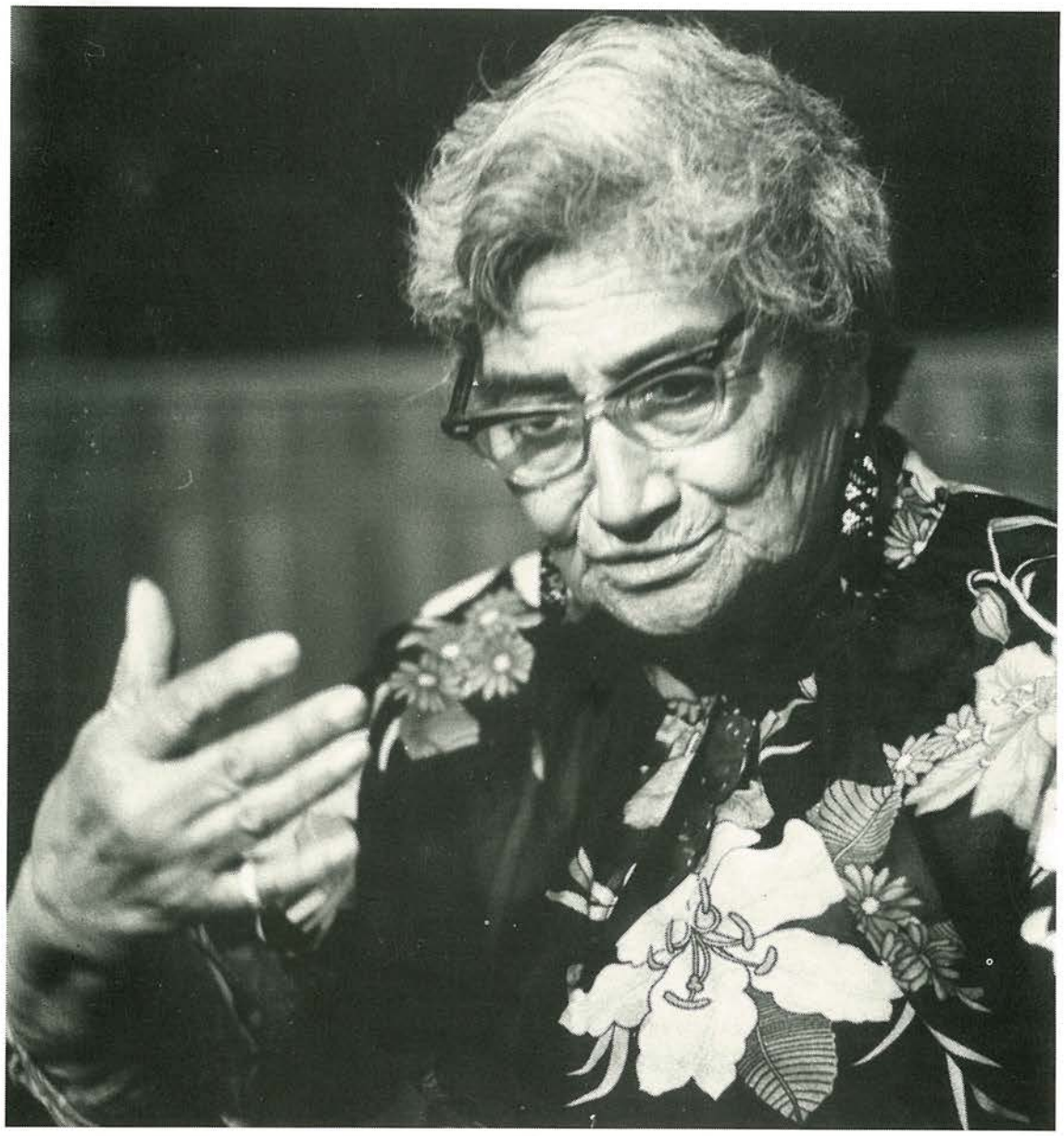
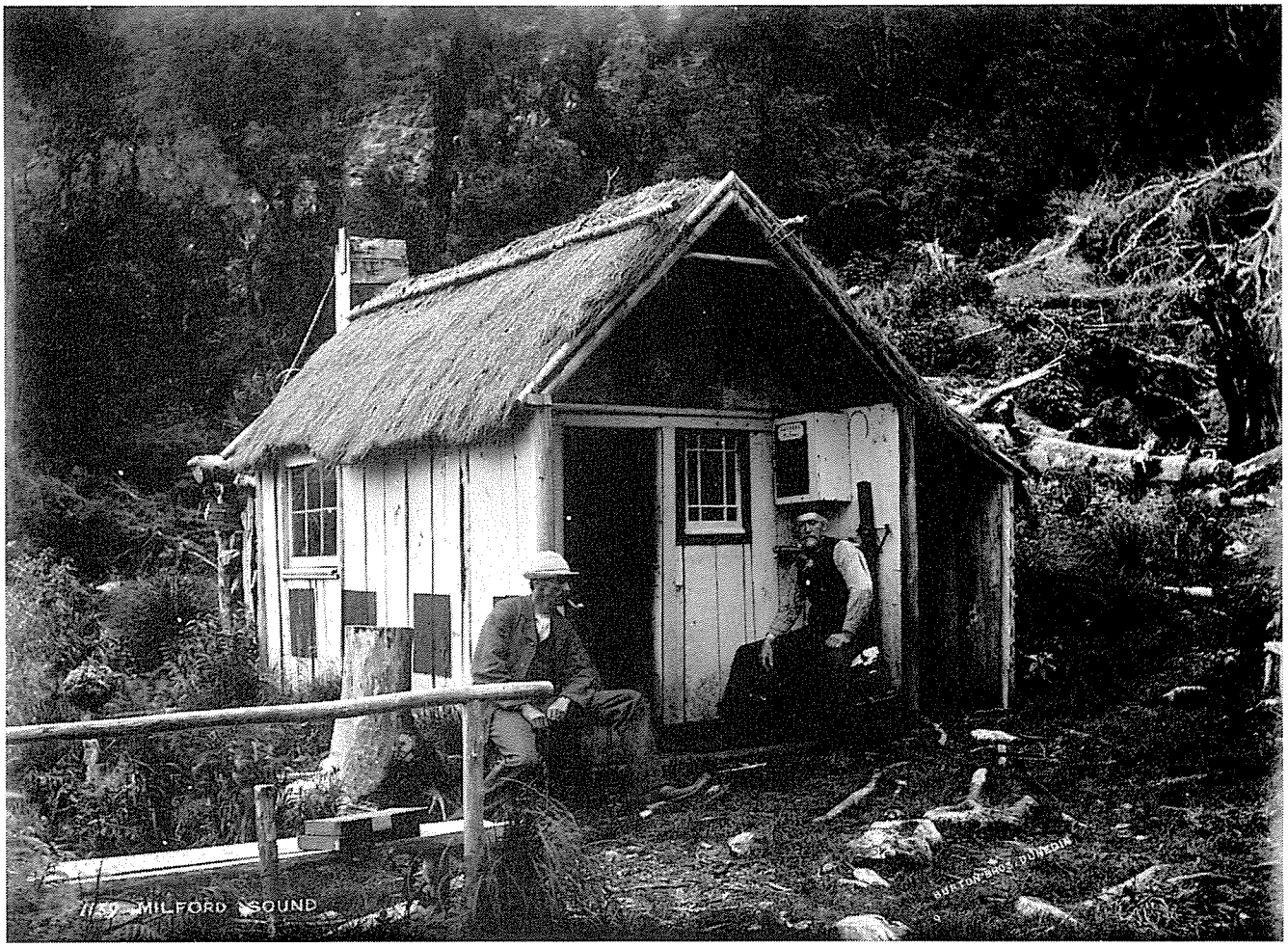
AGMANZ JOURNAL 20.1

ACCESS TO IMAGES 1989



QUARTERLY OF THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

Alfred Burton, New Zealand's pre-eminent
19th century landscape photographer seated (right)
outside the Milford Sound Post Office with
Watercolour painter C.C. Huddleston, February 1883.
BURTON BROTHERS COLLECTION, NATIONAL MUSEUM OF NEW ZEALAND



The Silver Miracle

a celebration of 150 years of photography

19 August – 5 November 1989

NATIONAL MUSEUM OF NEW ZEALAND
TE WHARE TAONGA O AOTEAROA

AGMANZ
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Cover: Witarina Harris, Ngati Whakaue of Te Arawa. Photo courtesy of the New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiahua.

Notes from the AGMANZ Office

1989 has so far been pleasant and busy... I spent some of the holidays walking the Abel Tasman National Park and really enjoyed the chance to get out of the office.

Late in 1988, AGMANZ Council met to review the AGMANZ Corporate Plan. Although the intent of the Corporate Plan remains the same, some of the strategies have been changed. Goal one has been substantially revised and now reads: To strengthen and actively develop the partnership between Maori and Pakeha within the museums of Aotearoa/New Zealand. Objectives stress the importance of the Treaty of Waitangi and the need for better structures to develop and implement true partnerships. The Corporate Plan is still in draft form but will be available for members at the AGM on April 22, 1989. The revised plan will then be published and distributed.

