

# AGMANZ

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JOURNAL 17.5

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AUTUMN 1987

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QUARTERLY OF THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND



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**AGMANZ**

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# P O L A R L I N K S

## Canterbury Museum's long association with Antarctica

*"To acquire, preserve, act as a national repository for, and display collections of material principally concerning Antarctica and the sub-Antarctic region relating to plants, animals, geology, ethnology and human history."*

Canterbury Museum Trust Board Act 1893

Christchurch is one of the best recognised stepping off points for Antarctica, and this reputation dates back to the early days of polar exploration when the city hosted the early British expeditions, and the Port of Lyttelton was their point of departure.

Since those early days Christchurch's Antarctic connection has grown. It is now the home of Antarctic Division, DSIR, responsible for implementing New Zealand's vigorous Antarctic programme, and "Deep Freeze", the logistic support operation for the US National Science Foundation's Polar Programme. It is very appropriate, therefore, that Canterbury Museum has an Antarctic centre which has proved to be an immense attraction to New Zealanders, tourists, visiting scientists, and official visitors of the New Zealand Government, as well as to personnel on their way south to Antarctica.

In 1970, on the Centenary of the first Museum building, a proposal was made to build a Hundredth Anniversary Wing, the main attraction of which would be a National Antarctic Centre, encompassing all aspects of discovery since man first visited Antarctica.

Initially estimated to cost \$NZ550,000, the final figure for the wing was closer to \$NZ1.1 million, but when it was opened by the Duke of Edinburgh on 4 March 1977, with 700 invited guests who included prominent antarctic personalities, diplomats, local dignitaries and benefactors, there was no doubt in anyone's mind that the Museum's extra 31,000 square feet, over one third of the previous floor area, was something to be extremely proud of.

Like any major venture, a huge amount of planning, spread over many years, had been necessary. A major building appeal was officially launched on 10 April 1972 by Antarctic veteran Sir Edmund Hillary in a crowded Pacific Hall, where antarctic and alpine objects were displayed to 650 invited guests. To mark the occasion, Sir Edmund donated to the Museum his famous bee-keeper's hat which he wore on his epic climb of Mt Everest.



*Sir Joseph Kinsey, Christchurch shipping agent, stands with Officers from the Nimrod and Koonya on the verandah of his home, behind a sledge destined for Shackleton's Nimrod Expedition. Photographs from Scott's first expedition decorate the walls. Lieutenant F.P. Evans (right) commanded the Koonya which towed Nimrod south to the Antarctica. Captain J.K. Davis stands to the left of Kinsey.*

PHOTO: CANTERBURY MUSEUM

On 17 July 1973 the foundation stone was laid by Prime Minister Norman E. Kirk, and later that year the Director Dr Roger S. Duff and Mrs M. Duff left on a tour of Treaty Nations to raise interest and funds. This proved highly successful. Substantial funding, and donations of artefacts, came from both overseas and from the local community. The United States National Science Foundation in particular gave considerable financial assistance and warm support.

However, things were not to run entirely smoothly. In April 1974, following basement excavations, a serious crack developed in the old Museum adjacent to the Botanic Gardens. This was followed in quick succession by flooding of the site, three months building inactivity, and the building firm going into receivership. The contract was terminated and a new one arranged, but the estimated cost had escalated, and for safety reasons it was necessary to close the adjoining Oriental Hall for two years.

As completion drew closer the larger antarctic relics, such as the tractor used by Sir Edmund Hillary's party in 1957-58 on the Trans-Antarctic Expedition, and the snowcat used by Sir Vivian Fuchs' party on the same expedition, were lifted 20 metres over the old Museum roof into the Antarctic Hall and the Garden Court respectively. The Antarctic Blue Whale skeleton, one of the largest on display in the world, was resited

in the Garden Court under the overhang of the new building.

The completed wing serves as a fitting memorial to the vision and drive of the man who brought it into being, the late Director, Dr Roger S. Duff. This article is intended to give some idea of the extent of Canterbury Museum's Antarctic collection and displays.

### The Historical Collections

The R.H. Stewart Hall of Antarctic Discovery, named after a prominent Christchurch benefactor, presents in chronological order the history of human discovery and exploration in Antarctica. The list of explorers is long, but all those who have probed the inner secrets of the continent and have made a major contribution to its discovery are represented in the displays. Some were there for personal glory, others sort wealth from the resources believed to lie beneath the polar ice mantle. Polar navigators, Cook, Bellingshausen, Wilkes, and Dumont D'urville, are well featured, as is Sir James Clark Ross and his quest for the South Magnetic Pole.

The first landing on the continent was made in 1895 during H.J. Bull's sealing expedition in the *Antarctic*, and in 1899 a party led by C.E. Borchgrevink became the first to winter over at Cape Adare. In the display featuring this important expedition is a small

## POLAR LINKS

sextant used by Louis Bernacchi for his scientific work and on his short sledging trips to the interior. Also exhibited is the telescope used by another member of the wintering party, Hugh Evans, which was presented to the Museum by his daughter in 1977.

Many items relating to Robert Falcon Scott's 1901-04 *Discovery* Expedition, including man-hauling harness, a sledge, medals and personal objects, are shown along with a summary of the exploration that they undertook. The display relating to Ernest Shackleton's 1907-09 *Nimrod* Expedition covers his epic journey to within 155 kilometres of the South Pole, and also includes a wheel with wooden blocks for traction from an Arrol-Johnston car, the first vehicle ever to be used in Antarctica, and photographs of the Manchurian ponies that were introduced by Shackleton to the Antarctic, again for the first time. A formidable bronze bust of the great Norwegian polar explorer, Roald Amundsen, gazes across the hall towards a sledge and tent used on his trip in 1911 that successfully made him the first man to reach the South Pole. Also on display is the pocket knife used by Amundsen to sharpen the bamboo stake from which the Norwegian flag flew at the Pole, inscribed "R.A." on one side and "Syd Polen 14-12-1911" on the other.

Amundsen reached the South Pole one month earlier than the fateful party from Scott's second expedition (the 1910-13 *Terra Nova* Expedition) which never returned. In the display relating to Scott's polar party a small diorama depicts the hardship of man-hauling compared to dog travel. An unopened box of Havana cigars, on the top of which is typed "for the final dash; compliments of the Sol Factory", is a poignant memento, as is a facsimile of the last page of Scott's diary written shortly before he died.

When the *Terra Nova* Expedition had been in Lyttelton on its way south in November 1910, Dr Edward Wilson was given a small Union Jack and a miniature New Zealand flag by a South Canterbury resident. These flags were found in the tent containing the bodies of Scott, Wilson and Bowers, and in 1913 were thoughtfully returned by Mrs Oriana Wilson to the original donor, who in turn presented them to the Museum.

The troubles of the Ross Sea Party of Shackleton's 1914-17 Transantarctic Expedition, stranded with few supplies when the *Aurora* was blown out to sea still frozen into an ice floe, are illustrated by the hand sewn canvas trousers and boots on display, together with other examples of ingenious improvisation.

The Museum's collections of historic artefacts has been greatly enhanced by work on the historic huts of Ross Island by the Museum's Archivist and Honorary Antarctic Consultant.

More recent achievements are also covered by the displays. In 1934 Rear-Admiral Richard E. Byrd, wintering alone at a

small advance base 161km south of Little America II, suffered serious carbon monoxide poisoning. The leader of the rescue party collected Byrd's primus lantern, which he presented to the Museum in 1977, and which is now on display. Past and present modes of transport are also featured in the Hall, with Shackleton's Ross Sea Party's motor sledge of 1914 close to a more reliable modern motor toboggan used by Sir Ranulph Fiennes during his Transglobe crossing of Antarctica in 1980-81. Also exhibited is a modified Ferguson tractor, the first vehicle to reach the South Pole overland during the New Zealand led part of the IGY Trans-Antarctic Expedition in

1957-58. Apolotok, a Scott Base Husky, represents an important method of polar travel which is now being replaced by motorised transport.

### The Peter J. Skellerup Library

Closely associated with the Antarctic display hall is the Peter J. Skellerup library, intended to incorporate "everything" of Antarctic interest and to be the major repository of Antarctic publications and manuscripts in the Southern Hemisphere. While this aim was being pursued, DSIR's Antarctic Division moved its own Antarctic library from Wellington to Christchurch, and as a result

*A partially dismantled Tucker Sno-cat used by Sir Vivian Fuchs during the first crossing of Antarctica, is lifted by crane over the earlier Museum buildings into the Garden Court to join the four massive pontoons already on the ground.*



of close consultation with them, it was decided that the main emphasis of the Museum's collection should be in the historical field, while not precluding the development of its scientific holdings.

When the Antarctic centre became a reality, two major collections were donated to complement the large numbers of Southern Ocean and Antarctic Expedition reports already held by the Museum. One was the library built up by Peter J. Skellerup from a small collection established by his father, and one to which the donor still regularly contributes. The other was a large and comprehensive literary collection, together with manuscripts, maps, photographs, stamps and personal papers belonging to Leslie B. Quartermain, an eminent Antarctic historian.

Two years prior to the opening, a librarian was recruited to organise and catalogue the collections, and to plan the future library area on the mezzanine floor of the Antarctic Hall. On the spot management advice was given by Harry R.G. King, visiting librarian of the Scott Polar Research Institute in Cambridge, England.

Many of the important historical series that resulted from earlier Antarctic voyages and expeditions are held in the collections, such as the 52-volume **Report of Scientific Results of the exploring voyage of HMS Challenger during the years 1873-7**; **The Botany of the Antarctic voyage of HM Discovery Ships Erebus and Terror in the years 1839-43**; **The National Antarctic Expedition of 1901-04**, and so on. They are housed alongside current scientific expedition reports and periodicals received from many countries active in Antarctica, including Australia, Britain, Chile, Japan, South Africa, the United States of America and Russia, as well as New Zealand expedition reports.

The bookstock contains original published accounts of early expeditions, such as those of Captain James Cook and George Forster 1772-75, James Weddell 1822-24, J.S.C. Dumont D'Urville 1837-40, Charles Wilkes' US Exploring Expedition 1838-42, James Clark Ross 1839-43 and the *Challenger* voyage of 1872-76.

