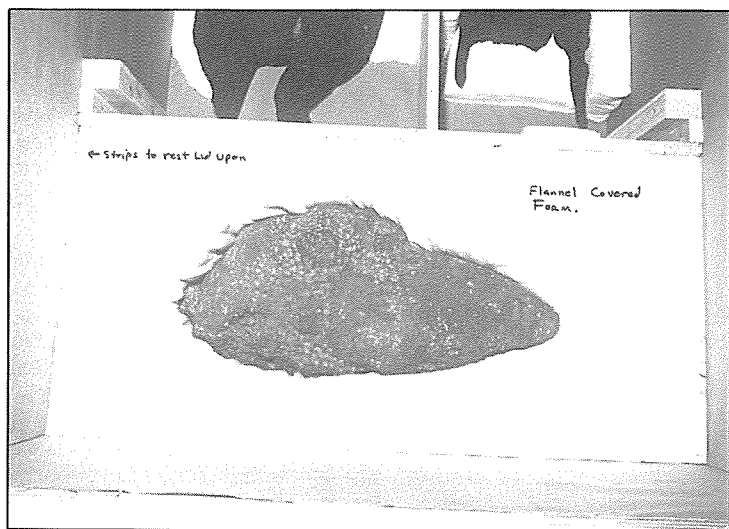
The basic types of crates used were designated brace, tray, combination of brace-tray, and drawer crates. The brace crate was out-filled as illustrated in #1-3 of the photographs. First foam rubber pads were covered with cotton flannel and attached to the bottom of the crate to support the object. It was then laid in place and additional pads were fitted at the sides and ends of the crate. With all the pads in place braces were cut corresponding

Photograph #3 - Detail showing flannel covered wells in foam with basalt object in place.

Photograph #4 - Showing drawer crates.

Photograph #5 - Detail showing flannel covered wells with objects in place.

Photograph #6 - Detail showing wooden strip used to hold "foam-core" in place, object in flannel covered well.