Some working parties have been reconstituted and a list appears in this issue. Council met on February 27 and 28. The meeting was a full one and reports, recommendations and plans for the ensuing year were presented.

AGMANZ 1990 Working Committee met in February 1989. It is anticipated that this group will involve itself in organising workshops on the Treaty, and that AGMANZ activities for 1990 will concentrate on education programmes about the Treaty.

Since the beginning of the year AGMANZ has presented a submission to the Museum of New Zealand/Te Papa Tongarewa on the Draft Institutional Concept, reported on its activities for the New Zealand Lottery Board, and made a submission on the structural changes to the Art Galleries and Museums Scheme and the Lottery Board's funding bodies. Anyone wishing to obtain a copy of these submissions or reports should write to the AGMANZ office.

I hope to travel to the Northland Regional Museums Meeting on March 1, 1989, and I will be in Southland on March 30. I also hope to get to Gisborne this year and generally catch up on a few more faces and places.

Remember the *AGMANZ Journal* is your Journal, and it is up to AGMANZ members to send in information and news items. My thanks to those people who do send in information - it is always gratefully received. The Communications Working Party has recommended that a newsletter be instituted on a trial basis. It is likely that the first newsletter will be out after the AGM in an attempt to get out 'newsy' items on a more frequent basis than the schedule of the Journal allows. The newsletter will only be a success with your help. Anything you think may be of interest should be sent to me at the AGMANZ office. The working party charged with looking at the *Journal* has changed slightly and, hopefully, this year some design and content changes will occur. *Journal* 20.2 features museums in the Pacific and is being co-edited by Tim Walker, Shane Pasene and myself. Any items on museums in the Pacific or books for review would be gratefully appreciated.

This year is also the year in which the Diploma of Museum Studies becomes established at Massey University. Congratulations to David Butts who is the newly-appointed Lecturer for the Diploma. Thanks to those people who have let me know of their intent to cross-credit and complete their AGMANZ Diploma this year.

Nomination forms for Council have been sent out and should be in my hands by March 13. Bob Maysmor has recently handed in his resignation to me, so there are now 5 places to be filled on the Council. I would like to take this opportunity to thank Bob for all the assistance he has given me during my time in this position. Bob's new position as Director of the Dowse Art Museum is taking up much of his time. Voting papers will be sent out with notes for the AGM and the Conference programme. The Conference theme, 'Management for Change', is pertinent to all and some of the workshop sessions are starting to look very interesting. I hope to see most of you there!

Cheryl Brown
Executive Officer

Editorial

The idea for the theme of this *Journal* arose from discussions with various people concerning collecting, preserving and providing access to photographic and moving images. In particular, discussions with *Ngati* film director, Barry Barclay, about the different perceptions Maori have regarding access to images held in collections prompted me to pursue the topic.

I am aware that many museums are reconsidering ways in which collections may be better used by the public, and that not all museums can be represented here. Some of the people I approached to write for this issue were unable to assist largely because of time constraints and in one or two cases, because projects for improving access were only half developed.

This issue thus looks at various aspects and approaches to accessing photographs and moving images in New Zealand collections. An excerpt from Barry Barclay's forthcoming book, *The Held Image* (Longman Paul, 1989) talks about the necessity of sensitivity towards the collecting of Maori material, the need to notify the iwi of the existence of the images and to give them right of decision over them. Barry is a representative of Te Manu Aute the group of Maori communicators (including film makers) which is mentioned in the discussion with Jonathan Dennis. The discussion with Jonathan elucidates certain changes that have been occurring at the New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiahua and those particular policy changes which are related to the principles of the Treaty of Waitangi. As we move towards 1990, the steps which museums have taken to address the issue of biculturalism become increasingly pertinent.

Other contributors make valuable comments on museum photography collections and how those in charge of caring for those collections are attempting to provide better access to them. Ron Lambert, Director of the Taranaki Museum, discusses problems associated with caring adequately for the important Feaver Collection and Fiona Clark, local photographer, expresses her perceptions and concerns of the state of that collection. Bill Milbank talks in general about the collection held at the Sarjeant Gallery.

Erenora Puketapu-Hetet, writes in her article, 'Maori Museum Training Programme', of the important initiative taken by the group Te Whanau Paneke on the training of Maori. The issue also contains reports about overseas trips and conferences from various members of the profession. Barry Gill of Auckland Museum has contributed an article on moas, and this is one of the first natural history articles we have had for some time.

Again, I am aware that not every aspect of access to images in collections has been addressed here, and as you can see this issue of the *Journal* is quite substantial. In this, the sesquicentennial of photography in New Zealand, perhaps we can all take the time to further discuss some of the issues touched on here.

Cheryl Brown
Executive Officer

AGMANZ Conference 1989

Don't forget that AGMANZ Conference is in Wanganui from April 19-22, 1989. This year's theme is 'Management for Change'. Workshops will be held on particular areas of interest and there will be time for discussion. Conference papers will be sent out with voting papers, three weeks before conference.

The Held Image

Barry Barclay, Ngati Apa. Film Director

This article is an extract from a book to be published in 1989 by Longman Paul.

I wished I had never agreed to accompany NGATI to the Hawaiian island of Maui. I had just been through two weeks of having to talk on my feet after screenings on the islands of Oahu and Kauai. The prospect of another week of the same made Maui seem one island too many. But there it was, stretching out from the airport, the mountains extravagant and the flats smacking of home. The roads were barely two-car wide. They cut through fields of cane and made elbow-sharp turns for reasons known only to some demented surveyor. The grazing lands of the Wairarapa where I grew up were similarly quirky.

On the second day of my visit one of the organisers asked me if I would mind talking to her pupils. 'They don't know nothin' about anythin',' she said. She explained she was in charge of a school for kids other colleges had thrown out for being rebellious. 'They don't want to learn anythin' either.' It was getting better and better. 'And most of them are native Hawaiians.' I agreed to show up at 10.30 next morning.

I was being put up in a ground floor unit built for the tourist trade. The condominiums were stacked mile upon mile along an impossibly beautiful beach and they were as tall as rockets about to lift off for Mars. The dozens of honeymooners on levels higher than mine appeared to be very literate. Around 7am one partner (almost never two together) would emerge onto the box balcony and read before, I supposed, a pre-breakfast dip.

When we drove clear of the tourist belt the volcano sat solid above the cane fields. The school was hard to find. Dark men chatted on the red dust, nodding their heads 'that way' to our request for directions. We passed a cane processing mill, a sprawling assemblage squirting steam that looked to me like a junk yard propped up. A wayside store, shamelessly unpainted. So much waving cane. The school must be somewhere in there, that place where they don't know nothin' about anythin'.

The first half hour of talk with the kids wasn't so easy. I liked them, saucy people who had had their troubles. However it quickly became apparent that their every question was going to be answered by their teacher.

One boy asked what sort of fish we ate in New Zealand. The teacher said crayfish (a type of lobster). She had spent two weeks in New Zealand, and at Rotorua, one of our more important tourist spots, she had had crayfish and could explain what it looked like and how it tasted. I did everything I could to get the chat free of that kind of intervention.

The young women got permission to leave early to collect the food for lunch. They rose as a group and were about to make for the door when one paused and addressed me directly. 'Can I show you my girl?' I nodded. As her friends gathered in behind her, she reached under her desk and pulled out a photograph. It was a large photograph (a couple of feet either way, I guess), in colour, framed and with a glass cover. The studio-lit toddler in a pressed shirt, hands clapping. The 14-year-old mother so proud, surrounded by friends.

I mumbled a few words. How old was her child? Was she allowed to bring her to class? (No, of course.) I told her what a lucky woman I thought she was to have such a child. Other things, I suppose. But the truth of it is I did not know which way to turn my eyes.

It seemed to me that, in one gesture, a 'know nothin' about anythin'' was showing something remarkable about how we collect and save our images, about how and when we present them and who to. It staggered me, too, that what the youngster was doing amongst the cane fields of Maui - beyond the condominiums, beneath the volcano - was so true to the way I have seen images held and presented at times in the Maori community, whether on the coastal flats of Ngati Porou or under the protecting mists of Maungapohatu. On the face of it, that young mother standing there in her poor clothes had little to give anybody - and yet she was so upright, amongst her 'cousies', presenting to an outsider flesh and blood that no state authority, no academic, no communicator or no archivist could take from her. It was her image, she was holding it.

The very mechanics of film making and the cost of it turns one into a robber of sorts. You can take a Polaroid camera along to the 1st birthday party of a niece and leave the snaps with the parents. Years later the image, stained with age, might be taken from a grandmother's handbag or a father's wallet to be shown to somebody sitting in the next seat in a bus. But with film, each day's snaps are taped in cans by the camera assistant and flown out to the nearest laboratory. The image has left the area and will probably never return. What with deadlines and travel costs, there is little realistic hope that we can simply pop back to show people what they have gifted. Overnight we become custodians of other people's spirits.