**The South Pole Times** is of special interest as it was a typewritten journal produced monthly during Scott's first expedition. The Museum is fortunate to have a copy of the limited two volume reproduction, as well as the third volume from Scott's 1910-13 expedition. The illustrations, mainly by Edward Wilson, are a large part of this work's charm. The first publications printed in Antarctica were **Aurora Australis** and **The Antarctic Book** produced during Shackleton's 1907-09 expedition on a printing press which had been presented to the party. Both books are valued collector's items and were illustrated by the expedition artist George Marston.

Our collection of over 500 maps contains Australian, Norwegian, Japanese, American survey series from 1936 to the present day.

Other valuable reference tools are the 23 volume set of **The Library Catalogue of the Scott Polar Research Institute** and supplements, the **Scott Polar Research Institute Catalogue of Manuscripts**, the **Arctic Bibliography**, the **Antarctic Bibliography**, **Current Antarctic Literature**, and Brian Robert's chronological list of Antarctic expeditions. The library which is open on demand, is a member of the library interloan scheme.

#### Antarctic Archives

One of the most useful sources of information relating to endeavours in Antarctica are the diaries, field books and letters written by personnel. Canterbury Museum possesses a valuable collection that has been accumulating since Scott's first expedition in 1901.

The source of the Museum's collection is particularly interesting, for it includes letters posted to Canterbury people, correspondence with the Museum relating to specimens collected in Antarctica, and diaries presented to the Museum by expedition members or their families. Some material has been purchased at auctions, but perhaps unique are the small number of items retrieved from Antarctica during restoration of the Historic Huts. Stained with rust, or soot from burnt seal blubber, they include fragments of a script for a play produced during Scott's first expedition, instructions for keeping the Cape Royds hut clean, and the sketch of a memorial cross and inscription proposed for Cape Evans. A fascinating collection of ephemera contains hand-written memos for special functions, such as midwinter dinners, and sketches of Antarctic bird life.

Of the total collection the most useful items are probably the early diaries which vividly portray life during the heroic era of Antarctic exploration. One of the most interesting is the original pencil-written account by F. Hooper, steward and shore party member on Scott's second expedition. Hooper was a member of the search party which located the bodies of Scott, Wilson and Bowers in 12 November 1912.

The Museum's collections also contain the archives of eminent polar personalities such as the late Sir Robert Falla who was ornithologist on Sir Douglas Mawson's British and New Zealand Antarctic Research Expedition (1929-31). Recent material associated with New Zealand's research programme includes the architectural plans and specifications of the first Scott Base, which was designed by the former government architect, Frank Ponder.

#### Pictorial Collections

Canterbury Museum's pictorial collections contain all the anticipated reproductions of Antarctic paintings depicting the early explorations, from **The Ice Islands** painted by William Hodges on James Cook's *Resolution* 1773-4, to Edward Wilson's delicate watercolours of Scott's *Terra Nova* Expedition

1910-13, published after his death by the Scott Polar Research Institute, Cambridge. The beautiful photographs taken by Herbert Ponting on the same expedition are also often in demand. Frank Hurley's breathtaking pictures of Shackleton's *Endurance* trapped in Weddell Sea ice in 1914 are of course unique, as he alone was able to record the story of their nightmare journey, shipwreck, survival and eventual rescue.

It is, however, the addition of largely unknown and unpublished works which lends the collection its richness and depth. A few amateur watercolours, an illustrative sketch in a diary, or an album of snapshots taken by a crew member with a box camera, may not be works of art, but are certainly historical documents. Their value lies in the fact that they usually reflect the personal interests of the men who made them, rather than the more studied records of official photographers. Together, they present a wealth of accumulated knowledge. For instance, a thin area of our files was recently strengthened by the gift of 25 small faded photographs taken in 1908 by J.G. Rutherford, Second Engineer on *Koonya* which towed *Nimrod* south.

Canterbury Museum is fortunate to hold the collections of Sir Joseph Kinsey, Christchurch's main link with the early 1900s south polar expeditions. In his capacity as shipping agent, Joseph Kinsey was well placed to meet and befriend the members of all the British expeditions, assisting them to prepare for the voyage and welcoming them back afterwards. Genial, colourful and hospitable, Joseph Kinsey took a great interest in the explorers. An expansive host, he held garden parties at his home at Clifton, Sumner, for the officers and scientists, and arranged all-day picnics for the crews. His enthusiasm for photography resulted in large numbers of photographs of these events, group portraits, expedition ships in Lyttelton Harbour, and of course the public celebrations accompanying departures and arrivals. Photographers among the explorers were given the use of his own darkroom, and in return they gave him prints from their negatives. In this way, his collection of Antarctic photographs became a large and magnificent record of those early voyages, and eventually came to the Museum as part of the Kinsey Bequest in 1936.

Another important collection is that belonging to Leslie B. Quartermain, who in the 1950s helped restore the abandoned huts of the earlier visitors. His camera recorded the progress of this project, as well as the establishment and growth of the permanent bases at McMurdo at that time, and he added many contemporary photos from other sources, such as Operation Deep Freeze.

#### Postal and Philatelic Collections

Canterbury Museum has several important philatelic collections related to Antarctic which are on display in the Rhodes Stamp

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Room. One collection includes material from Scott's first and second expeditions, Shackleton's 1907-09 expedition, Mawson's 1911 expedition, and Byrd's expeditions of the 1930s. Some items are unique, for example, the letter sent by Captain Scott to the Chief Postmaster, Christchurch, advising him that the Antarctic Post Office had been opened on 14 January 1911. The material of this early collection has formed the basis for a manuscript on Antarctic Postal History, 1901-1944, currently awaiting publication.

Also displayed in the Rhodes Room is the Williams Collection, predominantly covering the period from 1947 to the mid-1960s. It includes many items sent to Mr. Jack Williams by various commanders of Operation Deep Freeze, by New Zealand DSIR, and by university parties. Material relating to Antarctic expeditions from other countries is also included.

The New Zealand Post Office has placed on loan the datestamp and mailbag seal which were used on both Shackleton's 1907-09 and Scott's 1910-13 expeditions. These are historically significant and com-

plement the mailbag which was used from New Zealand to Edward VII Land on Shackleton's second expedition. This was acquired by Arthur Harbord, Shackleton's Navigation Officer. The mailbag was auctioned in London about four years ago, and although the Museum was not the successful bidder, the item was acquired by the Museum after negotiation with the purchaser.

### Geology Collections

Canterbury Museum holds the most comprehensive collection of Antarctic rocks in the Southern Hemisphere. This collection continues to grow as the Museum sponsors geological field expeditions to Antarctica, and as the Museum becomes recognised as an Antarctic repository by the geological fraternity.

The geological collection was initially established with 160 rocks acquired during the "heroic era" of Antarctic exploration, from the expeditions of Scott, Shackleton and Mawson. Although historically import-

ant, few of these specimens were large enough to be used in the geology displays planned for the Antarctic Hall. Consequently, the Museum sponsored its first geological expedition to Antarctica in 1975-76. Led by the museum geologist, it collected many of the rocks and fossils now on exhibit in the Antarctic Hall, together with the beginning of a reference collection. Written requests overseas led to the gifting of specimens collected from other parts of Antarctica by Australian, British, Japanese and American parties, including samples of the oldest rocks in Antarctica, over 2000 million years old.

Three more Museum field trips were made (1976-77, 1979-80, 1983-84) largely for research. The collections are particularly strong in specimens from the Ohio Range, a remote and rarely visited range that has a unique fossil fauna. At this locality, a Canterbury Museum party discovered the first non-marine Permian bivalve shells ever to be found in Antarctica.

Because rocks are difficult to display, a new style of case was designed for the

*A small Canterbury Museum geological party packs up camp in the Ohio Range during the 1983-84 Antarctic field season. The remote party worked for two months in the area making important research observations and collections.*

PHOTO: M.A. BRADSHAW



geology section of the Antarctic Hall, with many specimens as possible left for "hands-on" exhibition. The displays are arranged in a bay with very old rocks at one end, progressing through younger rocks, to depictions of the modern ice-cap at the other. Of special note are reconstructions of bizarre and extinct fossil fish, a very large volcanic bomb which began its life as a molten clot of lava thrown out of a vent four million years ago, and a unique, electronically driven continental drift model showing how the ancient super-continent of Gondwana, of which Antarctica was a part, has drifted apart over the last 150 million years. Our newest display using back-lit perspex to give a cold Antarctic atmosphere, relates to the amazing number of meteorites that have been found frozen into the polar ice-cap, some having fallen as long ago as 75,000 years.

### Vertebrate Zoology Collections

The vertebrate section contains Antarctic biological specimens of immense historical interest, including eggs, bird skins and seal material obtained during Scott's first expedition. Whilst the expedition was in Lyttelton, Dr Edward Wilson, assistant surgeon, vertebrate zoologist and artist, spent three weeks in Canterbury Museum. Together with T.V. Hodgson, Jacob Cross and a local taxidermist, he cleaned eggs and bird skins (penguins, petrels and skuas collected at Macquarie Island on their voyage from Britain. Reference to Edward Wilson's correspondence in the Museum's Antarctic archives confirms that the labels on some of the vertebrate specimens are in his hand-

writing. Furthermore, in Wilson's *Diary of the Discovery Expedition to the Antarctic 1901-1904*, details are given of the field trips on which the vertebrate material was collected.

With the return of the *Nimrod* to Lyttelton in March 1909, Shackelton invited Edgar R. Waite, Director of Canterbury Museum, ichthyologist and cetacean expert, to identify fish collected, and other specimens. In 1908 Waite had been instrumental in obtaining a 26.5 metre long Blue Whale skeleton, which is now suspended in the Garden Court. Later, Edgar Waite did much to expand the Antarctic vertebrate collections when he made four trips to the Subantarctic Islands. He also identified fish collected during Mawson's 1911-14 Antarctic Expedition.

R.F. Scott's decision to operate from Lyttelton on his second expedition provided Edward Wilson with another opportunity to use the facilities of the Canterbury Museum. On this occasion Wilson spent several days preparing albatross skins. Apsley Cherry-Garrard, the shore party zoologist, also visited the Museum. The Museum taxidermist, E.J. Hayes, arranged for Wilson to collect further biological specimens, and these were brought to the Museum by Cherry-Garrard about a week after the expedition arrived back in Lyttelton on 12 February 1913.