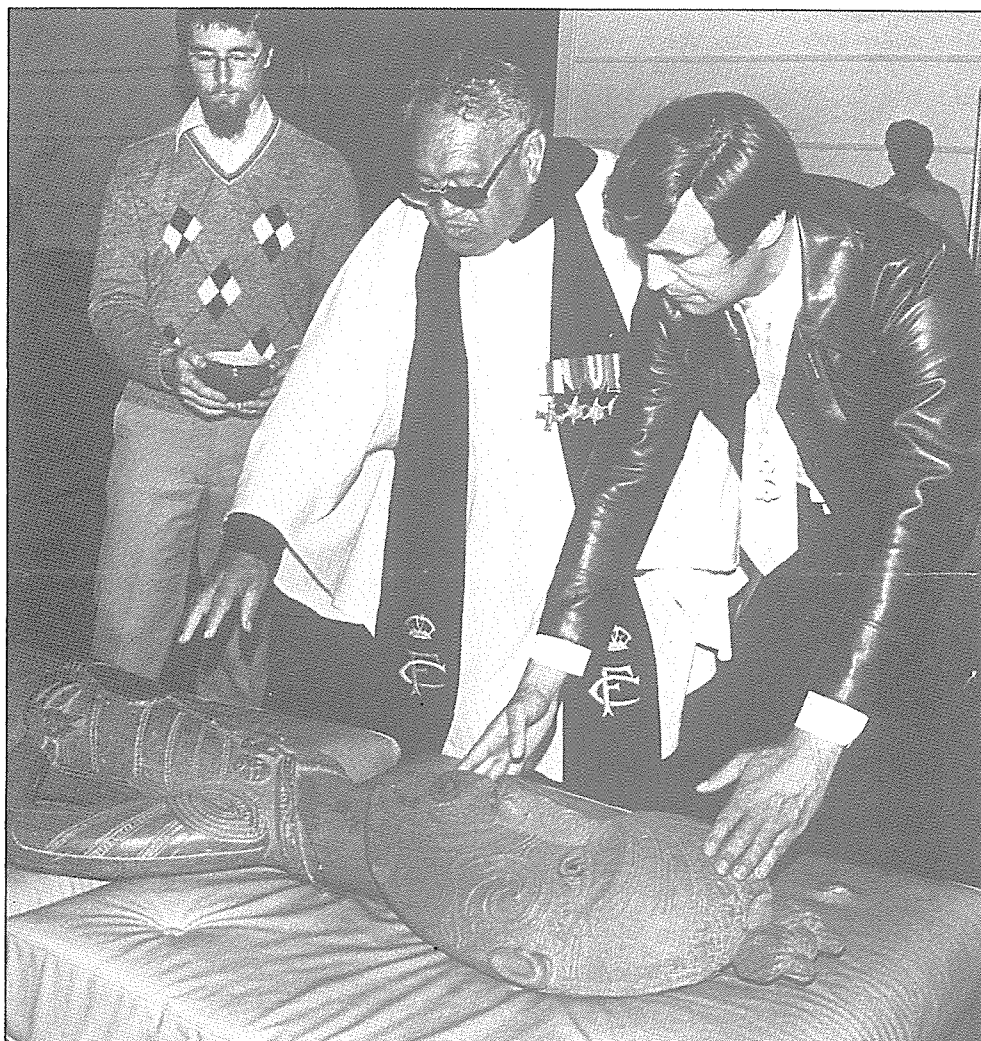


to the exact contour of the artifact. These braces were then covered in foam and flannel in areas which would be in contact with the surface of the object. They were then slotted into the crate so that they would be held in place by slight pressure of an overhead tray or crate cover. In the brace tray illustrated a basalt object has also been set in foam at its end. This area also had a foam covered lid placed over it before a tray was fitted into the top of the crate. These individual trays were also fitted with pads and braces to hold the objects safely in place.

The drawer crates are illustrated in photographs #4-6. They consisted of a number of drawers which were filled with foam rubber and a piece of "fom-core" on top of the rubber. To outfit them a number of objects were first placed on to "fom-core". The outline of these objects was then pencilled onto the "fom-core" and wells were cut through it and the rubber to correspond to the exact shape and dimension of the objects. These wells were then lined with flannel before the objects were placed in them. With the objects fitted, foam covered lids were placed over the top of the drawers before they were placed in their designated crates.

When the lid of each crate was bolted into place, it became waterproof and extremely rigid. The final aspect of the packing was completed with the stencilling of identification onto it. Again to minimize risk, a whakapono karakia was held to ensure a safe journey for the couriers, and the crates were shipped in a number of consignments to the United States.

*Mervyn F. Hutchinson  
Senior Paintings Conservator*



*Karakia (farewell) for artefacts travelling to the U.S.A. for Te Maori Exhibition.*

# Puppetry in New Zealand

Before the Eighteenth Century arrival of Europeans in New Zealand, the Maori people used puppets called 'karetao'. They belong within a serious tradition of carving and making. They were probably used to impart knowledge in the form of 'haka' (challenging dances) and 'oriari-karetao' (songs of instruction, often for the young).

The puppets were carved in-the-round from wood and have arms that attached by cord through the shoulders. These two cords are fastened behind the figure. The operator holds the puppet in an upright position with one hand while controlling the cord with the other. By alternately pulling and slackening the cord, the arms are made to assume different positions, projecting both forwards and backwards. The holding hand can meanwhile shake the puppet, causing the arms to quiver in imitation of the 'haka' movements. This characteristic technique led to Europeans calling the 'karetao' by the name of 'jumping jacks'.

It is also reported that during wars in the Nineteenth Century an outsize 'karetao' figure was erected above a stockade — a clear indication of its power as effigy.

Unfortunately the art of working these powerful and mysterious puppets has been lost, though both male and female 'karetao' survive in museums. (Examples of karetao are held at the Auckland Museum and the National Museum, Wellington.) Careful research could no doubt rediscover much, though links with the rest of Eastern Polynesia would be difficult to follow, and connections further afield, for example through Micronesia and Melanesia towards Southeast Asia, impossible to verify. The Maori 'karetao' puppet will probably remain a sadly forgotten casualty of colonialism.

Other traditions of puppetry have found their way to New Zealand. Large Chinese dragons appear in the streets every year. Popular street parades with 'floats' preserve

a commercial variation on outside effigies and carnival figures. Proximity to Southeast Asia has had its effect: a gamelan orchestra plays regularly in Wellington, and a set of Javanese shadow-puppets awaits its operator.

The Goodwin Marionettes were not only the first professional puppet theatre in New Zealand they were the first professional theatre group of any sort. Founded by Arnold Goodwin (lecturer in Applied Arts, Elam Art School) in 1937 the company took on the ambitious task of doing Shakespeare's "The Tempest". The company of 5-7 members survived professionally for 20 years, developing their own unique style with a high standard of making and performing evident.

Lorna Hope was the first person to bring puppet theatre into the professional theatres of New Zealand. She had several seasons at Mercury Theatre presenting large productions of "Alice in Wonderland" and "Peter and the Wolf". She attempted to establish a new aspect of children's theatre in New Zealand by presenting the classics of drama and literature through the medium of puppetry. Her shows were large scale with the Auckland Symphonia providing the live music. She also had the first puppet characters on NZTV, "Quack" and "Bimbo" in the early 60's.