Although we would like to pretend otherwise, our time with the images will be fleeting - three months, six months, a year at the most. There will be an intensive period of editing while we polish the images to a fine sheen. We will try to get a near-finished edit back to the area to check whether we might have done something crass and then we will hand the finished product over for transmission. We will move on to be gifted images in other areas on other themes and, like it or not, our memories will dim and so will the memories of those who gifted the images. To camera teams coming three or four years later people will say, 'We had a film crew up this way. They took shots of the mountain and our school jubilee. Not sure how long ago that was. They filmed my grannie too. Are you from the

same crowd?' The image will have slipped from their grasp.

As technicians with some pride in our craft, we will have done our best to keep the material in good shape, not letting it out to any comer. That is not quite as straightforward as it sounds. Storage space will be limited and usually not very satisfactory for the long term maintenance of what are, by their nature, perishable materials.

And two or three times a year we get a telephone call from some current affairs producer or others who want (say) shots of a tangi (funeral). 'What sort of tangi?' 'It doesn't matter really. Just a tangi.' Our tactic is to say we will have to refer back to the elders in the tribal area, a process that might take a couple of weeks. The producer finds that the shots of a tangi that were thought to be essential are no longer essential after all.

The conventional wisdom of the majority culture tells us that to rid ourselves of our worries abut being inadequate custodians of other people's image-gifts we only have to pass the material over to a film archive. Trained people will preserve the material and make it available under whatever conditions we lay down. That should work, shouldn't it? A safe home away from home and a perpetual one at that. Or does such an archivist's vault merely serve to usher the image still further from the descendants of those who gave it?

Tuhoe hunters in the Urewera told me that if one of their dogs killed a wild pig rather than pinning it down until the hunter arrived to stick it, then the hunter would chop a couple of inches off the dog's tail. Each time the dog offended, another couple of inches would come off. 'That's why you see so many dogs with short tails around here.' Or the dead pig would be lashed to the dog's back and the dog abandoned in the bush. Struggling under the weight, the dog usually made it back home in four or five days, starving and chastened. Wild country, wild people. Well, that's how it might look to a travel writer dropped in on an assignment by some foreign glossy magazine. For myself the weeks I have spent working in Tuhoe have been amongst my happiest times in film making.

The Natural History Unit of Television New Zealand was planning a series of six 50-minute programmes on our national parks, one of which is Urewera National Park, the homeland of the Tuhoe people. The producer of the series, Neil Harraway, approached me. Would I direct the Urewera programme? (I weighed that one pretty carefully, worrying perhaps about the possibility of losing a couple of inches off my tail.)

I discussed a number of conditions with Neil - trained Maori technicians should be invited onto the crew and a Maori style of pre-production should be used. I also asked whether we might explore a way of getting the most important images back into the hands of Tuhoe. Some extra cost would be involved, but then we might be able to get material that would be of more substance than material given to a crew that simply drops from the sky, stays for a few days, leaves and returns nothing. Neil agreed.

It's no fun standing in your socks on the mat in a meeting house in Tuhoe using English to try to convince the old people that you really are going to bring pictures back. They have heard plenty of that sort of enthusiastic (or smooth) talk over the decades. I think the old people thought 'Well, here is another liar but maybe, just maybe, something will come of it this time.'

When the Urewera footage came into the editing room it was turned into the sort of scrambled eggs editors are familiar with.

Before editing can begin the sound is transferred off the 1/4" tape you use on location onto 16mm magnetic stock which is taken off the processed camera negative that you exposed on location and, by a system of chopping out and adding in, the sprocketed sound is lined up with the workprint image so that the picture and sound can run through the editing machines in sync. It can be seen as a thankless task, syncing rushes, but then, once the job is done, you have the satisfaction of seeing the image jump into life with sound for the first time.

Then the rushes are broken down into shots. Every place the camera was started or stopped you cut both the image and sound (precisely in sync) and roll the picture and sound together into one roll, holding the roll together with a rubber band, and you tape an identification across the roll. After breaking down the rushes of a fifty-minute documentary you can wind up with three or four hundred rolls, each labelled with gobbledegook like 132-2. Some rolls will be as big as a dinner plate, others button sized.

The rolls are packed into large cans - there might be as many as thirty of them - labelled with further gobbledegook... 'Wai talk S1.86-1 to 91-3'. Scrambled eggs, or at least that is what it looks like to a casual visitor to an editing room, yet the editing team can put a finger on every image at a moment's notice. The editor might say to the assistant, 'Can you get me that shot of the boot going into the stirrup?' Woe betide the assistant who can't find the image within thirty seconds.

That then is the fate of images and sound recorded in the field - carefully tagged rolls in some dozens of cans, every frame logged, cared for, but removed from the tribe. If one day you should visit Wellington, you should check it out for yourself. You could walk into our editing room and try to locate a shot of a boot going into a stirrup or an elder talking about marae-based housing. A trained assistant editor supplied with the paperwork could do it, but not the rest of humanity, not even those who recorded the material in the field.

On the Urewera film the editing team reassembled a portion of the umpteen rolls that resulted from breaking down the rushes. This was done before the edit began and was a first step towards returning something to Tuhoe.

We were selective. Only images and sound of the elders speaking in Maori were reassembled. The kids kicking a football, a twelve-year-old carrying out of the bush a deer he had shot, a wood pigeon eating, a pensioner raking lawn clippings - those images were left in their small rolls.

The footage of the elders talking in Maori was assembled into separate rolls, one roll per elder. All sound relevant to each roll - with head and tail extensions - was included in the reassembled rolls. Then a video copy was made of each roll and television's Natural History Unit funded me to take the tapes back to the elders who had been interviewed. I

gave the video tapes, not to the tribal authority, not to the local marae committee, not to the local school, but to each elder personally. Once the reassembled rolls had been copied onto video, they were broken down again and editing began.

In my innocence I had imagined that the bare-foot-doctor 'archiving' process I have just recounted would be simple to carry through - low cost, not very time consuming, not disruptive of the edit - but I did not appreciate just how contrary to current craft practices my scheme was. I came to feel like a young man who unwittingly does something indelicate in the centre of the ballroom.

For starters, I had it explained to me that it is really not proper - from an archivist's point of view - to favour some material ahead of other material. To do that is to be taking an editorial stance in the present, a stance that others at some future date might find unsatisfactory. If we were going to take a back-up video copy of some of the images we had gathered in the field (images of elders speaking Maori in this case), then we should make copies of all the material.

I get a little short-tempered with that argument. I get even more short-tempered when it is implied that perhaps my focus as a director leaves me poorly equipped to gauge the relative value of material for future generations (as if you weren't making that sort of judgement every hour you spend directing a crew on location).

Well, sorry. Thanks to years of image control exercised by the majority culture there are precious few Maori images at all. It is just a bit much for the majority culture to pontificate now on which Maori images the Maori community should give priority to saving. The gall of it!

Sure, I can see that a casually shot image of a young girl riding her horse down a street in the Tuhoe village of Waimana (a shot which was taken to provide what film makers coldly call wallpaper) just could be of great value to some researcher doing a thesis in 2010 on the changing face of New Zealand rural towns. The look of the houses. Were there hedges and fruit trees? And so-called wallpaper images will some day be treasured by the local people too, especially by the immediate family. 'I didn't know you used to ride to school, granny'.

But what is all of that compared to images of the last of the Tuhoe elders who collected the now protected kereru (wood pigeon) under the old rules speaking in the Tuhoe dialect about the rituals, strictures and hunting and cooking methods associated with kereru that they grew up with as children? The Tuhoe people are (arguably) the last of our country's forest dwellers, with a knowledge of their immediate environment that a couple of centuries back must have been as intimate as that of the famous desert-dwelling bushmen of the Kalahari. Furthermore, the Maori language is spoken nowhere else but in New Zealand and the Cook Islands, yet I doubt that there is more than a few minutes of film of senior Maori speakers talking in the language that we as technicians can guarantee to be printable in five years time, let alone fifty years hence. To my way of thinking, we have a tragedy happening right under our nose and the girl on a horse can wait a little for attention. I am sure if the case were put to the people of Waimana, they would agree.

To transfer to video the selection of Urewera material we made took a full day in a transfer suite, a costly exercise. To transfer ALL the material (picture and sound) would have taken a week, an impossible burden on any documentary production. In the end, if you try to save everything, you wind up saving nothing.

Another point of discusssion in putting the video records together after the Urewera shoot had to do with sound extensions. The editing team questioned whether it was really necessary to include the sound extensions in the rolls that were to be video taped, thereby turning what would usually be no more than a ten minute roll into a ninety minute roll, most of it without picture.