The Museum's link with the Antarctic was continued with the appointment of Robert Falla, an ornithologist, who was one of the two New Zealanders to join Mawson's 1929-31 BANZARE Expedition.

Robert Falla later carried out research into the biology of the Subantarctic Islands, and became Director of the Museum in 1937.

In 1958 the Museum considered setting up a special exhibit featuring some aspects of the natural history of Antarctica for IGY, but it was not until 1964, after an overseas visit by Ray Jacobs, Chief Preparator that the idea of a major exhibition gained support. Advance preparations for the installation of the natural history dioramas included several visits to the Antarctic by Christchurch artist, Maurice Conly, and two trips south (1968-69, 1972-73) by the Museum's Vertebrate Curator to obtain Adeline and Emperor penguins, skua, Snow and Wilson petrels, Weddell seals and Antarctic cod, for display in the Antarctic Hall.

### Invertebrate Zoology Collections

Vigorous collecting in the Antarctic and Subantarctic between 1898 and 1912 formed the basis of Canterbury Museum's invertebrate collections. Specimens were obtained from C.E. Borchgrevink's *Southern Cross Expedition* 1898-1900, R.F. Scott's *Discovery Expedition* 1901-04, the Scottish National Expedition of 1902-04, Ernest Shackelton's *Nimrod Expedition* 1907-09, and the Japanese Antarctic Expedition 1911-12.

Because of the paucity of terrestrial invertebrates on the Antarctic continent, with the exception of microscopic mites and springtails, these early expeditions concerned themselves mainly with the collection of marine invertebrates. Such life forms were exceptionally abundant in the southern

An 11cm long embryo seal (left) collected at McMurdo Sound in 1902, is one of the many Canterbury Museum vertebrate specimens that were acquired during Robert F. Scott's first Antarctic Expedition 1901-4. The penguin egg (right) was also collected and bears Edward A. Wilson's hand-writing.

PHOTO: CANTERBURY MUSEUM

CANTERBURY MUSEUM, Christchurch, N.Z.

Embryo seal.

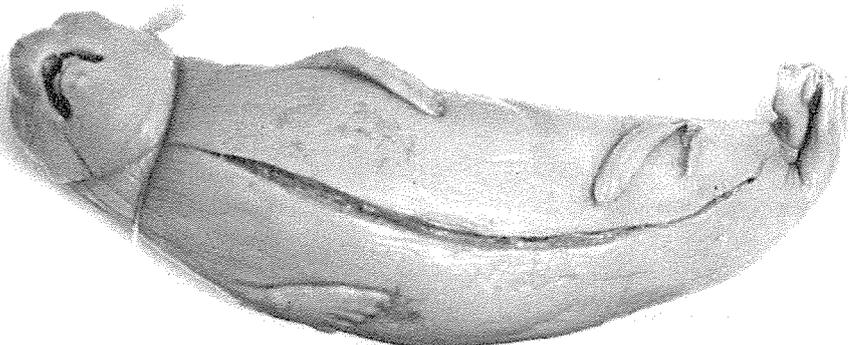
McMurdo Sound.

1902

J. Reid.

Scott's Antarctic Expedition, 1902.

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Oceans and extensive collections were made using bottom dredges on the ocean floor, or hand collections in shallower water. Food remains in the alimentary canals of vertebrates such as fish, birds and marine mammals, also yielded much valuable biological material.

Of all the early researchers who studied these collections, one of the best known was Charles Chilton, for his work on southern amphipods and isopods (Crustacea). As a result, the Museum now holds one of the largest and most comprehensive collections of these animals in the southern hemisphere.

In more recent years, further collections have been made by expeditions such as the *Magga Dan* in 1968 to Ross Island and the Auckland Islands, and Canterbury University expeditions, particularly those of James Lowry (Antarctic marine invertebrates), and Peter Jones (millepedes, wetas, cockroaches, crane flies and beetles from Auckland, Snares, Antipodes and Campbell Islands).

With the establishment of the Museum's Antarctic centre in 1977, the continent's invertebrate fauna could for the first time be viewed by the general public. The gallery features a series of displays on life forms on

the land as well as those on the sea floor. The complex inter-relationships between these faunas are combined together in a graphic Antarctic food web display.

*Editor's note: The authors hold the following positions at Canterbury Museum,*  
M.A. BRADSHAW, Geologist  
R. DUNS, Honorary Keeper Philately  
D.L. HARROWFIELD, Archivist  
J. LAING, Librarian  
B.N. NORRIS, Honorary Consultant Antarctica  
R.A. SAVILL, Invertebrate Zoologist  
G.A. TUNNICLIFFE, Vertebrate Zoologist  
J. WOODWARD, Pictorial History

### The Future:

*A personal view by M.A. Bradshaw*

Acquiring artefacts of the present is just as important for a museum as acquiring objects from the past, for today is tomorrow's yesterday. The continued and escalated involvement of mankind in Antarctica is a golden opportunity for Canterbury Museum to expand more fully into the present. Largely through the efforts of donors, the Museum has added to its collections such recent articles as the clothing and man-hauling sledge of the 1984 *Footsteps of Scott Expedition*, as well as its non-burnable rubbish carried to the South Pole to prevent pollution. It has also accepted the "tin" leg of the first amputee to stand at the South Pole, a rather more bizarre souvenir. But most of all, the Museum has the opportunity and also the duty to present to the public the growing controversy that surrounds Antarctica today.

Antarctica has moved into a different era. It is no longer the scene of heroic exploration and of nationalistic struggles to raise a scrap of cloth at the remotest point on Earth against terrible odds. It is no longer simply the place where new and exciting scientific research is being done under difficult conditions to provide an insight into a continent that controls the world's weather system. Rather it has become a cauldron of political power, the scene of many conflicting pro-

blems of which the public is becoming increasingly aware.

The signing of the Antarctic Treaty by 12 countries in 1959 suspended territorial claims, banned commercial development and military bases, and prevented the testing of nuclear weapons. Since then 16 other countries have acceded to the Treaty, which is seen as the most successful international agreement yet devised by mankind. Although scientists have benefited from the huge amounts of money that various governments have poured into Antarctic research in order to maintain a "presence" in Antarctica, beneath it all is the political desire for a "slice of the pie", especially if mineral wealth, such as petroleum, is ever discovered. Conservation groups, such as Greenpeace, have expressed concern that oil extraction in Antarctica would do much greater harm to the fragile environment than do the present permanent bases. There is also growing concern that Mineral Regime meetings by the Treaty powers behind locked doors are not providing sufficient safeguards for the environment. With building of more and more bases, consideration of the environment is coming a poor second to politics, and already a penguin colony has been sacrificed for an airstrip. There is also a hint of political blackmail when powerful individuals urge the closing of their Antarctic

bridgehead in Christchurch because of its nuclear ship policy. All these and others are important issues concerning Antarctica.

A museum that professes to be an Antarctic Centre and is worth its salt should be prepared to present these conflicts to the public in an unbiased way if it wants to become a modern museum, and how better than with short-term, changing displays. Explaining present day issues is just as important a side to museum work as conserving historical artefacts, and one which should inspire the public into discarding its mental image of museums as dusty places full of "old things". This has become especially important now that Antarctica and the issues affecting it have become part of the school curriculum.

It is unfortunate that Canterbury Museum a few years ago felt compelled to eliminate the position of Antarctic Curator due to lack of finance just when public awareness of this continent was in the ascendent. Consequently, there are no displays on the Antarctic Treaty, or on the impact of man on the environment, or on the advantages and disadvantages of private expeditions, or on the effects of tourism, or on the dangers of mineral exploitation. There are many who hope that funds will eventually be found to help Canterbury Museum to be a truly up to date Antarctic Centre.

# AGMANZ ADVERTISING

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A P P R O P R I A T I O N

At the same time that we dominate the Maori, we Pakeha wear their culture as a symbol of our national identity, our New Zealandness. There's a koru on the Air New Zealand tailplane and one on the proposed new New Zealand flag. The All Blacks do the haka.

Our wearing of things Maori in this way testifies to our refusal to admit the radically different nature of Maori culture, and our dominance. We pretend to a bi-culturalism which conceals the reverse.

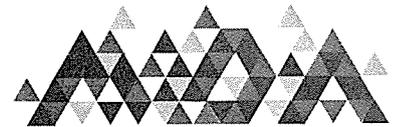
The odd thing is that while such appropriation is a tool of and testament to our colonial dominance, it has resulted from a

nationalistic desire on our part to distinguish ourselves from our colonial origins. Pretending our origins are here rather than there, we appropriate the indigenous as a sign of our difference. But in taking indigenous culture to be such a sign, we fail to recognise its difference from us. We fail to recognise that we are not as different as we think, that we are more European than Maori.

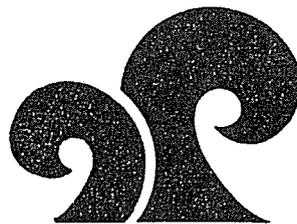
I am currently curating an exhibition on the subject of Pakeha appropriation of Maori motifs. The show will investigate a few of the ways Pakeha define themselves in relation to their notions of Maori culture.

The exhibition is planned to open at the Wellington City Art Gallery in mid 1988. I am interested in corresponding with anyone who has material relevant to my exhibition or has done some thinking on the question and is willing to share it with me.

**Robert Leonard**  
C/- Wellington City Art Gallery  
PO Box 1992  
Wellington.



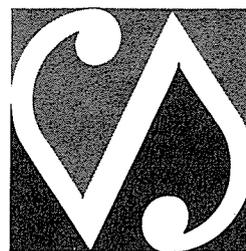
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NEW ZEALAND FILM COMMISSION

from Hundertwasser's proposal for a new New Zealand flag.



A FLAG OF  
OUR OWN

PROPOSAL FOR A FLAG FOR NEW ZEALAND  
WHICH REPRESENTS AN UNMISTAKABLE IDENTITY  
THAT COMBINES NEW ZEALAND'S  
AGE OLD HERITAGE OF NATURE  
AND THE HERITAGE OF MAORI HISTORY  
WITH THE GROWING FUTURE OF A NEW NATION.