No doubt a major influence has been variations on the Punch and Judy tradition — a folk technique that could easily be transported around the world.

During the 1950's Raymond and Geraldine Boyce worked in glove, rod and shadow puppets and were able to survive professionally. Greer Twiss, who soon moved on to sculpture, spent some years as a puppeteer, constructing some exceptional marionettes and carving a set of very fine Punch and Judy puppets. These in particular are exceptional in their attempt to create different moods in one face looked at from different angles.

Two groups developed significant styles in the 70's. Firstly 'Theatre Action' stimulated theatre here, blending a European style of maki, mime and puppetry within a New Zealand context. 'Red Mole Theatre' developed a high energy style of political cabaret and musical theatre, often using large-scale puppet effects (10 metre puppets at rock concerts), as well as more intimate shadow and glove or rod techniques. Both groups worked throughout New Zealand, emphasising popular contact through touring. 'White Rabbit Puppet Theatre', an adjunct of 'Red Mole' earned a living through touring schools using mask and all forms of puppetry.

Many individuals have made a contribution to puppet theatre in this country. The Burtons of Wellington worked for 18 yrs taking marionette shows to schools. Jonathan Acorn of Auckland works in glove puppetry and with

large rod puppets. Briar Middleditch (at present in Christchurch) is setting up a puppet company and has done work for television. Anne Forbes in Auckland has a mobile puppet theatre made from a pram. She has spent some time restoring the Goodwin marionettes and is setting up premises in Auckland for a New Zealand Puppet Theatre where displays of puppets, puppet books, performances and workshops can be gathered together. Rose Wedde has worked in all forms of puppetry both performing and taking workshops. At present she is working on shadow puppets.

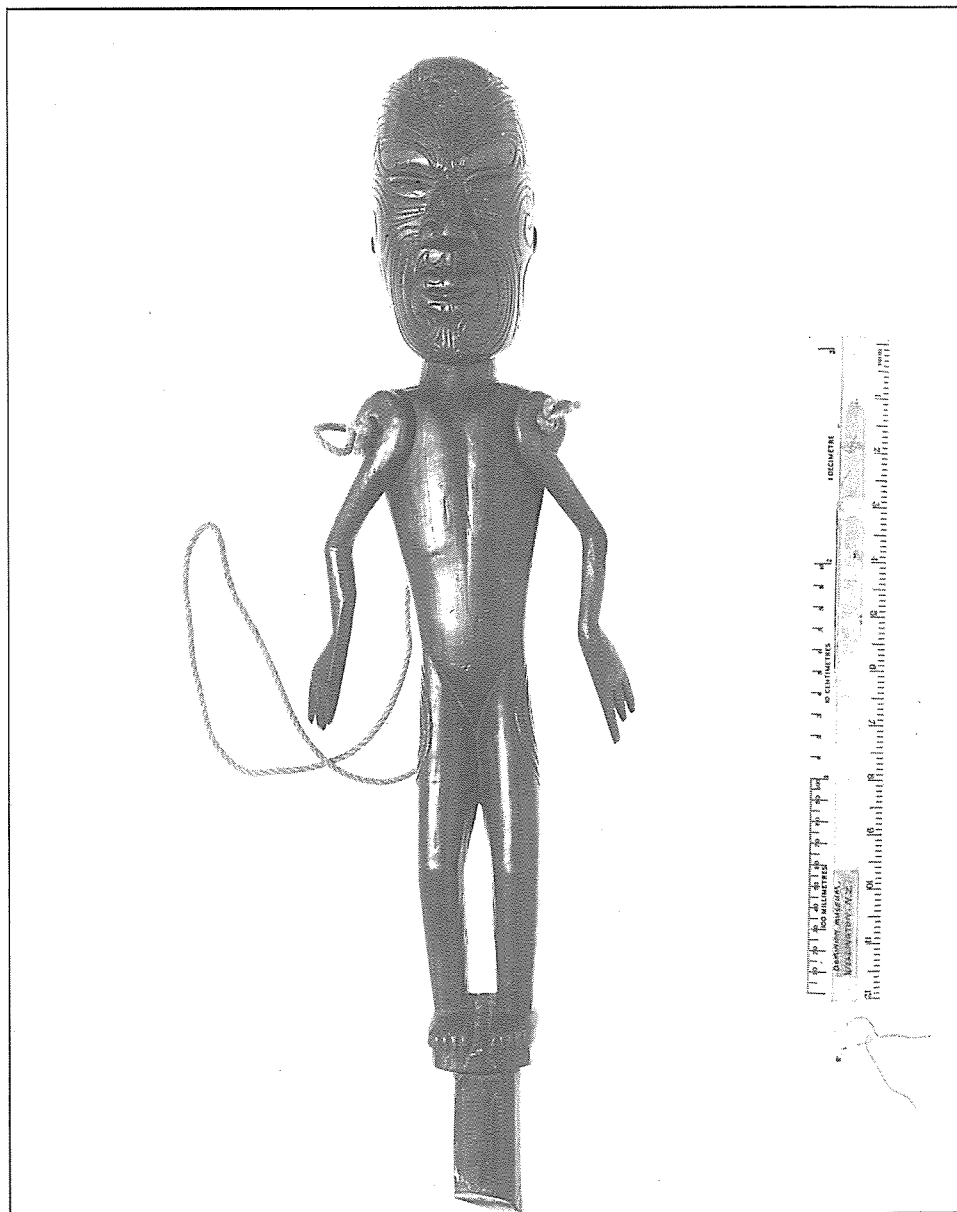
In the Eighties exciting work is being done in the context of street theatre with a political base. Debra Bustin's "Nuclear Horror Show" of 1983, prepared for the visit of a naval vessel from the US Fleet, brought together con-