Sound extensions come about because it is regular practice during a major interview to run the sound recorder right through the interview session. The camera is turned on only intermittently, when the discussion is directly related to the theme of the programme. A major interview on a project like the Urewera film might go on for an hour and a half, but it is unlikely that the camera will be switched on for more than fifteen minutes. You aim to capture the highlights of the talk in picture but the bulk of the interview will be in sound only and will be stored by the editing team as sound extensions.

People working in the editing room take great care of sound extensions. On the other hand, sound extensions (and on some documentaries there can be hours of them) are a bit like a bits-and-pieces shed at the back of a panel beater's workshop - a place to be visited only when you can't find just the right nut. The less the editing team has to trip in to the shed the better but you keep the shed with its bits-and-pieces in good shape against the day you are caught short for a suitable introductory or bridging line, or a suitable atmosphere or sound effect.

But in the particular case of the Urewera project, the bits-and-pieces shed contains talk of great importance to Tuhoe, material every bit as valuable as that which came to be showcased (with picture) in the completed programme or in the picture-with-sound clips rolled up in the editing cans. Fair enough, said the editing team, but the bits-and-pieces sound is not going to be tossed out. It will always exist in the 1/4 inch master sound tapes and should anybody in the future want to look into all the material in any depth they would only have to play over the master tapes.

And there's the rub. To get into the 1/4 inch masters and to locate material of interest to them, you have to access to replay equipment and you have to be able to fight your way through paper records which, though crystal clear to a specialist, are like low night fog on a country road for most of us. The sound of your elders talking is locked away in small cardboard boxes in a city vault awaiting some magical future time when - in the style of boys' adventure stories of old - a man gritted by sand, levers up the stone to reveal a space housing crafted metals never touched by (white) human hands. And in the background the native bearers cheer.

Our editing crew also questioned whether it was necessary to make up a separate roll for each elder. Preparing separate rolls takes a little more time in the editing room because leaders and

tails have to be on a number of rolls instead of on one large roll and each roll has to be individually marked up and given its own can. Separate rolls make for a great deal more time and expense when it comes to transferring onto video because each image/sound roll has to be separately laced on the transfer machine and a fresh cassette inserted. How much simpler and cheaper to make up a single image/sound roll and transfer everything onto one large video cassette for return to 'the Tuhoe people'.

The trouble is that the Tuhoe people as some collective mass audience is a myth. Each elder we interviewed has his or her genealogical bonds to this or that family, to this or that part of the mountains and rivers of the Tuhoe homeland.

There are organisations which operate as a collective front for the whole of Tuhoe or for major portions of it ... the Tuhoe Trust Board, the various marae committees, and even the local schools, the football clubs, the work training centres and the hunting association. But these are functional bodies which have evolved because of the need for the traditional whanau (extended family) system to get some sort of voice in the majority culture's corridors of power. To return the image to such functional bodies (as you would have to do if the material of the elders was butted end to end in one roll) would seem to me to be playing along with exactly that sort of alienation process that appears to be fundamental to the way the majority culture gathers and circulates images. The image is public and its destiny is mass circulation to a common audience.

The mists were elsewhere when cameraman Hansa and I drove back into Tuhoe to get our pick-ups ... mute shots of the lake, the kereru cracking the miro berries, the mountain streams twisting over rocks. On the Waimana river flats cows were being driven in for milking and kids were flying their kites in the school playground. The camera equipment was packed tightly in the back of the van. Between Hansa and I sat six video tape cassettes, one tape for each elder interviewed two months earlier.

We found Mau Rua in his shearing shed crutching ewes. We found Nino easily too. He usually lives 'across the river' in a small shack under a bush ridge accessible only by wading but this clear morning he was up by the road staying with his young relations.

He is an imposing man, Nino, with such a flow of white hair and such a darkness of features that a casting director looking for a man to play a guru running an ashram in Goa would sign him up on the spot. Hansa and I leaned on the rusted fence and I handed the tape across to Nino, the tape of what he had given to our film (picture and ALL the sound), just as, in a shearing shed half an hour earlier, we had delivered to Mau Rua a tape of his contribution.

Handing those tapes across one by one to each elder made for some of the most special moments I have had in film making. Part of it was keeping trust ('that fella didn't turn out to be a liar after all') and part of it was seeing the pride in those old people's eyes. Like the young woman in the cane fields of Maui, they were holding their own image in their own hands. I told them that only one copy had been made of the material. Nobody - not the marae committee, not the university, not the Queen of England - could get a copy without their permission.

Over the next few days we delivered tapes to all the elders who took part in the filming. Two months later I was back in Tuhoe and dropped in on some of those elders and there were the tapes with pride of place on the shelf. I heard words that I was later to hear on Maui in an only slightly different form - 'You wanna see our koro?'

Does any of this have the slightest relevance to the proper long-term storage of picture/sound images of our people? Simply taking one fragile 1/2 inch video copy off workprint and delivering it to an old man in a woolshed in the bush does not seem to be a very serious way to go about archiving.

The problem at present is that people do not get an opportunity to see and hear what they donated, except for that small portion which winds up in the finished edit, a much abridged version and one that has been ordered to suit the immediate needs of one team of programme-makers. With the Urewera material the families have had their images - ALL the most important ones - in their own homes for at least a short time.

At any point the video tapes might be sent to relations in Sydney or get so much playing amongst friends in the same valley that it will be damaged beyond repair, yet the family will have glimpsed the image. In due course some youngster who has become active in marae affairs or who has had university training might say to his or herself, 'I've seen film of my grandfather talking about that' and have the drive to search out the original material preserved by the professionals in city-based institutions.

It is a thrill to know that at least some of the images of Tuhoe have been lifted out of the 'cans of scrambled eggs'. It was made possible through having had a very sympathetic unit in television - one that earned itself a touch of autonomy because of the quality of its work over the years - and having been blessed with an editing team (lead by senior editor Simon Reece) that was patient enough to figure out the details of what were for us new rules, some of which run right across ordinary editing-room practices. I think something similar should be put in place on any documentary involving conversations of substance with the elders talking in the language. Some system of archiving-in-the-present is technically possible and funding can be found to support it too. The only obstacles are notional.

Film archiving internationally now has a tradition, both technical and cultural. While we have much to gain from its dedication and expertise, the traditions seems to run contrary to some Maori ways of thinking.

As far as Maori material recorded some decades back goes, the New Zealand Film Archive has been exemplary. The director, Jonathan Dennis, along with an elder (kuia) who acts as guide for the Archive on Maori material, Witarina Harris, have striven to take the stored material out to the Maori community, where it has been much appreciated. When I talk of 'Maori' material in this context, I am talking about film taken by pakeha people fifty or sixty years ago. While some of that material is pictorially exquisite, it does tend to be ethnographic, with natives in native dress blowing a flute. Nevertheless, much of

the imagery is priceless and I believe the Maori community trusts the Archive to preserve and present that material in an appropriate way. I have been present at one or two Film Archive screenings of Maori material and can assure you they are magical.

We are actively encouraged to hand over our own Maori images to the Film Archive but some of us are hesitant. One reason is that an archive - any archive in the world - can seem to be like a tomb. (Museum curators, archivists and other professionals call it a vault.) You pass the material over to the tomb and sometime in the distant future somebody (and it is likely to be a pakeha) will reassemble the material and parade it in such a way that may or may not meet the needs of the Maori community at the time.

Maoris in the past stored food under very strict rules. It would be unconscionable for a food gatherer to toss food into the storage pit without making sure that it was properly prepared for the future. That is exactly what we are being urged to do by the archive.

The archive is happy to take in all film or film-related material and often enough the material goes in in fractured form - sound trims, picture trims, hastily stapled together paper records from the editing room, and the negative. It need not be that way. There is no time that a film is known better than at the conclusion of an edit. We have argued that that is the time to prepare the food for storage.

When I was in Honolulu with NGATI, I was able to go to a meeting of film archive administrators from various countries. There is a proposal to set up a film archive in Hawaii. This archive could have great relevance to the peoples of the Pacific (to our relations) and the international team was floating ideas to stimulate the two people charged with the task of setting up the Hawaiian archive.

When I said that at home we would like to look hard at archiving-in-the-present I was told that 'We'd all like to make oral history recordings'. One participant talked about an idea he had had to record some of the old men in Hawaii about what it was like as a young (white) man to work in the island's cane fields.

Now that word - 'oral history' - gets to me. I have done oral historey recording as it is understood by the majority culture. I was associated with that in my early twenties when I worked on a radio station. I was on the station when Russian Jack was recorded. Russian Jack was one of the last of the itinerant 'hobos' or swaggies, as we call them.

Invariably, when we express a wish to save film or video material of the elders talking in the language, we are put on the same footing as oral history (sound tape) recordists wishing to save chat from Russian Jack. Worse than that. People get this vision of Maoris wanting to trek around the land filming every Maori grannie in sight. If they allow that, are they not going to have to allow elders from our small Greek community in Wellington to speak for hours about how to make cane lobster pots in the traditional way?