THE FLAG SYMBOLIZES OLD AND NEW,  
HISTORY AND PROGRESS AT THE SAME TIME.  
THIS FLAG SYMBOLIZES PEACE, BUT NOT WEAKNESS,  
BUT THE STRENGTH OF CREATION  
MOVING FORWARD IN A COURAGEOUS ENGAGEMENT.

AT A MOMENT IN HUMAN HISTORY  
WITH INCREASING ENVIRONMENTAL CONCERN  
NEW ZEALAND GIVES AN EXAMPLE TO THE WORLD  
BECAUSE THIS FLAG REPRESENTS PEACE WITH NATURE,  
HUMAN DEVELOPMENT IN HARMONY WITH NATURE.  
IT IS THE SIGN OF TREATY  
WITH AN EVERLASTING POWERFUL ALLY.  
THIS FLAG IS A SYMBOL OF A NEW AGE,  
A BIG STEP TOWARDS MANKIND'S  
RESPONSIBLE EVOLUTION.

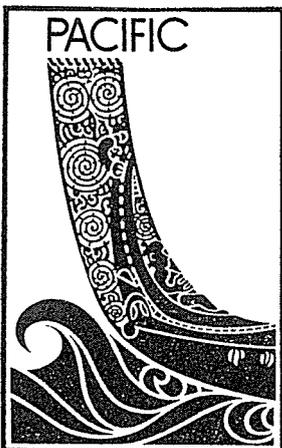
Vol. 14, No. 42 March 7, 1986

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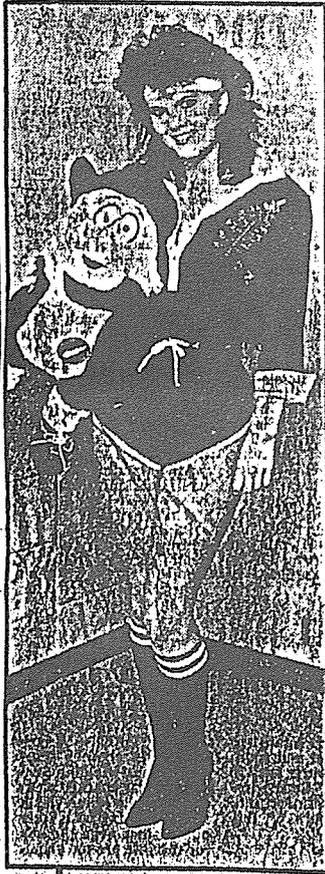


Hilwi Tauroa (centre) discussing the Maori symbol for New Zealand Admiral's Cup and America's Cup yacht with sponsors and the challenge committee. From left, Sir Ronald Scott (America's Cup chairman), Ron Brown (Healing Industries), Roy Mason (managing director Emco group), Aussie Malcolm (project director), Trevor Geldard (managing director Healing Industries).





# Swish of plastic gets thumbs up



Some fashion experts disapproved of the rhinestone-studded rugby outfit (left) worn by Miss New Zealand 1983, Maria Sandos, as her Miss World national costume.

But the plastic Maori piupiu being worn (right) by this year's representative, Barbara McDowell, at the International glamour pageant on Thursday — wins unanimous approval from beauty authorities.

The traditional Maori dress started out as the official Miss New Zealand national costume in 1960.

But since the mid sixties the piupiu has dropped in popularity, with various beauty queens taking exception to the unflattering barefoot and strap bodice style.

Miss New Zealand's have recently favoured alternatives to the traditional Maori outfit such as Captain Cook suits and pobutukawa design dresses.

Maria Sandos' satin All Black suit was a novelty costume designed to tie up with our rugby

representative, British in 1983.

But experts welcome the return of the plastic piupiu.

Jana de Groot, Barbara's agent and manager of June Dally Watkins model agency, claims the All Black suit was sexist, unfeminine and non-representative.

"I think the Maori costume is easily identifiable with New Zealand."

"It is conspicuous and will look good in a crowd of contestants."

Miss Auckland contest organizer, Mayale Bestall Coben and model agency managers Susan Rogers Allan and Doreen Morrison, also favour the Maori-style outfit.



*If you count yourself as a real Kiwi....*

*you'll join the challenge.*

**NEW ZEALAND**

**BNZ CHALLENGE CLUB  
AMERICA'S CUP**

## COLLECTION HIGHLIGHTS

# COLLECTION HIGHLIGHTS

Sometime back I thought a very visual issue called "The Celebration of Collections" would be a light but interesting issue. However it was with despair that this didn't eventuate. To give credit to those who contributed I plan on publishing some of these contributions in this and subsequent issues. *Ed.*

### TWO PORTRAITS IN THE HOCKEN LIBRARY

Painted in the 1760's by an unknown artist this portrait of Robert Molyneux (1746-71) is the earliest item in the Hocken Library's art collection; it is, so to speak as far as the portraits go, the alpha to the omega of Gavin Chilcott's portrait of "John Ruskin on the shores of Coniston Water",

one of the Library's most recent acquisitions. With two and a quarter centuries separating them, the Hocken Library's interest in art is, in part, aptly epitomized in the juxtaposing of these two portraits. And there is a symmetry about them: one is a portrait of an Englishman by a New Zealand

artist, while for the other it is the converse — Molyneux is as much a New Zealander as any of us, for ours is a citizenship conferred by the mere fact of stepping ashore with serious intent.

The Molyneux portrait, authenticated by London's National Portrait Gallery as having been painted during the decade of the 1760's was purchased in 1970 directly from the great great great nephew of the sitter, P.E. Molyneux of Newbury, England. It had been in the family since it was painted, the last recorded owner being P.E. Molyneux's grandfather in whose rectory at Martyr Worthing, near Winchester, it had hung until the rector's death in 1936 at which time it passed to the seller. In his absence overseas during the war it was left for safe keeping with an uncle at Southampton where it was slightly damaged at the edge while being carried into an air-raid shelter during the Blitz in 1940.

During the years 1766-1768 Molyneux accompanied Captain Wallis as master's mate on the *Dolphin* for the voyage on which Tahiti was discovered. His competence as a chart-maker may have had something to do with his subsequent promotion to the rank of master; and after only 3 or 4 weeks ashore in England he signed up as master on Cook's *Endeavour*. The portrait must have been painted prior to his joining either of these ships, or possibly to commemorate his promotion. Master was the highest non-commissioned rank, the equivalent of a warrant office, and as such he would have been responsible for navigation and keeping the log — which fact is the basis of the family's claim that it was Molyneux, not Cook who discovered New Zealand and that it was only an untimely death at the age of 25 of dysentery an hour out from Capetown on the homeward journey that enabled Cook to take the credit. Cook wrote in his journal: "At 4 Departed this Life Mr. Robt. Molyneux, a young man of good parts, but had unfortunately given himself up to extravagancy and intemperance which brought on disorders that put period to his life." Although it was said that Cook tended to distrust his master because of his excessive drinking, it was Molyneux nevertheless whom Cook ordered to set up and prepare the telescope for the tricky business of observing the transit of Venus across the Sun's disc, which was one of the purposes of the voyage. And when the *Endeavour* was trapped, holed and quite seriously leaking in the Great Barrier Reef's Complex labyrinth of shoals, it was Molyneux who did most of the critical sounding and endless reconnoitring in the longboat for a way out. He was also, on at least one occasion instrumental in quietening an incipiently mutinous crew.

What came to light in all its freshness of colour after cleaning had disinterred its surface from layers of discoloured varnish, grime and rectory cigar smoke is a fine ex-



## COLLECTION HIGHLIGHTS

ample of 18th Century English portraiture; and it is no less fine for its artist being unknown. But ironically for all its realism, it is not the Molyneux portrait, but the abstractly surreal Chilcott portrait of John Ruskin which, for those who are acquainted with the biography, will be the more telling character study. Chilcott's wit, flam-

boyance and circus colours are an imaginatively deceptive cover for sober metaphysics and his unique and highly original vocabulary of forms must be the envy of many artists who though similarly engaged find themselves on the flowered path of subjective albeit best-selling nonsense.

It was commonly thought that Cook named the Molyneux River, but this could not have been so, for he did not see it. He did name Molyneux Harbour which on his chart appears to refer to Waikawa; but later the name was transferred to the mouth of the Clutha.

*Tim Garrity*

*Facing Page — Artist Unknown: Robert Molyneux (1746 — 71), Master of H.M. Bark Endeavour. Oil on canvas, ca. 1768. 75.8 × 62.8cm.  
Below — Gavin Chilcott: Ruskin on the shores of Coniston Wter. 1985. Acrylic on canvas. 1017 × 1017mm.*



What happens to museums in a war ravaged country was a question that I hadn't given much thought to before a recent visit to Lebanon in December and January. I had heard a lot about the National Museum of Lebanon, but little about its museological aspects. The National Museum had become the primary crossing point between Christian east and Moslem west Beirut — the so-called "museum crossing" being one of the most dangerous places in the city. Its reputation as a museum has been largely forgotten, so what of the other museums in the country?

We could find only two museums open to the public in the Christian area of Lebanon.

The first museum visited was a wax museum in the fabled city of Byblos, about half an hour drive along the coast north of Beirut. This was an extraordinarily awful experience. The 'museum' depicted scenes in Lebanese history using wax figures and objects of historical interest. Suffice it to say that most of the objects that once would have decorated the exhibits had been stolen by visitors and that the exhibits themselves had deteriorated to such a degree that even the entry fee of 5 Lebanese Pounds (about \$NZ0.12) seemed exorbitant! Enough said.

MUSEUMS  
AND  
ARCHAEOLOGY  
IN LEBANON  
1987

Of far more interest at Byblos are the remains of the ancient city itself. Several thousand years of occupation by a succession of cultures — Byzantine, Phoenician, Roman, Ottoman, Arab and Lebanese — have left a fantastic array of remains and intact buildings to be visited. Situated right on the Mediterranean coast the views are also lovely. LL25 (\$NZ0.60) allows entry to all the ruins plus a two-hour guided tour by an extremely knowledgeable and charming retired archaeologist.