ventions of popular street parade, and political theatre with a strong emphasis on outdoor puppet techniques. The visit during 1982 of two members of Welfare State International (Britain) gave stimulus to many local theatre workers. Increasing numbers of performers are contributing to the medium in schools, at festivals, and in theatres. Hard financial times for established community theatres is resulting in increased interest in puppetry and related theatre arts.

Thanks to Anne Forbes for the information on the Goodwin Marionettes and Lorna Hope.

Note: Rose Wedde has been involved with puppetry for quite a number of years. She not only writes and presents her own shows but has been very active in many ways with touring groups. She is resident in Wellington.

A 'Karetao' which belongs in the National Museum Collection.



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# Seminars and Notes

## THE BRITISH COUNCIL

The British Council is sponsoring an International Seminar on Museum Management and Administration in Farnham and London from 20 January — 1 February 1985. Topics to be covered include — fiduciary responsibilities, status and control; museum objectives, policies and functions; financial management; staff management and training; management of collections and data; management of buildings and sites; planning and programming new museum projects; fund-raising from public and private sources; the museum's public profile; the museum's responsibilities to other museums; the management of public services.

The seminar is intended for staff in positions of middle or senior management in museums or art galleries, government officials concerned with the general provision of museum and art gallery services and those serving as trustees of museums or galleries. Once participation has been provisionally indicated, the Director of Studies will contact each accepted applicant to discuss the particular contribution he or she may wish to make to the programme.

This is a residential seminar. The first week will be spent at Farnham Castle, an attractive conference centre in Surrey, within easy reach of museums which the seminar will visit. For the second week the seminar will move to London where participants will be accommodated at a hotel.

The Seminar will be under the direction of Max Hebditch, Director of the Museum of London, and there will be a number of distinguished contributors.

THE BRITISH COUNCIL HAVE INDICATED THAT IF AGMANZ WISHED TO NOMINATE A YOUNG MUSEUM ADMINISTRATOR TO ATTEND THE COURSE THE BRITISH COUNCIL WOULD BE PREPARED TO MEET THE RESIDENTIAL FEE FOR THE COURSE (INCLUDING ACCOMMODATION) AND TO SET UP SOME VISITS AFTERWARDS. THE PARTICIPANT WOULD HAVE TO FIND HIS OR HER OWN INTERNATIONAL AIR FARES.

Further details available from the Secretary — Mrs Judy Turner, 40 Kings Crescent, Lower Hutt (Tel. (04) 695.353) who would like the names of any AGMANZ members interested by mid-July.

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## AMERICAN ASSOC. FOR STATE AND LOCAL HISTORY

The past in all its expressions — from museum exhibits to media documentation — is the focus of the 44th annual meeting of the American Association for State and Local History in Louisville, Kentuck, September 18-21.

The clinics, each about three hours long, will feature speakers, discussions, hands-on learning activities, and small-group exercises. Subjects will include interpretative training, the future of ethnographic materials, and linking the historical society with the schools, among others.

Workshops will provide a full day of instructor-led learning activities and will include hand-out materials for participants. Three workshops, for which preregistration is required, are planned: "Public Relations and Marketing", "Conservation", and "What to Do About Exhibits". A special addition to this year's annual meeting is "The Marketplace of Ideas". Subtitled "Sharing Because We Care", it will be an ongoing clearinghouse for meeting goers who want to discuss common problems, share ideas, and distribute printed information about their institutions' activities.

Another meeting format, the round table discussion, will return by popular demand. This year's round tables will range from "The Lone Professional", a nuts-and-bolts approach to the problems suffered by the single employee of a small historical agency to highly technical "An Acid Decision", a discussion of acid-free materials for collections storage.