Despite having been involved in discussions with archivists from the majority culture on a good number of occasions now I do not have a ready answer as to why oral history recordings should be different for Maori and pakeha. They ARE different. We have simple words for it amongst ourselves. 'This is a recording of your kaumatua.' That means a great deal more than announcing to a pakeha that you have some historic readings of Russian Jack, but for the life of me I cannot see a way to explain the difference to the majority culture.

Perhaps that is what is right at the heart of many of our problems in attempting to develop communication forms within the majority culture. Even when there is the greatest of good will on both sides, our country's two cultures simply do not speak the same language. And this example of a lack of a common mental landscape is just the tip of the iceberg. What say one really uses Maori thinking on saving things of value for the future?

Maori tradition tells us there is a time for some things to be left in peace to die. You can see evidence of that on many family lands. Often enough, a disused house is left in the field to quietly fall down. It is not bulldozed down into oblivion, nor is the roofing iron carted away to cover a new pig pen. There are a host of spiritual reasons for leaving a house that way and no amount of sneering from pakeha neighbours ('typical untidy Maoris') will persuade a family to dismember an old family building.

Conversely, some items are fiercely protected. In fact, to abuse a treasure by removing it from where it has been placed for storage would almost certainly lead to some calamity befalling you or your immediate family. At least, that is what many Maoris believe.

These are not obscure matters to Maori people. You do not have to go to university to learn about them. You do not have to seek the advice of anthropologists. They are part of daily Maori life and are referred to in everyday speech. But when you come to talk through a more appropriate Maori film archiving system with pakeha friends who have never encountered such common Maori thoughts, you feel you are talking to people from Mars.

At the same time I was in Hawaii, the New Zealand Film Archive was also there screening the McDonald Films, a series of short documentary clips shot between 1919 and 1923 by the pakeha film maker, James McDonald. Despite the camera being a bit like an outsider peering into Maori rural life as it was then, the images have great beauty, are priceless for ethnographers and very moving for the Maori community who can feel the presence of their immediate ancestors in much the way they sense that presence in carvings in the meeting house which to many outsiders are nothing more than sculptures. I went to two of the screenings of the McDonald films in Hawaii and what a special treat that was.

The director of the New Zealand Film Archive, Jonathan Dennis, helped introduce the films and then handed proceedings over to the Maori kuia, Witarina Harris. Witarina makes an indelible impression wherever she goes to support the showing of Maori images and despite some infirmity she has been ever on call to give that touch to a Maori event that can only come from the qualities that elders bring with them. A recent hip operation meant she had to use a wheel chair but when important points had to be made she rose to her feet and, with a mixture of shrewd humour and immense dignity, she could answer in a way that won the hearts of all. She made me proud to be there.

The McDonald films continued to be screened in Hawaii and eventually I wound up in the cane fields on Maui. On the day the young woman was showing me her studio photograph of her child, archival images of Maori people were being screened on the big island of Hawaii. I can't help feeling there is a mighty contradiction somewhere.

In our country there is one inspiring example of the image being in the hands of the people. If you go into a meeting house in many tribal areas you will be sure to see framed still photographs of those who have gone before. As you sleep they hang above you with pride of place beside the carvings of ancestors from earlier generations. Does anybody recall who took those photographs? A young press photographer kind enough to post back a print? A studio man for whom posing Maoris was just another corner of the market? A plain crook out for a buck? It hardly matters. The images are there in the house of the people.

I wonder whether our community of still photographers might be given real help to get their images back into the tribal areas. I know from personal experience how painful it can be to be working in isolated Maori communities and not be able to return a thing, not even a proof sheet. The photographers who have the dedication and personality to work with very meagre resources in the Maori community, gaining people's trust, are rare to the extreme. I think such people must have moments of great loneliness. They are generally not in the mainstream of adequately paid craft work like fashion, news or sports photography and they may not be an intimate part of the tribal scene either. Yet such people have reason to hold their heads very high. It is their photographs, not those of others, that will one day hang in the meeting house.

Surely a small fund can be set up to help these people. A few dollars to run off a set of contact prints and proof sheets that the photographer can take back in person. The petrol to get there. Surely the professional archivists, restorers, administrators and the like who work in our institutions on salaries (inadequate, perhaps, but regular) could lend their lobbying skills towards finding at least a few crumbs for those people who are right now creating a Maori archive of tomorrow.

And the institutions? With moving images, you have the scrambled eggs. With still images, you have card indexes in rooms where people tip-toe. I can't imagine it being easy to persuade a crowd of high-spirited aunties from the country to drop into the prescribed whisper. And so, despite really vigorous efforts at times by our professional curators, the images tend to remain removed.

There must be simple, low-cost ways to get the image back to the people. Perhaps photocopies could be taken of stills that pertain to just one bay ... Te Kaha, 1885 -1950, for instance. The pages could be placed in a plain but solid binder and ceremonially presented to the people of Te Kaha on some appropriate occasion. Such a binder would be a treasured possession. It would be one of the first things pulled our for scrutiny when older relations visited. I don't think it takes a genius to see what implications that has for archivists whose need is to pin down as exact information as possible about the content of photographs. And if only two of our institutions holding significant collections of still phototgraphs took such binders back a couple of times a year and presented them appropriately, I think the rapport between the rural Maori communities and those professionals in the cities doing their very best to accommodate Maori needs would blossom within half a decade.

Still, I am a film maker and little more, so I suppose I should look to putting our moving image house in order first. Come one hundred years I hope there will be some way the moving images that have been given to me can be held up by the people themselves, on their own lands. For that to happen, we are going to have to continue the slow process of marrying together the archival skills of the majority culture with Maori knowledge of what spirit shines from the held image.

The Process of Change at the New Zealand Film Archive/ Nga Kaitiaki o Nga Taonga Whitiahua

This article is based on a discussion between Cheryl Brown and Jonathan Dennis, Director of the New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiahua.

The New Zealand Film Archive was first established in March 1981 as an independent charitable trust. Most of the Government Departments which had some responsibility for moving image material became signatories to the Trust, and it was set up with Board members representing the New Zealand Film Commission, the National Archives, the Broadcasting Corporation, the National Film Unit, the Education Department, the Federation of Film Societies, a representative for the Minister of the Arts and members of the independent film industry.

The Film Archive was started because no organisation had specific responsibility to collect, preserve and give access to moving image material. Although in 1956 meetings were held between the Film Societies, the Film Library, the National Archives and National Museum to try and set up a film archive, there was still no single organisation taking full responsibility for collecting, and an awful lot of things had been lost.

In the late 1970s a small Film Archive Committee was formed within the Archives and Records Association. We used the Film Commission to lever us into existence. The Commission gave $5000 to establish the Archive, but couldn't guarantee a salary. I slowly added and squeezed in staff. Now there is a permanent staff of 14, although two-thirds work part-time.

The Trust Deed that established us was very European. It was set along the same principles as those of archives in North America and Europe, which had helped us draft it. It set out what we should do as a film archive but not as a film archive *in this country,* and that's where things changed. I knew that the archive had to be small and flexible.

There is a basic principle that preservation requirements are paramount - that unless a film is preserved we cannot make it accessible. In the early stages we did presentations without films, using slides and other material, until some moving images were preserved. We see preservation and access as running parallel.

People don't take much account of us as a conservation body, but our whole organisation is based around preservation. That is where three-quarters of our budget goes. Last year we spent less than 1% of our budget on screenings, and more than 20,000 people attended those screenings, which were held around the country and overseas. The presentations are so successful that people don't often see the conservation side of our activities.

There are two threads in making the material accessible. There is consultation, where people who are archive literate come to us to do research. Then there is the other side, where people may not necessarily feel comfortable coming in. In these cases we try to take the material to them. We have a medium that cries out to be shared, but I don't see that as unique. We all care for taonga. What we do has not always been conventional, and there have been stresses and strains, but access is something that can happen if you want it to.

Visits to marae grew out of projects we were working on, such as *The Romance of Hine-Moa* (1927). The first reel had been found in 1982 in London. People in Rotorua were interested in seeing the film, and we were invited to the first Festiv'Art in Rotorua in 1984. I had collected some other film fragments to show and had the first reel of *The Romance of Hine-Moa.* I had met Witarina Harris after I had called her to see if she was the star of another earlier feature we'd found. When I arrived in Rotorua, Witarina had arranged for us to do a screening for some Te Arawa. We did a private screening and all the old people came. It was the first time we had shown the films in that context. I took some to a private home that night, and when we showed the films at the festival, hundreds of people came. It was quite extraordinary. We had hardly any films to show then but showed what we had and added some slides. That was the first indication that something could change.

The other project was the McDonald Films, and the process of their preservation began in 1981. As we started to see the images at our laboratory screenings, we noticed things we had never seen before. The first film we worked on was the Whanganui one. Things were going on that we knew nothing about, so we talked to Bill Cooper first, then other people became involved as the process went on. The Maori and Pacific Island weavers invited us to two of their national hui and we showed the weaving sequences from the films. The impetus started.