Byblos is credited as the city where the alphabet was invented, hence its name which leads to such words as bibliography,

bibliotheque and even bible. The visit to this ancient city was certainly one of the highlights of the trip.

Back in Beirut, where the only museum now operating is the Musee Sursock. This is predominantly an art gallery with exhibitions of local artists, but with collections of wider scope also. The museum was opened in 1952 in the house of Nicholas Sursock, a great merchant and philanthropist of the early twentieth century.

The building itself is quite stunning architecturally and is a breath of fresh air considering it is only a few hundred metres from the 'green line' separating the two sides of the city. The museum has received many direct hits from rockets and shells since the war began in 1975, and has been repeatedly repaired. It is funded largely by the Beirut City Council which was a great revelation in a city of such chaos and seeming lack of concern for things cultural or environmental.

The current exhibition of modern Arabic art was very good indeed, with exhibition techniques up to international standard. Of particular interest however, was the original Matisse on the office wall of the museum administrator. I couldn't help but consider the conservation problems of a



Sursock Museum, Beirut, Lebanon.

five-inch shell through the window! Despite all the inherent problems of running a museum in such conditions, the staff of ten seem quite optimistic about their work and the museum's future. The museum was almost empty of people during our visits, but the administrator assured us that it is heavily patronised on weekends and holidays.

The National Museum itself was once renowned for its collections of Phoenician gold objects; an Egyptian collection to rival that of Cairo museum; jewellery from the Roman, Byzantine and Arab periods of Lebanese history; and a famous collection of mosaics. The question now is where the collections were removed to when the museum was evacuated in April 1975?

Much of the collection was stolen by a succession of armies and militias, including the Israeli army, but some 90% of the looted material was miraculously recovered. The whereabouts of the material today is a closely guarded secret, but much is believed to have been sent for safe-keeping to France. Unfortunately there is also a lot of material in private circulation, and it is not uncommon to hear stories from people who have been offered items for purchase that probably

came from the national collections.

It is possible to see the museum in relative safety from a distance of about 100 metres, but impossible to visit or even to photograph without being exposed to sniper fire from Moslem militiamen in the west. Whether or not the National Museum of Lebanon will ever again operate as such is a matter of much doubt. It is fortunate that the former director of the museum, Maurice Chehab, showed a foresight rare in Lebanon and managed to evacuate most of the collection before it was all looted.

Archaeology and archaeological sites are also suffering greatly during the war. It seems there is currently no fieldwork taking place in the country, and many sites are in real danger from both the war and from simple neglect.

The once great tourist attraction of Baalbeck is now inaccessible to foreigners, and is in fact used by the Syrian army as a headquarters. Stories of militias and even the Israeli army "excavating" sites and plundering remains abound and it is clear that a great deal of archaeological material is leaving the country to be sold privately.

All in all, the gloomy scene I have painted here matches the general feelings Lebanon

instilled in me. It is very difficult to see how the country, let alone the relatively unimportant museum and archaeological scenes, will be able to rehabilitate itself in the near future. The entry for Lebanon in the ICOM journal *Museum* reads "under reorganisation". This seems a most optimistic translation of 'in chaos', but the efforts of the Surssock Museum, especially, perhaps suggest the future of Lebanese museums is not irrevocably bleak. Let's hope so, but in this country it is quite true anything can, and will, happen.

Greg McManus  
Manawatu Museum

*Acknowledgements*

Thanks to Mr Saleh Saad, Administrator of Surssock Museum, for his time and generosity; to Ellysar Baroudy for her translating, patience and companionship; and to Mr George Baroudy for taking me to the places mentioned despite the dangers involved.

Special thanks to Mina McKenzie and the Council of Manawatu Museum for granting me the leave time that enabled me to make the trip worthwhile.

H E W H O P A Y S  
T H E P I P E R  
C A L L S T H E  
T U N E

An address prepared for the conference  
"The Arts: Politics, Power and the Purse"  
London 4-6 March 1987

At first, I thought it strange to be asked to come 12,000 miles to discuss a truism. To those who work in the arts it is self-evident that "whoever pays the piper calls the tune".

Every cliché, however, contains an element of hidden significance which, for some, will constitute a profundity. In this case, the image of an individual choosing to commit their disposable income to a particular cultural experience against all other competition is an economist's profundity: it is a paradigm of the market system. It is on such simple transactions that the complex theories of neoclassical economics have been erected.

Many public arts agencies today justifiably feel threatened by the subsidy-busting tendencies of current economic thought. It is therefore timely to recall the

cultural origins of neoclassical economics which lie not in predictive science but in the study of human behaviour.

The same libertarian tradition of thought also suggests how constraints may properly be applied to excessive monetarist zeal. For neoclassical economic theory

"... is associated with a political theory which places the citizen as voter in ultimate authority over the production of public goods".<sup>1</sup>

It is this assumption regarding the collective rights of the individual which sanctions government intervention in the economy and, of course, government intervention in favour of the arts. For two centuries it has been accepted that government action is warranted to compensate for the failure of

the market to provide what the public demands.

It may well be, as John Pick has recently argued, that

"... The Arts Council of Great Britain was not established as the result of any popular will".<sup>2</sup>

But where comprehensive research has been carried out into public attitudes to public arts policies, it is interesting to discover the extent to which public preference endorses both the principle of public arts funding and crucial aspects of current administrative practice.

Recent Australian research, for instance, has demonstrated that

"... The public is willing to support the present arts structure to at least two or three times the present level of funding".<sup>3</sup>

It also suggests that the "arm's length" and "peer assessment" principles in arts funding "have solid grounding" in public appreciation of the need to protect "the critical and evaluative role of the arts".<sup>4</sup>

In view of this evidence, it seems strange that a financially beleaguered Australia Council is now being restructured by a government (presumably claiming popular support for its actions) in ways which appear to threaten these principles.

Such situations are not new in this part of the world. Debate regarding appropriate structures for arts funding in this country has been extensive. John Pick concludes his analysis of the sources of current discontent by arguing that "The root of the problem is the Arts Council"<sup>5</sup> and calling for

"dismantling the system"<sup>6</sup> of public arts support. There appears to be a wide-spread perception that structural reform in the arts is overdue.

In my view, this concern with structural matters at the expense of all others seems misplaced. Productive change cannot be achieved through structural reform alone. For Arts Councils and Ministries of Culture are not discrete administrative entities. Rather they are projections of a prior view of culture: their structures crystallise assumptions regarding what culture is and how it might best be nurtured.

The panel system of peer assessment invented by the Arts Council of Great Britain, for example, was designed to serve an idealist conception of culture best summarised by T.S. Eliot's contention that the purpose of patronage should be "the preservation of the best that is made and written".<sup>7</sup> Arguments in favour of regionalisation, in contrast, are an expression of the view that arts support cannot be provided equitably on the basis of generalised notions of "excellence", but that regions should be treated differently according to their different needs.<sup>8</sup>

Demands for structures which facilitate community control of cultural resources and policy are, to complicate matters further, rooted in materialist concepts of culture which contend that

"... a society's art, information and entertainment do not develop in a vacuum: they must meet standards of form and substance which grew out of the values of the society and needs and characteristics of its members".<sup>9</sup>

Monetarist economists, some of whom would propose the abolition of all public arts funding structures, tend to see culture as the secular equivalent of Adam Smith's Invisible Hand said to influence individual spending decisions in ways which are publicly beneficial.

And in New Zealand, the concept of culture shared, for example within Maori communities is different yet again.

The root of the conflict regarding public arts funding can therefore be found not in structural issues but in this unresolved debate regarding the nature of culture. This debate must be resolved at the level of policy before appropriate and acceptable structures can be evolved. To attack structural issues in isolation is to mistake the shadow for the substance.

This policy debate must be rigorous; it must be public; it must genuinely involve the community at large; and, in each country in which it occurs, it must be led by government. The approach to this dialogue must be broadly based and cross-sectoral. It must embrace, as a minimum, sport and leisure activity, cultural industries, broadcasting and education. Its goal must be to establish a basis for the development of the country's cultural resources which is understood and endorsed by the electorate.

These are tasks which can be performed effectively only if governments can call on the services of a specialist organisation — a Ministry of Culture, for example — capable of communicating and analysing policy issues. The results of this policy exercise will be implemented effectively only if forms of organisation are evolved which are flexible enough to respond and contribute to the continuing dialogue about the nature of culture which necessarily engulfs any public cultural agency. And the government and its agencies will remain accountable for results only if control of cultural development remains firmly within the realm of public policy.

The benefits of corporate arts sponsorship and private patronage are undeniable. Yet it essentially represents a covert system of public arts support. The decision by governments to forego taxation revenue on private arts donations or advertising expenditure is itself a public policy decision. So-called 'private' money is, in fact, public money foregone. A system of arts support based substantially on private contribution effectively transfers responsibility and accountability for the implementation of public cultural policy into private hands.

In the cultural fields, as in any other, "... government intervention, if it reflects the public cognizance, means public government instead of private government".<sup>10</sup>

If we are to control our cultural future we need to know who is "calling the tune".<sup>11</sup>

And we need to recognise that unless governments act to fill the present public policy vacuum it will be occupied instead by pragmatic structural tinkering and the unproductive clash of vested interests.

Dr Michael Volkerling  
Director  
Queen Elizabeth II Arts Council

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6. Pick *op.cit* p175
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8. IT is a point which R.H. Tawney, among others, would endorse.
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11. This issue is canvassed in *Patrons Despite Themselves: Taxpayers and Arts Policy* by Alan L. Field, Michael O'Hare and J Mark Davidson Schuster (New York University Press 1983). They conclude that (p123) under present circumstances in the United States

"The charitable contribution deductions gives... wealthy donors... the power to control the government financed portion of the gift". They go on to argue that: "... a switch to more direct government funding (would mean that) the funding would then be conducted within a system responsive to public policy goals for arts funding. If we are going to have a public policy for the arts — and it is difficult to interpret either the direct system or the indirect system as anything but a public policy towards the arts — then it should be public." (p231)

T H E  
A U S T R A L I A N  
M U S E U M  
I N 1 9 8 8

Next year is being celebrated as the Bicentenary of European settlement in Australia. It will probably be the most important year in the Australian Museum's history. A new building providing 6,500m<sup>2</sup> of space will give us two large exhibition galleries, each about 800m<sup>2</sup>, space for storage of our outstanding collection of New Guinea and near Pacific artefacts on three steel mesh floors and a new library.