If you are interested please write to: Patricia A. Hall, Director, Education Services Division, AASLH, 708 Berry Road, Nashville, TN 37204.

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## STAFF EXCHANGE WITH THE US

The United States National Committee of ICOM announces its exchange program, "International Partnerships Among Museums," for 1984-85. Museums of any type or size may apply to exchange a staff member with a US museum for a period of six weeks.

Through "Partnerships," museum professionals, such as conservators, curators, educators and exhibit designers, have the opportunity to gain experience outside their own environments. Museums, by exchanging professional staff, share technical expertise and ideas, and help increase mutual understanding of cultural traditions and values. Past exchanges have laid the foundations for continuing cooperation between the partner museums.

Funded by the US Information Agency, the program provides partial travel and subsis-

tence support for all participants. Deadline for application is September 20, 1984. Further information and application materials may be obtained from the AAM/ICOM Program Coordinator, American Association of Museums, 1055 Thomas Jefferson Street, NW, Washington, DC 20007; or from the Cultural Attache or Public Affairs Officer, United States Embassy.

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## MUSEUM HISTORY CURATORS GROUP

The AGMANZ Conference at Palmerston North Witnessed the launching of the History Curators Group. At a lunchtime meeting attended by about 16 people discussion centered on membership and objectives; a date was set for a first meeting in 1985 and it was agreed that a newsletter should be circulated later in the year.

**Membership:** is aimed at members of

AGMANZ who are professionally concerned with the curation of human history collections.

**Objectives:** to share and discuss curatorial problems and issues particular to history collections and, working within AGMANZ, to propose policies and strategies for dealing with these.

**First Meeting:** a one day meeting is planned during the AGMANZ Conference at Napier next year. It is proposed that the meeting will be divided into two parts: a structural programme of topics to be addressed by invited speakers; and an open forum/discussion of various issues facing history curators.

**Suggested Discussion Topics proposed at initial meeting:**

**Scope & Development of Collections**



1. Rationalisation of regional collections.
2. Co-operation between Curators in building up particular collections.
3. Policies for contemporary collections, e.g., of industrial design, contemporary costume, books by N.Z. writers, designers, illustrators and crafts people.
5. The ethics of "using" collections.

#### **Ethics of Collecting & Obligations towards Collections**

6. "Dealing with Dealers"  
Can dealers be convinced of the need to disclose sources to enable museums to establish provenance.
6. Implications of rapid growth of history collections and increased pressure to conserve and display material received.

#### **Local History Research and Publications**

8. Local history and the study of material culture.
9. Publications documenting historical artifacts peculiar to N.Z. (i.e., made in New Zealand) as with recent work on N.Z. commercial ceramics.
10. Oral History Archives.

#### **Exhibitions & Education**

11. Restoring balance to displays dealing with the land wars.
12. Recreating rooms for specific characters with only a minimum of information and material.
13. Future possibilities for major travelling exhibitions on historical topics with artifacts drawn from several collections (art gallery and museum collections).
14. Possibilities for minor travelling exhibitions.
15. Possibilities for historical AV programmes.

#### **Collection Documentation**

16. Standardising terminology in preparation for computerisation of collection inventories.
17. The need for all institutions to establish a register of items in private collections within their regions.
18. Accessioning of spare parts/non-collection items.

#### **Training**

19. The need for an extensive training programme relating to diverse range of material culture held in history collections. (ref AGMANZ Workshops).

#### **History Collections and the Public**

20. Working with local voluntary interest groups — collection groups, historical societies, etc.
21. Public participation in museum "history" activities.

For further information please contact: Rose Young, Curator of History Collections, Waikato Museum of Art and History, Investment House, London Street, Private Bag, Hamilton, New Zealand (071) 392-118.

#### **AGMANZ CONFERENCE**

THE ANNUAL CONFERENCE AND ANNUAL GENERAL MEETING FOR 1985 WILL BE HELD ON 12, 13 AND 14 APRIL AT NAPIER, HOSTED BY THE HAWKES BAY ART GALLERY AND MUSEUM. THE THEME WILL BE 'MUSEUMS AND THEIR COLLECTIONS' AND WILL RANGE OVER A WIDE VARIETY OF RELATED TOPICS. YOU MAY LIKE TO NOTE THESE DATES DOWN NOW. (NOTE: 'Museums' is used in the generic form and also covers art galleries.)

#### **EXHIBITION OFFICERS SEMINAR**

An Exhibition Officers Seminar is to be held 26-28 September 1984. Venue: National Art Gallery, Buckle Street, Wellington. Purpose:

1. To promote professionalism in the administration, handling and display of Art Gallery exhibitions.
2. To promote liaison between exhibition officers to facilitate the handling of touring exhibitions.
3. To develop an understanding of the organisational procedures necessary to float a touring exhibition.
4. To familiarise exhibition officers with the workings of the A.G.D.C., Q.E.II Arts Council, N.Z. Crafts Council and Dealer Galleries.