After we had prepared the titles to the McDonald Films according to McDonald's notes, someone said it was a pity the titles weren't in Maori. We hadn't even thought of that! So we went back and started working with kaumatua to prepare the Maori titles. The first place we showed the McDonald Films was at Matahiwi up the Whanganui river. It was very moving. There were some old kuia who started to identify people and tell the young ones about the film and the people in it. We took the films to Whanganui the following week and could see that although the screenings there were good, it was more comfortable for the people to be on a marae. A lot of what happened was because of the material. It began to shape us.

The first big screening of the McDonald Films was at Wellington's International Festival of the Arts in 1986. Fifteen hundred people turned up and we brought Ngati Porou, Te Arawa and Whanganui elders. That, too, was a moving experience. There was an auntie from the Whanganui who began to talk to the audience and identify some of the people. This link has always been

important to us. We are also privileged to have Witarina Harris as our kaumatua, and she also helps us to go into the Pakeha world with these films.

There has been a whole evolution and we are now looking at our policies and making some changes. This started in earnest with 'Te Maori'. With the support of the National Art Gallery and the National Museum, we did the Wellington screenings of films to accompany the exhibition. They were so successful that by the time we got to Auckland, we had 60 films in 33 tribal programmes over 10 weeks. During and after 'Te Maori', we began getting more requests to show the Maori material throughout the country, and it was becoming increasingly difficult to service them. Exhaustion had set in and we needed support.

Maori film makers were becoming concerned about what happened to their images, and so discussions took place with Te Manu Aute (an organisation of Maori film makers). We were trying to find methods to work these issues through, but our terminology was different - we weren't speaking the same language. We had also by this time been able to take on Cushla Parekowhai to catalogue the Maori materials, and there were pressures on her and on us.

We decided to do a racism workshop for all the staff, although this was regarded with suspicion by some. All the Pakeha staff came and we began to clarify the Pakeha process of partnership.

We discovered that we were already involved in a process which we had begun in a tentative way much earlier and that process had a number of steps. Firstly, it was important that we acknowledged the Treaty of Waitangi. Taonga are clearly referred to in Article Two of the Treaty, so we were implicated and had to look at some way of restructuring ourselves. At the beginning the staff took on the process themselves and then we organised a workshop for the Board.

The process we undertook was to form a Constitution/Kaupapa which would become the working document for the archive, its staff and Board. Later recommendations could be made to alter the Trust Deed which takes quite a while to change.

Following the workshop, negotiations were entered into between Maori and Pakeha to try and resolve what was required to face the challenge and to place the Treaty at the forefront of what we were doing. We needed to ascertain what that was going to mean for us.

We put a moritorium on screenings of Maori material other than those which had already been arranged. We needed some space. We needed to look at all the questions that arose from the marae screenings such as, supplying video copies, access, who should be making these decisions, whether or not kaumatua should be present. We realised we were involved in a process and the end result would be a sharing of the decision making. Once we realised that we were in the process of forming a partnership from which we could also draw support, that notion of sharing power ceased to be so frightening. For us it was a chance to gain the support and the strength that a partnership could offer.

The process has taken a number of directions. A pilot project is being worked on to find ways of caring for and making accessible contemporary Maori materials that meet Maori needs. The staff worked on the Constitution for 8 months, and it has now been adopted by them and the Board.

The New Zealand Film Archive/Nga Kaitiaki o Nga Taonga Whitiahua will incorporate the principles of the Treaty of Waitangi into its policies and practices. We see this as having specific implications for partnership and protection: we recognise Maori as tangata whenua; we will work to uphold the Treaty as a joint partnership between Maori and Pakeha resources and decision making institutions which guarantees Maori people rangatiratanga over their lands, homes and taonga, while giving legitimate place to Pakeha. We regard the Treaty as a living document with a wairua of its own.

Our document, too, is a living document and we have to make it live. We are meeting with a group of people from Te Manu Aute and then there will be a hui. We hope we can achieve a bicultural film archive. We have the support of many people, including many Maori film makers, and we have people helping to share decisions that were hard for us to make without Maori input.

But you have to work hard to make it work. If we do make it work, it will be quite an achievement.

Jonathan Dennis And Witarina Harris. Opening of the 'Te Maori' Film Season of the McDonald Films at the James Theatre, June 1987. (Photo: Gil Hanley)

The Feaver Collection: A Case Study

Ron Lambert
Director, Taranaki Museum

Born at Truro, Cornwall in 1853, John Feaver was apprenticed to his chemist father in 1869. In 1895 he sold his pharmacy in Hastings, Sussex, and emigrated to New Zealand with his wife and seven children.

By late 1895, he purchased an established chemist's shop in the Taranaki coastal township of Opunake, and by January 1896, advertised that 'he was also prepared to take photographs'. Feaver also acted as the local doctor in the absence of a resident practitioner. In 1912 John Feaver's son Samuel (1878-1946) took over management of the business and acted as the local veterinarian and doctor!

Apart from a few months in 1918 when the studio closed because of 'unavoidable circumstances', father and son continued to operate a photographic business until John's death in 1938. Although the pharmacy was sold the following year, photographic work continued until at least 1942, with some of Samuel's children assisting in the latter years.

In 1974 the Taranaki Museum was approached by members of the Feaver family of Opunake to ascertain if the Museum 'wanted some glass negatives' belonging to the family's photographic studio.

At the time, their section, located within the commercial centre of Opunake with remnant studio buildings, was being sold and cleared. What appeared to be the entire collection of glass plate negatives, was stored in a small corrugated iron shed adjacent to the original pharmacy.

Museum staff arrived with suitable transport and found that members of the family had begun the 'clean-up' - sorting topographical negatives and discarding portraiture. After explaining that we would 'take the lot', all negatives, unused mountboards, and occasional pieces of equipment were transferred to Museum storage.

With the collection came 4 catalogue books (B,C,D & E) which effectively identified images from 1917 until 1942. Silverfish had partially or completely destroyed a number of the plate box-numbers integral to the catalogue system, so sorting these and a reconstruction of the numbering was seen as the most important initial step in conservation.

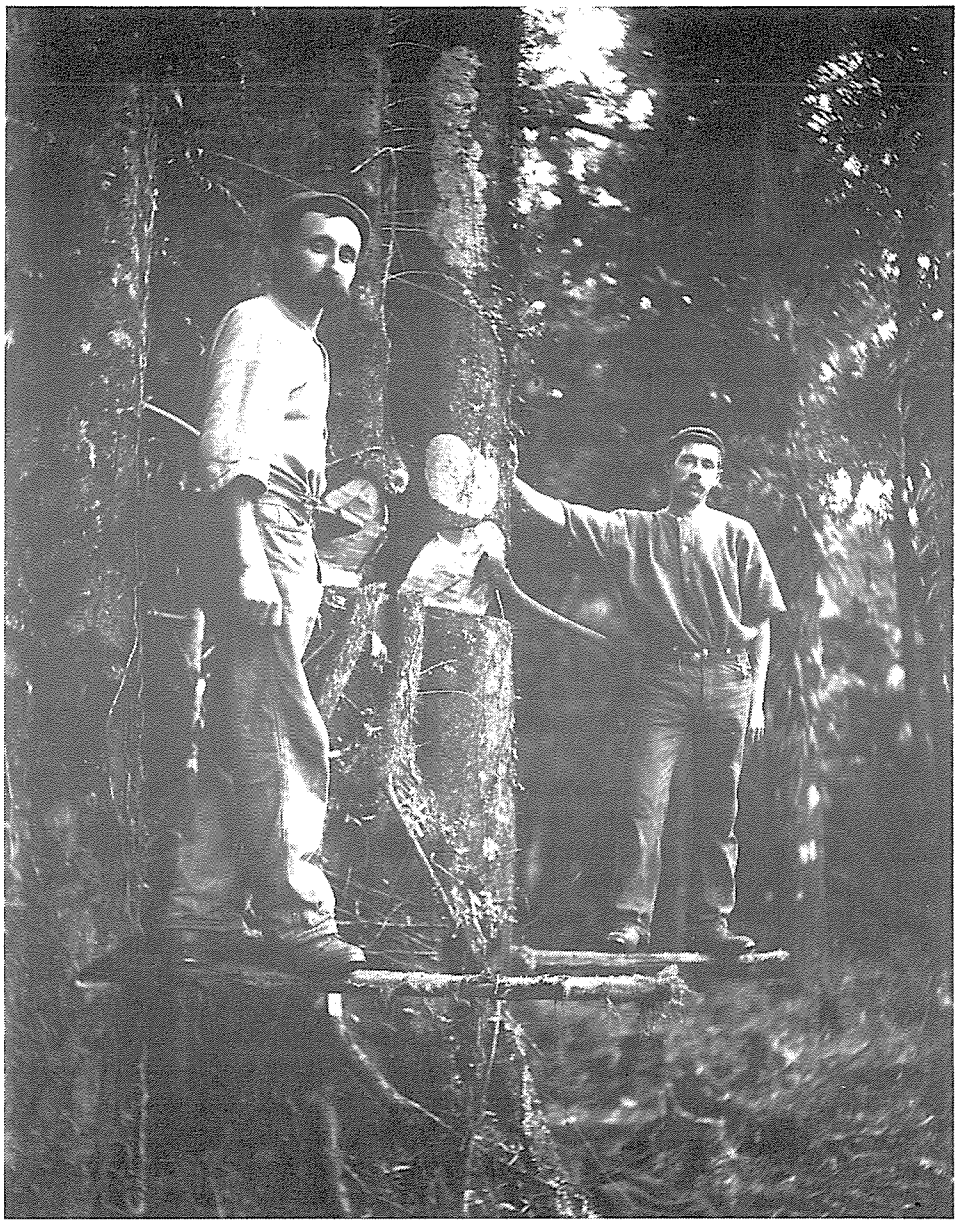
John Feaver in his pharmacy, c.1913.