Rearrangements resulting from these relocations to the new building will give more and better quality space to many Museum people and will also provide space for the collections of Aboriginal artefacts.

Four new exhibitions are being specially constructed for 1988 and a fifth dealing with the 'discovery' of Australia's flora and fauna by Europeans will be brought in from the British Museum (Natural History) under the auspices of the International Cultural Corporation of Australia. The total direct cost of the new exhibitions is budgeted at just under \$2 million. The exhibitions will open progressively through the year.

A special marketing programme will promote these exhibitions, the new building and the Museum's other activities in encouraging understanding of Australia's cultural heritage and natural environment.

The nature of the new exhibition is outlined below.

**Dreamtime to Dust: Australia's fragile environment**

The exhibition will survey Australia, its environment and its inhabitants: it will comprise three large dioramas showing an Australian environment 200 thousand, 20 thousand years ago and today. Special attention will be given to two processes: the climatic changes which have affected the Australian landscape and the arrival of people, especially the Aboriginal people, and the effects of their interaction with the flora, fauna and physical environment. The visitor will learn of the changes which have made Australia what it is and be stimulated to think more about the nature of Australia. Life-sized recreations of giant mammals, birds and reptiles will be placed in recreations of their natural environment. Smells and sounds and other devices will give a theatrical atmosphere to the exhibition. A fourth section of the exhibition will deal with the future; it will raise questions and encourage debate about the decisions we are making and not making.

**Pieces of Paradise: Pacific Art through many eyes**

This exhibition will show the best items from the Australian Museum's world class collections from the western and southern Pacific, Papua New Guinea and nearby areas. The exhibition will be a one year temporary exhibition. Included will be marvellous and exotic masks, headresses, carvings and dance ornaments, as well as more mundane but important fishing equipment, weapons, clothing and musical instruments. There will

be some 350 items in all. Most of the items will be shown 'in the open', not behind glass. The exhibition will be enhanced by dramatic lighting and sound. The exhibition will show the range of meanings attributed to these artefacts and how they are used to communicate various kinds of messages: meanings and significance are attributes which are imposed and can be changed by people. Consultant anthropologists have been engaged to ensure that all sections of the exhibition meet the highest standards of scholarship.

**Human Evolution**

The Gallery of Human Evolution will both introduce the processes of evolution and explain the importance of the Theory of Evolution and show the development of humans from their ancestors.

An introductory section on the evidence which supports the Theory of Evolution will be followed by sections treating living primates and fossils: these will show the common features shared by all animals in this group including humans. The radiation of Primates in the Cretaceous and subsequently will introduce the important discoveries in Africa and Asia. Developments such as the upright posture and expansion of the brain and the evolution of tool making will be presented. The newest discoveries from the Lake Turkana area will be explained. Mounts, models and replicas will be shown in dramatic diorama. Arrival of people in Australia may be explored through computer models.

One of the important reasons for this ex-

hibition is that evolution is still poorly understood by many of the general public: the Theory of Evolution is under attack from the Creation Scientists.

**"Cultural Diversity"** (working title)

The fourth exhibition will deal with human societies. The exhibition will cover human cultural "evolution", the rich diversity of human adaptation to the environment and of societies to each other. It will reveal the common thread of humanity running through all societies. It will promote the recognition of and acceptance by the visiting public of different but equally valid cultural conditions throughout the world. The approach taken by people to life at various ages will be the theme. Myths about the distant past such as the Aboriginal Dreamtime, issues of human dependency and learning, the changes of adolescence, the power of adults, the decline of old age and the rituals of death and burial will be shown in a penny arcade-like arrangement.

*Dr Desmond Griffin  
Director Australian Museum*

*Note: The bicentenary is equivalent to our sesquicentennial celebrations in 1990. I would be interested in publishing ideas of how institutions are planning on celebrating this important event at a very crucial period in our history. A column with regular input could be a productive way for Agmanz to address many of the present imbalances evidenced in our institutions.*

*Ed.*

# H. Linley Richardson

NATIONAL LIBRARY GALLERY  
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NATIONAL LIBRARY OF NEW ZEALAND  
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HOURS: 9AM - 6PM MONDAY-FRIDAY; 9AM-1PM SATURDAY

DICTIONARY OF NEW ZEALAND BIOGRAPHY

About 600 subjects are being selected for the first English-language volume of the Dictionary of New Zealand Biography and essay writing has begun. Midwives and politicians, pillars of society and convicts, and an Aborigine sealer are among those selected for the first volume, which covers the years 1769 to 1870 and will be published in 1990. A Maori-language volume, which covers the same era, will be published in the same year. It will contain the Maori subjects among the 600 in the English-language volume. The selection of Maori subjects is being worked out in consultation with the Dictionary's Maori network. The search for writers on Maori subjects will get underway in the next six months.

The Dictionary of New Zealand Biography is a 1990 project funded by the New Zealand Lottery Board and the Department of Internal Affairs. Biography staff, based in Wellington, are being assisted by a network of 21 regional working parties involving some 500 voluntary participants, a Maori network dealing with Maori biographies, and, of course, by information supplied from museums. Whilst not denigrating the earlier Dictionary of Biography produced by G.H. Scholefield in 1940, present Dictionary staff intend to present a far wider cross section of New Zealand society. Deputy editor Dr Claudia Orange says that Scholefield drew his biographical essays from easily available existing knowledge — the 'received version' of history — which was based on a small, patchy and immature body of historical research. As past Deputy Editor, James Belich notes: "The Nineteenth-Century colonial elite, who filled Scholefield's pages, will be properly represented in the new Dictionary, but an elite is usually smaller than it thinks it is. We have encouraged new research on ethnic minorities, deviants, dissidents, working class leaders, women's and Maori history."

Dr Orange said the ethnic mix in the first volume of the biography would probably prove more diverse than people expected — although staff were still looking for sufficient biographical information on a Chinese, active in New Zealand before 1870. They would also welcome more information on some of the subjects selected for the first volume, women such as Ellen Wiltshire of Westland, convict and domestic servant, who lived from 1822 to 1896, or Georgina Burgess, a south Canterbury midwife, hotel keeper and post-mistress, who lived from 1840 to 1904.

Biographical essays, which are already coming in, range from 500 to 4000 words and would interpret as well as inform, Dr Orange said. Some may be radical re-evaluations of a subject's place in history. Commissioned writers included a politician, heads of Government departments, academics, people interested in local history and, occasionally, the descendent of a subject.

With the first volume well underway Dictionary Staff and the working parties are now searching for notable New Zealanders of the late Nineteenth and early Twentieth Century. Dr Orange said they wanted names and information about colourful, unusual, exceptional and forgotten figures from history. "We're delighted that research for the first volumes turned up a number of characters who had sunk into historical oblivion. We'd like to cover as much ground when researching the second English-language and Maori-language volumes." Dr Orange pointed out that none of the information had been wasted. Even if a subject was not included in the Dictionary the name and all details had been fed into the Dictionary's computer database, creating a valuable bank of knowledge for historians and social researchers.

The Dictionary of Biography's present plans are for a total of four English language and three Maori language

volumes, spanning 1769 to the late 20th Century. The volumes covering the late Nineteenth to early 20th Century are scheduled to appear in 1992 and volumes covering the late 20th Century in 1994 and 1996. A pre-contact volume, dealing with Maori history will complete the series. Once the published volumes have been produced the computerised data base will be continually up dated and amended.

The Dictionary staff would like more information on the following people who have been selected for the first English language volume:

James Ashworth, a cartage contractor in North Canterbury, in the late 1850s and 1860s

William Henry Barnes, and early Canterbury workingmen's leader and blacksmith who worked at Christchurch railway foundry in the 1860s.

Sarah Maria Barraud, a teacher, housewife and mother, who lived in Wellington and died in 1897.

Mehitabel Buttle, a teacher, nurse and companion-helper who lived at the mission station in Waipa in the 1850s

William Fox, a notable gold-rush prospector, who discovered gold on Arrow in 1862.

Grace Hirst, a midwife, merchant-financier and farmer, who died in Taranaki in 1901.

Charles John Martin, a singer, songwriter and amateur actor, who published a collection of his songs in 1862 and who was still singing professionally in Christchurch in 1867.

Susan Nugent Wood, of Southland, an early woman writer who wrote for the *Otago Witness* and *Saturday Advertiser*.

If you can supply additional material, suggest subjects for the second volume, or if you want to know more about the Dictionary, write to the DNZB, Internal Affairs, Private Bag, Wellington.

A . N . Z . A . A . S . C O N G R E S S ' 8 7

At a hui held recently in the Manawatu to discuss Maori taonga the talk was cyclical rather than abutive.

The hui, *He mihi ki nga taonga Tawhito* was organised by the Social Anthropology and Maori Studies Department of Massey University to coincide with the 56th ANZAAS Congress. The tangata whenua were Rangitane.

Key note speaker at the hui was the Deputy Keeper of Oceania from the

Museum of Mankind in London, Ms Dorota C. Starzecka. Part of her responsibility is a collection of 2500 taonga dating from Cook's heta in 1796 and held, unexhibited by the British Museum since then. Dorota showed slides of the taonga and discussed their care and accessibility. There was an opportunity to observe the origins, styles and veracity of many pieces including harakeke, cloaks, work in greenstone, bone and argillite, numerous carvings and

weapons.

Dorota stressed that these artifacts were available at any time should visitors from New Zealand wish to mihi their taonga and she expressed a personal hope that somebody from the Museum World in New Zealand might visit London and co-ordinate an exhibition worthy of the collection.

The hui, which comprised museum people, gallery people, crafts people and artists, discussed the social impact of taonga

held in museums overseas and at home. Many voices were absent and the South Island was barely represented, but large areas of consensus were established.

It was acknowledged that the true home of taonga is within the individual, in the meeting house and on the marae, but today, as we set out to consciously preserve and conserve taonga from the ravages of time, museums and their staff play a vital cross cultural role. There is a need for more Maori conservators and preparators in museums to insure taonga are accorded proper handling and respect.