The first day will be devoted to Exhibition Display, the second to Organising Touring Exhibitions and the third to The Arts Organisations. There will be a wide range of professional contributors.

It would be most useful if participants could bring floor plans that illustrate both the good and bad points of exhibition spaces and dock ways in their buildings, and examples of installations and planning procedures that they've instigated relating to exhibitions.

It should be noted that, although this Seminar is particularly biased towards Art Gallery exhibitions, museum staff are also most welcome to attend. Numbers are being kept to 20 participants and the content is most suitable for professionals with considerable experience in exhibition work.

Louise Upston of the National Art Gallery (Private Bag, Wellington) is taking registrations. Anyone who would like to attend should contact Louise, depending on numbers there may be limited places for people without a strong exhibition background who would like to absorb as much as they can.

**DIPLOMA STUDENTS:** This Seminar is not part of the formal AGMANZ Diploma workshop programme for this year and no travel subsidies are available to students but any student attending can seek up to two credit points. (Applications to Judy Turner)

Louise Upston will be happy to answer any other enquiries or give further details of the programme. Reg. fee — \$20.

#### **AGMANZ DIPLOMA PROGRAMME FOR 1984**

The Auckland Institute and Museum holds a Diploma Library within its own Library and we are very grateful to them for providing this facility and the time and work it involves. A Diploma Library Catalogue has now been prepared and is available from the AGMANZ Secretary — 40 Kings Crescent, Lower Hutt.

#### **WORKSHOP PROGRAMME**

Would students check through the rest of the 1984 programme very carefully as three workshops have had to have their dates changed — Storage Spaces, Audio-Visual and the second Textile Conservation workshop. Any registrations already taken for these three workshops are being transferred to the new dates. Could you also note that two other workshops — Publications: Design and Production, and Disaster Preparedness (Auckland) have been cancelled for this year. It's hoped to hold them in 1985.

**Interpretation** — 18-19 August. Southland Museum and Art Gallery, Invercargill, starting at 9.00 am each day and finishing at 2.00 pm on the Sunday. Administrator: Mr Gordon White, Otago Museum, Great King Street, Dunedin. Applications and registration of \$15 to Gordon White. Closing date — 3 August. Invercargill is alive and well . . . and will host a number of speakers who are professionally involved in the field of interpretation. Saturday's programme considers the concept of interpretation and its relevance to museums. Specific contributions will include interpretive displays and exhibits; the written word and 'living history'. There will also be an opportunity to assess the interpretive success of the newly opened History Gallery in the Southland Museum. The programme continues in the evening with rare entertainment, 1930s style, provided by Warren Sparkes' Vintage Movie Theatre. Could this also be interpretation . . .? On Sunday the emphasis is on participation. The workshop will visit Bluff with a hypothetical brief to prepare an imaginative set of proposals for the interpretation of Bluff to visitors.

This workshop will be conducted by Mr Russell Beck, Director Southland Museum and Art Gallery; Ms Cathy Macfie, Consultant, Countryside and Heritage Interpretation; Mr Barry Jacobsen, Visual Production Unit, Lands and Survey, Nelson; Mr Gordon White, Extension Officer, Otago and Southland; and representatives of the Fiordland National Park and the N.Z. Forest Service. This workshop will be worth two Diploma points.

**Audio-Visual** — 24-26 August, starting at 9.30 am on Friday 24th. Venue: Auckland City Art Gallery. Administrators: Ms Gillian Chaplin and Mr Julian Bowron. Applications to Ms Chaplin, Auckland City Art Gallery,

P.O. Box 5449, Auckland. Closing date Friday 10 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. Macmillian. This workshop will be worth three Diploma points.

**Textile Conservation — Storage and Display of Textiles** — Evening of Friday 12 October (starting at 7.00 pm) and 13-14 October. Venue: Manawatu Museum, Palmerston North. Administrator: Ms Bronwyn Simes, National Museum, Private Bag, Wellington. Applications and

registration fee of \$20 to Bronwyn Simes. Closing date 21 September. 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.

**Storage Spaces — Design and Use** — 17-18 November, starting at 9.00 am Manawatu Art Gallery, Palmerston North. Administrator: Judy Turner, AGMANZ Secretary. Applications and registration fee of \$15 to Judy Turner. Closing date — Friday 26 October. 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" and Mr Jack Fry, Conservator, National Museum. This workshop will be worth two Diploma points.