It appeared that cataloguing until 1913 had been haphazard and negative boxes were merely labelled 'Maori men', 'white couples', etc. - individuals were not identified. From 1913, a consecutive box numbering system was used and, in addition, from c1915, identification of individual images was made on the plates with pencil.

'Browsing' through the plates over the years had created some obvious anomolies; therefore misplaced negatives were returned to their appropriate boxes where possible. Since that time, little further work has been done except some careful searching for topographical images up to the 1920s and the processing of some family portraits.

Early in 1988, however, the opportunity arose for the 1913-17 negatives to be catalogued, using the pencilled identification from the negative when possible. This has proved immensely important as the period covers an important time in Opunake's development.

In January 1989, after viewing a contemporary 1914 print from the collection with its catalogue number on the rear, it became obvious that a third system was operating between 1913 and 1916 - Catalogue Book A. This consecutive individual plate numbering system has now, therefore, been substantially reconstituted from surviving negative wrappings. Use of the collection has been restricted by the missing catalogue book and the lack of identification of the early portraiture.



Felling tawa from 'jiggers'. c.1913.

The collection consists of over 10,000 negatives and substantially records the history and people of the small dairying service community of Opunake. A valuable adjunct to the collection is a near-full run of the *Opunake Times* newspapers from 1895-1939, also held by the Museum.

The logistics and costs of further conservation/storage work on the collection has been daunting, although having ascertained the various cataloguing systems involved, it will now be possible to proceed with confidence as time and finance allow.

Major tasks remaining include the proofing of all negatives to allow public access, provision for individual acid-free negative storage envelopes, and the proofing and circulation of the early plates, in an attempt to identify as many images as possible. Some 50 contact prints have already been supplied to the Opunake Public Library for display; as yet, only topographical images have been used in this manner.

Because of problems inherent in maintaining the photographer's negative placement, no work has been attempted on the 2500, pre-1913 plates. In general, the plates are in good condition with little, if any, water damage. Contemporary fixing problems occur sporadically; interestingly, more often in the later negatives. As is usual in such collections, the proportion of topographical images decreases markedly after the early 1920s.

Perhaps one of the more unusual features of the Feaver Collection is its high proportion of Maori portraiture, reflecting this coastal Taranaki's community structure. Consultation with the appropriate Taranaki hapu will be a prerequisite for work on this section of the collection.

Local photographer, Fiona Clark, has been interested in this portion of the collection for a number of years and has, on a number of occasions, expressed her concern at the lack of progress in fully processing the collection. Perhaps at long last we may be in a position to attack the problem.

2nd February 1989

Fiona Clark

Photographer

One hundred and fifty years ago today, Henry Fox Talbot received a letter dated 2nd February 1839 from Sir Charles Wheatstone which used the word 'photograph' and described the new concept. So now it is timely that we look hard and once again at our 'own' collections and photographs.

It is also fifteen years ago that I first viewed the Taranaki Museum's collection of photographic material. I was a student of photography at Elam School of Fine Arts in 1974, and John Turner suggested I look and write about the local collection as a part of my course requirement. I did this and my interest in the collection and what I called the 'Feaver' collection commenced. The Museum collection also has work by A H Reed and other local photographers. As yet no women have come to light!

The collection also has the daguerreotype the 'Barrett Sisters' dated 1852, which is one of the treasures of New Zealand's photographic history. The Barrett Sisters of Ngamotu, Taranaki, were born from one of the first Te Atiawa Maori/Pakeha marriages. The collection is specific to Taranaki and its history and the Barrett sisters reflect this.

The 'Feaver' collection is the Museum's largest photographic collection. Ten thousand glass plates in approximately six hundred and fifty boxes are neatly collated and labelled as Sam Feaver left them, along with four note books (originally there were five) containing names and dates of the images. The Museum's current storage conditions are basic in comparison to the fabric and clothing storage area, which is a sealed cold storage room with temperature and humidity control. The daguerreotypes, Tintypes and Calotypes are housed in a filing drawer just outside the temperature-controlled room. The work dates from the 1890s to 1930s and is from the South Taranaki/Opunake areas where Feaver lived and had a studio. This includes the Parihaka area which at that time had just undergone colonial aggression. The collection contains boxes of Maori portraits - some names are listed in the notebooks. The work is rich in local history - remembering that Te Whiti O Rongomai personally requested that he not be photographed.

The most important part for me is the collection of images of Maori. On several occasions I have taken 'family' to look for their ancestors and have found great delight in their recognising of whanau and connections being made, and names being given and recorded. However, this work and my interest feels doomed. We have requested access and reprints but 'priorities' prevent this. ('Priorities' being used as a convenient word to avoid a real issue.) I think it is about time 'priorities' were reassessed. Priorities must be that the time and resources are made available to house archivally, collate and allow public access to the work and collections.

My interest from 1974 continues. I moved back to Taranaki in 1975 and made several proposals regarding the collection. Following a motor vehicle accident in 1977, I made a proposal, first in 1980 to the Museum and then again in 1982, with the Accident Compensation Commission to apply for twenty hours of work per week for one year. This would have been to clean, print, envelope, file and collate the collection so as to make it more accessible and 'viewable' to the public. The proposal included an assessment of the collection and budget of the work. I also made contact with and visited other people working in museums in the area of photographic restoration. These proposals fell on deaf ears, so I again contacted the Taranaki Museum in 1983 and still nothing. I continue to ask.

As people die and memories fade, vital knowledge is lost of those people photographed, as is our heritage and identity. In 1990 this is an issue and, with the celebration of 150 years of photography in Aotearoa, the time is ripe for action.

Photographs in Use: The Photograph Collection at the Gisborne Museum and Arts Centre

Sheila Robinson

Curator of History and Archives

If there is one thing that can be said about the Gisborne Museum's collection of photographs, it is that it is used frequently, widely and probably more than any other part of the Museum collection.

As is usual with local museums, local history is at the heart of our function in the Gisborne community, and our photographs are an essential part of the community's historical resource. Our acquisition policy limits us geographically to places and people within the Tairawhiti area (the East Coat from the Mahia Peninsula to north of East Cape, and inland to the watershed of the Raukumara Range). Much of the collection arrives unsolicited; but at times additions are actively pursued either from the public, such as after the Cyclone Bola crisis, or by staff photographing new buildings or the last of old ones, like the Cook Hospital in its last days of occupation.

Our photographs are not considered to be part of the art collection. This is not to say however that they are not looked after well. They are in the care of the Curator of History and Archives, who makes considerable use of volunteer services to keep abreast of cataloguing the constant stream of additions. Copying negatives, developing and some printing for display purposes are carried out in our darkroom by volunteers also, although outside orders are placed with a co-operative firm in town. The vast bulk of the prints is housed in subject files, kept in plastic bags and available for public perusal. All plates and negatives are in acid-free wrappers, envelopes and boxes, and original old prints are placed out of circulation in a storeroom, and represented in the files by newer prints or photocopies. The museum is not air-conditioned, but is a modern, dry building which is regularly fumigated, and we experience no problems with damp, mould, silverfish or even the notorious Gisborne cockroach.

Over 9,000 items are listed in the master catalogue and as many of these are multiple entries, the combined number of prints and unprinted negatives is probably double that. Among these items are albums, commerical, professional and personal; glass plates, wet and dry; early Frena film negatives; some microfilms; a large number of recent copy-negatives and a growing collection of slides, many being of our own early photos. The prints vary from tiny family snaps to enormous hideously-tinted portraits. As part of the historical resource, the value of a photo is not measured by its technical quality.

William Fitzgerald Crawford journeyed to the funeral of Major Ropata Wahawaha at Waiomatatini in 1897. He acccompanied a military guard of honour, a band, members of parliament, the judiciary, the church, the military and local notables from Gisborne. On the return run down the coast from Port Awanui to Gisborne, his cameras which had been recording the funeral ceremonies, were turned to recording his companions on the S.S. Hinemoa - and himself in action - at the sort of gathering in which he revelled.