Traditional academic qualifications should not stand in the way of Maori involvement in museums and access to positions of responsibility should be based on tribal and spiritual knowledge and the discretion of the elders.

The exhibition **Te Maori**, despite being a statement of exclusively male endeavour,

has highlighted these cross cultural needs which will have to be satisfactorily resolved if and when the National Cultural Complex ever gets under way.

After the hui Ms Starzecka was taken around New Zealand to look at major collections and meet with Maori people.

She showed slides at several venues beyond Palmerston North. This appears to have engendered much good will that someone should come from the other side of the world to make this contribution. Ms Starzecka made mention of a large exhibition in the future from British holdings. Let us hope that this visit will encourage the British Museum to implement strategies whereby Maori people are able to work at the Museum assessing and documenting much missing information relating to this enormous and hugely important collection.

Although repatriation was never raised at the hui there was discussion of some of the

cloaks returning for a period of time to expose weavers to techniques of which there are now no examples in New Zealand. This would allow an art form to be revived and an aspect of the ancestors' work to continue.

Those weavers who are expert in that field would benefit tremendously because women's art has become such a neglected field, frequently having been relegated to "craft." Given the wonderful packing techniques now available this really shouldn't be problematic in anyway.

To date there is no contemporary material in the collection as the British Museum holdings have come predominantly from anthropologists' field collections.

While Ms Starzecka was here she was interested to look at contemporary material with the possibility of establishing a 20th century collection to complement existing holdings.

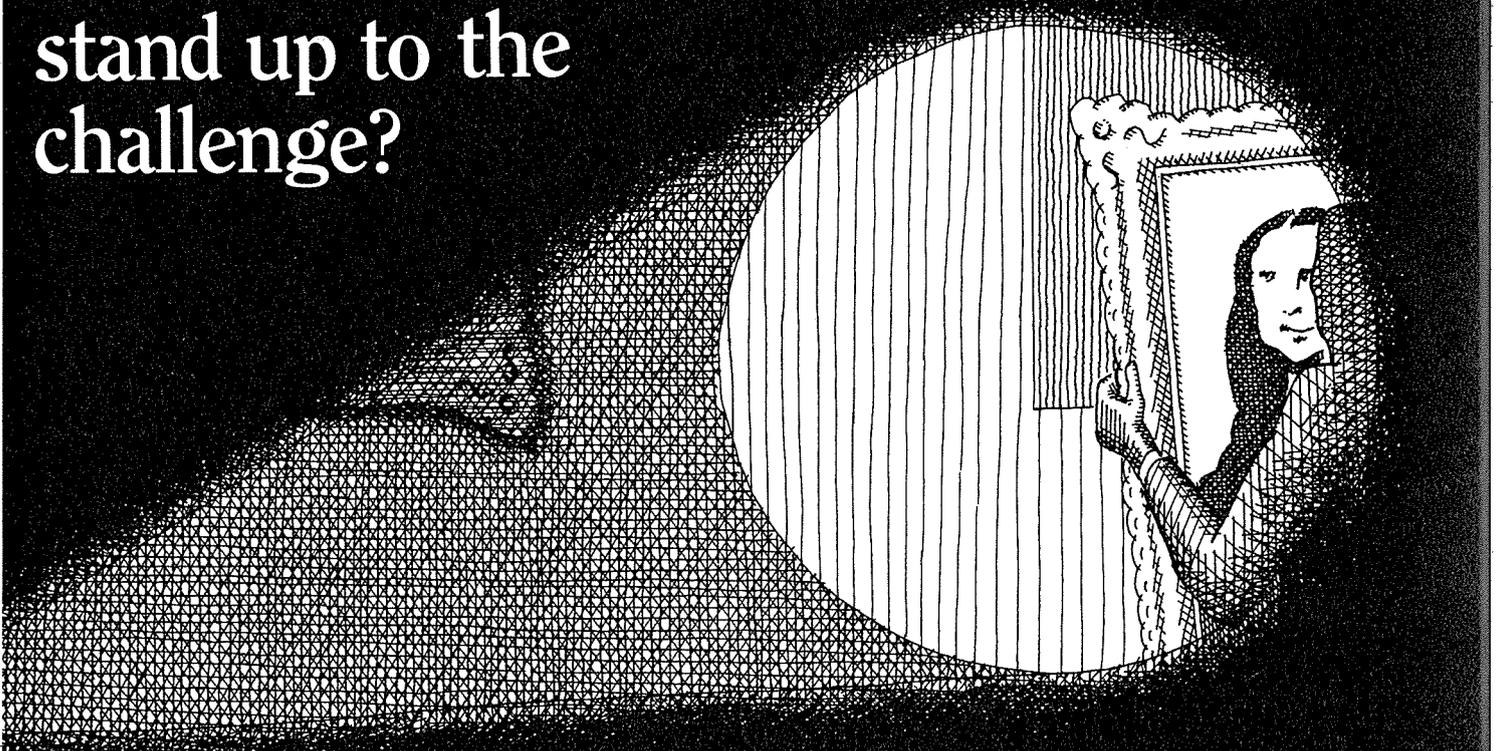
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# FOR YOUR INFORMATION

## ARTSPACE

*A New Space for Art*

Along with many in the profession, the Arts Council is keeping a close watch on Auckland's new contemporary artspace. Artspace was set up with initial funding from the Council and the next few months will be crucial in judging the viability of the artspace idea within the contemporary New Zealand art scene.

The Council's decision recognised the need to introduce spaces to cater for those artists whose work falls outside or is not easily accommodated by commercial and public art galleries. The move should have a significant impact on future directions in the visual arts.

The Council believes that the primary functions of contemporary artspaces are to —

- coordinate a programme of activities which will address the concerns and issues associated with contemporary art practice;
- keep abreast of current art practice, particularly through the support of innovative and experimental work in a broad range of media;
- be responsive to the needs of their arts communities; and
- provide a forum for special events — lectures, workshops, symposia

Artspace is located in two buildings — 101 Federal Street (formerly occupied by Artwork) and the George Fraser Gallery in Princes Street. 101 Federal Street has been provided rent-free by the Auckland City Council and custody of the Fraser Gallery was handed over to Artspace by the Auckland City Art Gallery.

Artspace's commitment is —

"to work which established structures find difficult to handle whether because of the media employed or the content expressed, and to audiences which have as a result been marginalised and fragmented. Artspace aims to support challenging art and to unify and consolidate the audiences for it."

Its formal objectives are —

- to support and encourage the development of new forms of art
- to provide facilities where artists from various disciplines can exhibit, install, perform or screen work that, for reasons of either medium or content, cannot be accommodated in established venues.
- to provide a forum for the discussion of issues in the arts

- to promote innovations in the arts to the general public as well as the arts community
- to develop financial resources to fund artists' projects within the Artspace programme
- to provide the users of Artspace facilities with administrative and technical support for their art projects

Artspace is administered by a board which will ultimately consist of 12 members; three with specific professional skills (accounting, legal and marketing), three with art administrative or critical skills, three artists, a coordinator, and appointees of the Auckland City Council and the Frank Sargeson Trust which administers the building in which the Fraser Gallery is located.

Proposals are considered by a curatorial committee consisting of Browne, Curnow, Horrocks, Tweedie and Zagni.

Initially, they are giving priority to —

- installations work
- issue-oriented and/or theory based art in all media
- video and experimental film
- certain kinds of photographic work
- performance and experimental music

and they are concerned to maintain a gender balance

After less than six months Artspace has registered its presence on the arts community. Initial Council funding is for a trial period of six months and it seems likely that funding will continue for 1987/88. However, in order to secure long-term support, Artspace must carry out the functions of a contemporary artspace and not duplicate programmes more appropriately undertaken by commercial or public art galleries.

*John McCormack*

*QE II Advisory Officer for the Visual Arts.*

### Artspace Trust Board Members

Wystan Curnow	Chair	Critic; lecturer, Auckland University
William Somerville	Treasurer	Accountant, Coopers & Lybrand Associates Ltd
Mary-Louise Browne	Secretary	Coordinator, ARTSPACE
Simon Blackwell		Solicitor, Pace Commercial Division
Roger Horrocks		Curator Film, Auckland City Art Gallery; lecturer, Auckland University
Michael King		Writer, Frank Sargeson Trust
Sandi Morrison		Auckland City Council
Heather Powell		Marketing Manager, Maurice Kain Textiles, Ltd
Merylyn Tweedie		Artist
Ivan Zagni		Musician/Composer

## A CHILDREN'S MUSEUM

### A Children's Museum for New Zealand

On Wednesday 19 November the newly established Roy McKenzie Foundation unveiled plans for a new children's museum. At a function at the Beehive hosted by the Minister of Internal Affairs, Hon Mr Peter Tapsell, the Chairman of the Foundation, Mr John Watson, announced that the Foundation was prepared to commit around \$1 million to launch the new concept.

Children's museums differ from traditional museums in that they focus on the learning needs of children. As a result their display areas tend to be noisy, hands-on learning laboratories that extend the ex-

perience of the child, and for that matter the adult, through extensive use of participatory experiences.

The first children's museums were established in the United States of America late in the nineteenth and early in the twentieth century. They have been trend-setters in museum education and are immensely popular. Many no longer call themselves museums. Instead names such as Discovery Place, Nature Centre, Exploratorium, and Kidspace focus attention on the exciting learning environments they create.

### Children's Museum Development Team

The Foundation has established a small Development Team charged with defining the philosophies that will guide the new in-

## INFORMATION

stitution, developing the concept, setting up a permanent system of governance and administrative and operational structures, and initiating positive action.

The Team is: Chairman, Mr John Watson, ex-Director of the New Zealand Council of Educational Research; Mr Roy McKenzie, the initiator of the Roy McKenzie Foundation; Foundation Trustee Mrs Morva Croxson of Palmerston North Teachers College; Dr John Campbell, a physicist at the University of Canterbury and a proponent of science education for children; and Mrs Jo Knight, the education officer at the Kelly Tarlton Underwater World, Auckland. An expert in management is to be added to the Team shortly.

The Team is assisted by Mrs Jenny Gill, Administrator of the Roy McKenzie Foundation, and Museum Consultant Mr Ken Gorbey.