**Education** — November - Auckland. (Details in next issue of 'AGMANZ News'.) Administrator: Ms Sherry Reynolds, Auckland Institute and Museum, Private Bag, Auckland.

Diploma students should also note that some credit points may also be earned from attendance at the Exhibition Officers Seminar — see previous article.

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 case 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).

# Publications

## ICOM NEWS— VOL. 36 — 1983

Selection of Titles recently received by the Unesco-Icom Documentation Centre

AGMANZ Secretary has listed the following English texts which could be of interest to NZ museum people.

**SCIENCE AND TECHNOLOGY IN THE SERVICE OF CONSERVATION. IIC. Reprints of the contributions to the Washington Congress, 3-9 September 1982.** Ed. by N.S. Brommelle & Garry Thomson. London, International Institute for Conservation of Historic and Artistic Works, 1982. 187 p., ill., biblio.

Science-related advances in conservation and restoration treatments and materials, and the contribution of science to the technical examination that should precede treatment.

Write: IIC, 6 Buckingham St., LONDON WC2N 6BA, UK.

**PRESERVATION AND PRESENTATION OF ROCK ART, 1981-83.** Pris, Unesco, 1983. 115 p. (Unesco Doc. CLT-83/WS/20)

Includes the proceedings of the First International Seminar and Consultation of Specialists on the Study, Documentation and Conservation of Rock Art, Valcomonica 1981, and a paper entitled "The state of research in rock art. A world report" by Emmanuele Anati, Director of the Centro Camuno di Studi Preistorici.

Write: Unesco, 7, Place de Fontenoy, 75700 PARIS, France.

**INTERNATIONAL SEMINAR ON MUSEUM DOCUMENTATION, 15-18 August 1982, The University of Sydney, Australia. Canberra, Australian National Committee of ICOM, 1983. 59 p., ill., biblio.**

Proceedings of the above seminar, which was organised by the Australian National Committee of ICOM.

Write: Darryl McIntyre, Hon. Secretary, ICOM-Australia, c/o Australian War Memorial, P.O. Box 345, CANBERRA CITY, A.C.T. 2601, Australia.

**VOCABULARY OF BASIC TERMS FOR CATALOGUING COSTUME ICOM International Committee for Museums and Collections of Costume**

Trilingual listing of terms English/French/German.

Write: Ms Ingrid K. Bergman, Chairman, ICOM International Committee for Costume, Mordiska Museet, 115 21 STOCKHOLM, Sweden.

**LEARNING GOALS IN MUSEUM STUDIES TRAINING 1983-84 (3rd Edition)**

**BIBLIOGRAPHY FOR MUSEUM STUDIES STUDENTS (4th Edition) Leicester, University of Leicester, Department of Museum Studies, 1983. 17 p. & 74 p.**

The 'Learning Goals' provided the core syllabus content of the primary curatorial training at the Department of Museum Studies at the University of Leicester, UK. The 'Bibliography', compiled by the staff of the Department, is structured to follow the format of the

core syllabus.

Write: University of Leicester, Department of Museum Studies, 105 Princess Road East, LEICESTER LE1 7LG, UK.

## AIM GUIDELINES

Members can obtain the Guidelines AIM has published from Michael Ware, National Motor Museum, Beaulieu, Hampshire, SO4 7ZN.

AIM GUIDELINE 1 — "Recommendations on points to be covered in loan agreement documents and receipts of gifts" is available at £2.25 for AIM members or £3.00 (non-members).

AIM GUIDELINE 2 — "Setting Up and Running a New Museum" is available at £3.85 for members and £4.50 (non-members).

AIM GUIDELINE 3 — "Charitable Trust Status" is available at £5 for members and £6.30 (non-members).

AIM GUIDELINE 4 — "Fund Raising for Museums" is available at £5 for members and £6.30 (non-members).

AIM GUIDELINE 5 — "Museum Public Relations" is available at £3.85 for members and £4.60 (non-members).

AIM Information Papers are available at 50p for one copy and 35p thereafter.

AIM INFORMATION PAPER 1 — "Publishing Guidebooks and Postcards".

AIM INFORMATION PAPER 2 — "Repair of

Asphalt Roads, Drives and Paths".

AIM INFORMATION PAPER 3 — "Jobs in Independent Museums", available free of charge.

AIM INFORMATION PAPER 4 — "Photography in Museums".

All prices quoted below are inclusive of postage.

### COLLECTING COSTUME — "THE CARE AND DISPLAY OF CLOTHES AND ACCESSORIES"

by Naomi Tarrant

A decade or two ago it might have been assumed that anyone, especially any woman, could handle and display old clothes. More recently, with advances in the science of conservation and increased specialism in museums, the pendulum has perhaps swung the other way and many professionals have an exaggerated fear of the problems involved in costume collections.

Practical guidance is needed and this remarkably comprehensive new book has arrived to provide it. Its author, Naomi Tarrant, is currently curator of the large costume collection at the Royal Scottish Museum in Edinburgh, an institution with the ample budget and facilities appropriate to a national Museum. However, during the 20 years spent working with historic costume she has been employed in much smaller museums and her text reflects this experience, mixing descriptions of the latest and most sophisticated techniques available with "make do and mend" suggestions for the museums on a very small budget.

The book is published by George Allen and Unwin and costs £8.95 hardback, with £1.60 p and p.

### 'SMITHSONIAN OPPORTUNITIES — FOR RESEARCH AND STUDY IN HISTORY, ART, SCIENCE' which is intended to provide information for individuals, institutions and organisations interested in the Smithsonian Institution's academic and grant programmes.

It lists Academic Opportunities, Collections and Research Programmes and gives considerable information about the different organisations within the Smithsonian, their aims and personnel. Available on request from the Secretary

### STUDY ABROAD XXIV ED. UNESCO PUB.

- Details about international study programmes in over 100 countries.
- List of scholarships, assistantships, travel grants, courses and seminars in all academic and professional fields.
- Practical background material about admission procedures, language or age requirements, cost of living and housing.
- Three separate indexes: by country, by subject matter and by institution (including both national and international organisations).
- Information concerning special facilities for handicapped students.

Available from Government Printer or Government Bookshops.

### Note from the Secretary

I receive a considerable amount of material in the form of publications and catalogues from all over the world.

Those that are substantial and relevant are lodged with the Diploma Library held within the Library at the Auckland Institute and Museum. Some are specialised and are forwarded to the appropriate professional group. I plan to list in each issue of 'AGMANZ News' some of the more ephemeral items which would be available by writing to me.

Special interest groups that have developed which encompass Agmanz members:

- Registrars (Kate Pinkham)
- Anthropologists (Stuart Park)
- History Curators (Rose Young or David Butt)
- Exhibition Officers (Paul Johnson or Louise Upston)
- Conservationists (Jeavons Baillie)
- Education Officers (Judy Hoyle)
- NZAGDC (Sue Foster or Rodney Wilson)
- Museum Botanists
- Museum Entomologists

### ERRATA

MARCH ISSUE — page 15

The address given for obtaining a copy of Lis Orna's "Build yourself a Thesaurus" was incorrect. This should be — Running Angel, 55 Telegraph Lane East, Norwich NR1 4AR, U.K. not U.S.A.

### ERRATA — REGISTRATION

LIST STRUCTURE

STRUCTURE FOR FILE: B:NAG.DBR

NUMBER OF RECORDS: 00100

DATE OF LAST UPDATE: 00/00/00

PRIMARY USE DATABASE

FLD	NAME	TYPE	WIDTH	DEC
001	ARTIST	C	040	
002	NAT	C	011	
003	DATE	C	015	
004	TITLE	C	120	
005	MEDIUM	C	032	
006	ACC	C	024	
007	COLL	C	018	
008	SOURCE	C	100	
009	RECBY	C	035	
010	APPROV	C	070	
011	COUNCIL	C	003	
012	CREDIT	C	110	
013	CAT	L	001	
** TOTAL **			00580	

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 . . .

Above please find the illustration of the National Art Gallery's present computer structure, with caption. In the last issue of AGMANZ NEWS, the caption was printed as part of the text, with the list of fields missing.

Many thanks for allowing us so much space in the AGMANZ News, I do feel that by being able to put our thinking on the registration/cataloguing aims and achievements to the museum community as a whole, we will perhaps attain a better mutual understanding and even realise Peter Miller's ". . . fantastic opportunity to try to install one system throughout New Zealand which would satisfy everyone . . .".

Kate Pinkham  
Registrar  
National Art Gallery  
My apologies. Editor.

### CONSERVATION WEEK 1984 28 JULY-5 AUGUST— WATER MEANS LIFE

Conservation Week 1984 is about New Zealand's aquatic/water resources.

The campaign hopes to make New Zealanders aware of their country's aquatic resources, and to encourage people to use these resources wisely.

The need for fresh, clean water to sustain all forms of plant and animal life will be focused upon, as will the need for water for: industry, household use, electricity, sewage treatment plants, trout hatcheries, commercial fisheries, scientific research, education, agriculture, horticulture, tourism, marine farming and recreation.

A wall chart, accompanying teachers notes, a leaflet, bookmarks, and envelope stickers will be produced to support the campaign. This material will be available from Conservation New Zealand district representatives throughout New Zealand, as well as some Lands and Survey and Forest Service offices, and environment centres.