### News From Overseas

To date the Team has made contact with over forty children's museums, and institutions with similar objectives, in Australia, Asia, Japan, Canada and the United States of America. A growing archive of material is assisting the Development Team in its work.

From the Boston Children's Museum has come information on the very successful *Small Science* series of exhibitions. These include *Bubbles* (funded by the National Science Foundation and exploring such realms as surface physics, cellular biology, topology and architecture), *How Movies Move* (the mechanical and perceptual processes involved in the creation of motion pictures), *Raceways* (the principles of motion — momentum, friction and gravity), and *Salad Dressing Physics* (the basic physical properties of liquids — density, viscosity and buoyancy). See Bernard Zubrowski "Memoirs of a Bubble Blower" *Technology Review* Vol 85, No 8, Nov/Dec 1982 and "An Aesthetic Approach to the Teaching of Science" *Journal of Research in Science Teaching* Vol 19, No 5, 1982.

Further information gleaned from overseas material will be included in forthcoming Newsletters.

### New Zealand Museum Programmes for Children

Every museum that is an effective educational institution is in some way a children's museum. This is demonstrated in some of the imaginative exhibitions and activity based programmes that have been conducted by New Zealand museums. For many years Otago Museum has run its very successful *Explorer's Week* in the August holidays while Manawatu Museum has committed a large part of its total staff and budget resource to children's exhibitions, such as *Bones*, that place emphasis on discovery. In the exhibition *Canned Photos*, Waikato Museum of Art and History set up a fully

functioning dark-room in its galleries so that children could develop pin-hole camera photographs they had taken using tin cameras.

This last institution also used the Boston Children's Museum educational kit developed from the exhibition *What if you couldn't . . . ?* to do its own IYPD exhibition on what it is like to be disabled in some way. This developed into a two year programme in Waikato schools involving two teachers and hundreds of children.

The new children's museum concept seeks to keep this impetus going.

## NATIONAL ORAL HISTORY ASSOCIATION

NATIONAL ORAL HISTORY ASSOCIATION LAUNCHED

The thousands of New Zealanders interested in using the tape recorder as a means of gathering history now have a national organisation to turn to.

NOHANZ, the National Oral History Association of New Zealand was recently inaugurated in Wellington. Its executive committee represents many interest groups — the Alexander Turnbull Library, the NZ Oral History Archive, the Dictionary of NZ Biography, the NZ Society of Genealogists, local historians, librarians and teachers, as well as those involved in Maori history.

The aims of the Association are:

- a) to promote the practice and methods of oral history;
- b) to educate in the use of oral history methods, including the encouragement of an accepted code of ethics and standards in collection and preservation of material;
- c) to encourage discussion of all aspects of oral history and associated matters, and to circulate material regularly;
- d) to foster the collection and preservation of oral history records and related sound recordings in New Zealand;
- e) to engage in relevant activities beneficial to members.

Membership is open to all individuals, societies or institutions who are interested in the aims of the Association. It is hoped that a network of branches will eventually be formed in metropolitan and provincial centres, and that other interested organisations will affiliate themselves to NOHANZ.

The association's first quarterly newsletter is now available and an annual journal should be ready by the end of May. Enquiries and/or contributions are most welcome and should be sent to Dr. Claudia

Orange, Dictionary of NZ Biography, Department of Internal Affairs, Private Bag, Wellington.

### ORAL HISTORY IN THE ELECTRONIC AGE

A seminar/workshop in oral history jointly organised by the Centre for Continuing Education of the University of Waikato and the National Oral History Association of New Zealand (NOHANZ) will be held at the University on Queen's Birthday weekend 30th and 31st May 1987.

The programme will be of interest to those active in many fields: Maori tradition, local, institutional and society history, genealogy, use in schools, women's studies and language studies. Controversial issues such as access, storage, use and copyright will be explored. There will be practical sessions on materials and equipment, purchase, care and use, and the planning, recording, and processing of interviews.

Accommodation will be available at the University.

The Centre for Continuing Education  
University of Waikato  
HAMILTON.

## FOR SALE

Four table cases, 3 Kensington cases, 5 tall cases. Offers invited. Illustrations available. Contact:

HB Art Gallery & Museum,  
Box 429, Napier.

## CONGRESS '87

ANZAAS 1987

The theme for the Anthropology section will be **Peoples of the North**. Four sessions are proposed:

### Sessions 1 and 2: Aboriginal Studies in the Tropics

These would cover the full region of tropical Australia and are expected to attract a wide range of contributions, from heritage to contemporary issues, and from both Aboriginal and non-Aboriginal researchers.

### Session 3: People of the Torres Strait

This session would be devoted to the island cultures and is expected to provide a valuable forum for the exchange of ideas on various aspects of the Strait, including relations with both Aboriginal and Papuan neighbours.

### Session 4: The Immigrant Peoples

Tropical Australia contains a surprising number of immigrant communities from Asia, the Pacific and of course Europe. The

session will enable those undertaking research in this field to exchange ideas and to stimulate further interest.

Obviously, the above sessions can be expanded if need be. Similarly extra sessions on specific topics can be added.

Expressions of interest (on attached form) would be welcomed. Particularly welcome would be replies from those:

- (i) wishing to offer a paper (include topic or working title)
- (ii) willing to convene individual sessions
- (iii) interested in convening additional sessions on other topics (working title or topic?)

This Congress will be the first held in tropical Australia (our August weather is delightful!) and we are confident it will be a great success. Please telephone (077.814271) or write if you have any queries.

ANZAAS Townsville Congress 1987  
James Cook University  
Townsville  
Queensland 4811  
AUSTRALIA

## AGMANZ WORKSHOPS

### Workshop — Programme Basic Photography

There will be a workshop, particularly aimed at people from smaller museums, held at Canterbury Museum on the weekend of May 23-24. It will deal with all aspects of basic Museum Photography including copying of historic photographs and archival documents; recording for history; storage and conservation of photographic archives; as well as developing and printing.

Cost: \$25.00

Workshop Points (for Diploma Students):2

Limited to 20 participants

Enrolments close 8 May

Please let me know as soon as possible if you wish to attend — details will be sent to applicants as soon as they are finalised.

### June 13-14 Museum Storage

The workshop is to cover the general philosophy and conservation principles behind the design of storage areas. The development of the storage area in the Hawkes Bay Museum will be looked at specifically with emphasis on the financial and day to day problems associated with a major storage development.

*Tutors:* David Butts, Jack Fry, Robert McGregor and Margaret Taylor.

*Convenor:* Bronwyn Simes, National Museum.

*Venue:* Hawkes Bay Art Gallery and Museum.

## WORKSHOP — BRITAIN

### Museums and education

This course will provide an opportunity for senior managers in the fields of Museums and education to participate in a wide ranging review of the relationships between museums and education, and to relate the theory and practices of museum education to their own working environments.

Museums and education: Course 757.

30 August - 11 September 1987, York.

### Applications

Applicants are strongly advised to apply before 26 May 1987.

Applications should be made to:

The British Council  
British High Commission  
Reserve Bank Building  
P.O Box 1812, Wellington

## JOB SEARCH

### Job Search

Agmanz has had two enquiries for employment in New Zealand.

Art restoration and conservation:

1: Mr Bitia Leva Klemm is an American who has had considerable experience in diverse areas of conservation, much of that time having been in Europe.

2: Robert Lyon is a bookbinder from Williamsburg who is interested to live and work in New Zealand. He has had experience in historical interpretation and also as an apprentice printer.

*I hold curriculum vitae for both these applications and would be happy to forward these on request.*

Ed

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## PUBLICATION INFORMATION

### ART FACTS

**A Statistical Profile on the Arts in New Zealand.** Neil Scotts, Lewis Holden, Jenny Neale.

"Art Facts" is a comprehensive publication which brings together the current statistics available on broadcasting, craft, dance, drama, film, literature, music and the visual arts.

Information on attendance, participation, employment, training, associations and organisations, and funding and awards is given for each area of the arts, and a comparative overview is provided. Over 100 figures and tables are included with a clear explanatory text.

If you would like a copy of this please send \$12.50 to:

Research Unit, Corporate Services,  
Department of Internal Affairs,  
Private Bag, Wellington.

Art Museums Association of Australia Inc.

### EXHIBITIONS REGISTER 1987

Annual exhibitions issue of AMMA NEWS, No.3, Summer 1987.

Exhibitions Register 1987 is an extensive listing of exhibition initiatives proposed for 1987/88 by Australian art museums, public exhibition spaces, agencies and organisations.

The Register's 600 entries from 135 organisers contain essential conceptual and management data, and are arranged by state and organiser for ready reference. Entries will be updated annually.

In compiling Exhibitions Register 1987 the AMAA is seeking to provide the art museum profession, researchers, curators and others involved in exhibition development, planning and management with a readily accessible and up-to-date guide on current exhibition initiatives in Australia.

The Register will further assist in the exchange of exhibitions through the National Exhibitions Touring Support programme.

Art Museums Association of Australia Inc., <b>Exhibitions Register 1987</b>	\$10.00
Council of Australian Museum Associations <b>Code of Ethics for Art, Science and History Museums,</b>	\$ 5.00
Albert Elsen, <b>Blockbuster, 1985</b>	\$ 2.50
Ian North (ed), <b>Art Museums and Big Business, 1984</b>	\$ 4.00
Peter Lasko, <b>The Necessity of Collections, 1981</b>	\$ 4.00
National Endowment for the Arts, <b>Surveying Your Arts Audience, 1985</b>	\$12.00

Order from:

Art Museums Association of  
Australia Inc.  
GPO Box 2015S  
Melbourne Vic 3001

Prices do not include postage

## CONSERVATION

### Cultural Conservation Advisory Council

The Government has decided to establish an advisory council for the conservation of cultural property.

The new Cultural Conservation Advisory Council will take the place of the seven-year-old Interim Committee for the Conservation of Cultural Property.

The new council will be charged with iden-

tifying, promoting and establishing national priorities for the conservation of material cultural property.

The council will continue to be closely involved with training New Zealand students in professional conservation courses overseas and in the creation of employment opportunities in this country.

Mr David Butts has been appointed to Internal Affairs to oversee this programme. More details in the next issue as this has only just come to light.

Ed

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