Obviously our collection is not large, even by New Zealand standards, but it is very accessible and very well-known to the local public. One of the main reasons for this is that large wooden-leaved photo-books (*Agmanz News,* Vol.10, no.4, November 1979, Haldane) displaying over 700 photos of Gisborne-East Coast history are a permanent element of the Museum's displays. Ten years on from their inception, the books show very little signs of wear, in spite of constant use. Because they have proved so popular and durable, three more have been added, one about the coach route up the Coast, and two about the sinking and restoring of the Star of Canada, the bridge deck of which is now part of the Museum complex.

Besides the books, our photos are regularly featured on display boards which are changed monthly - January's topic under the Historic Tairawhiti heading was 'Summer Fun', photos of early picnics and the first aeroplane rides from the beach in 1921, which tied in with the 'Sand and Sea Activity Centre' in the gallery. They are also incorporated into the Museum's own gallery exhibitions and display cases to supplement and expand a wide range of subjects. They play a particularly prominent part in illustrating the district's maritime history to which part of the Star of Canada building is devoted.

A regular Museum column in the *Gisborne Herald* always features photos for which further information is solicited - it is amazing how successful the response to a mistaken guess can be. There are several sets of slides made up from the early photos which Museum staff show to a wide variety of groups, and on historical walks conducted by us as part of Gisborne's Sunfun programme in January, a large old-fashioned pram was used to trundle along a dozen or two large pictures of how places used to look. At all these displays and activities, it is made clear that our photos are available to the public for studying and ordering. Increasingly, and to our gratification, writers and researchers from further afield are becoming aware that on Gisborne and East Coast topics, the Gisborne Museum can offer fresh material, accurately labelled and promptly delivered.

Within our files, the collections of name photographers are conspicuous by their almost total absence. Good photographers did work in Gisborne: C.P. Browne has left excellent prints from the 1880s and 90s; B. Shatford Cox, Ellerbeck, Doddrell, Charles Troughton Clark, have all contributed many attractive and useful additions to our knowledge of the early 20th century; and F.H. Hargreaves of Waipiro and Tolaga Bays stands alone in his depiction of the remote East Coast of that time. But for none of these do we have access to any plates.

There is one notable exception however - William Fitzgerald Crawford. His 5,000 plates cover Gisborne's life and growth from 1874 to 1913, and luckily for us he enjoyed excursions into the surrounding districts, from Tuparoa to Waikaremoana. In the late 1800s he was a keen amateur, operating a 10" by 8" camera with verve and skill, while he ran the local brewery and had his fingers in most local pies, especially of the social variety. He turned to a 1/4 plate camera in 1897, became a professional photographer after a trip to England around 1900, and thereafter poured out a much larger number of less exciting photos, though there are still fine pictures among them. His work will never rank with the best of the early masters of the lens, but his best photos are more than worthy of widespread display. Other small collections of plates have come our way, but the numbers are meagre compared with the hundreds of large plates and thousands of smaller plates from the studio of William Crawford. Gisborne historians remain in his debt forever, and the Gisborne Museum lists his work as one of our greatest assets.

Finally, one last virtue deserves mention: for its day-to-day running, the collection pays for itself. While there is undoubtedly room for improvement, our photograph collection is a service that works well, and we believe that is because it is frequently publicized and very accessible.

Who Owns Our Images?

Ngapine Tamihana Te Ao
Ngati Raukawa, Ngati Porou
Artist, Lecturer in Maori Art, Palmerston North Teachers' College

My father's elder brother, Hori Tamihana, saw himself in the role of a documentary photographer and while researching personal history, I was reminded of his involvement with photography for 30 years. I have since begun to look closer at Maori images in photography and to explore the media processes in my own work as a Maori artist. I welcome the opportunity to contribute a few of my thoughts and images to the readers of this Journal.

In the wharenui, upon the framework of the ceiling is a symbol of Takitoru - three diagonal lines - which are either lashed with harakeke or painted. This symbol originates from a tipuna of Ngati Porou who came from Hawaikii and settled in Aotearoa. Takitoru was a written message and the design symbol means to communicate.

Since arriving in Aotearoa, Maori artists have adapted new materials like pounamu and harakeke. Later, with the arrival of Europeans, new technologies were used to extend the range of Maori expression. It would seem that photography would also be a major part of Maori creative process; however there are but a handful of Maori who see themselves as image makers with film and even fewer who use the still camera. For many years Maoridom has been affected by photographic images and the impact of photography as a tool of communication is well established. The reasons why there are so few Maori photographers are complex, but I believe they can be attributed to the uses made of photographic images by both European and Maori societies. Since the earliest photographic images of Maori, there are few which portray Maori culture with a 'reality' in accord with Maori terms.

'September 1988'. Ngapine Tamihana Te Ao

Photographs were a commodity item to be sold, and the belief that your transformed visual image may be trampled upon and your mana diminished is firmly upheld by the Maori people today. But throughout the years of photography in Aotearoa, the majority of images have been from the perspective of another culture looking in and fashioning a view of Maori culture which has ranged from the 'noble savage', the scientific specimen, the last remnant of the dying race, the novelty coon character to images of Maori which are in better taste with plausible, well meaning intentions, but still images of Maori in a position which reflects the 'superiority' of the photographer and the majority culture.

Some well-known photographers continue the practice of photographing Maori people for the consumption of European tastes and requirements. The intention may be to compare the easily draped clothes of a model with the 'look' of a Maori worker, or for the education of Pakeha in Art Photography, exhibited European-fashion in the bare, quiet tombs of the art and museum galleries. Very few photographers collaborate with their Maori subjects in all stages of the photography making and displaying processes. For those who do, the images then have connections with the people and the land. In the case of special projects by Fiona Clark and Sally Symes,

'July 1988'. Ngapine Tamihana Te Ao

the photographs provide a social commentary of the political issues of the time.

Visual images of Maori society have a very clear context and material culture become taonga by their association with people. The uses which photography has for Maori people is apparent to anyone who views photographs in Maori places. Maori sense of family and place is re-affirmed by beloved tipuna and the newest mokopuna, which range the walls of family homes and, in a number of Wharenui photographs, take the place of carved departed tipuna. Where carvings and photographs are arranged together, the photographs of recently departed tipuna serve to help us make connections to the more abstracted carved and distant tipuna.

Ramai Hayward, Cliff Whiting and John Millar are Maori photographers of today who have consistently created images of our people. Ramai, now retired, is the only known photographer to have established and operated a studio. Images by Cliff and John, mainly in the documentary mode, are occasionally seen in small publications promoting Maori endeavours. Other genre of photography are yet to be explored by Maori photographers and artists.

There is a clear imbalance between Maori and European photographers creating Maori images. The continued use of the medium as a weapon to exploit and misappropriate Maori people and culture does not encourage photographers and 'subjects' to work closely together. Yet photographers who understand Maori values can enrich Maori photography.

Many thousands of Maori images are stored in public collections and remain inaccessible to the general public. If we are to address inaccuracies of the past, to learn and improve upon Maori imagery, then the time is well overdue and the 150th Anniversary of photography is a timely reminder to focus our attention on this matter. If we also raise the question of who owns an image, the priority of what we are doing is clear.

An active programme which has a supportive climate for Maori imagery would also help to encourage the development of photographers, for it is through their vision that we continually learn about ourselves and culture. At present there exists only one cultural perspective. If there is a desire to establish a partnership and communicate, 1989 could mark the beginning of a new era of Maori photography.

A Brief Outline of the Collections in the Pictorial Department, Canterbury Museum

Joan Woodward and Michael Purdie, Curators

Canterbury Museum's collection of illustrative reference material centres around the Canterbury, Westland, Chatham Islands, sub-Antarctic Islands and Antarctic regions. (This refers to historic photographs, as distinct from the curatorial collections relating to Museum departments, which are generally held by the curators concerned.) Our policy is to confine ourselves to these boundaries where possible, and we usually try to direct any new 'outside' material to its own appropriate area.

However, in the 120 years since the establishement of the Museum, a good representation of early New Zealand photographs has been collected and is available to searchers - quite handy for Mainlanders! A lot of it would be the kind reproduced and published in great numbers by the Burton Bros., Mundy, Wheeler, Bradley, etc., which are already held in other New Zealand collections, and it is good to have as wide a range of these as possible throughout the country. We tend to copy only those which relate to our own collecting area, adding the copies to the reference files. The original prints are given archival storage and are supplemented with inventories and biographical notes relating to the photographer wherever possible; in this way they provide a valuable source of reference for students of photographic history.

The Ika of Kaiapoi. (Heslop photo).

For genealogists and other students of history, the reference files are arranged under subject headings and are available for direct access. A card catalogue records all portraits, from a variety of sources, consisting mainly of photographs of early Canterbury settlers, explorers, etc. Except for the A.C. Barker collection, they are mostly single studio portraits or family groups, as well as various committees and sports teams, ranging from cartes-de-visite to heavy framed enlargements. Included are a large number of named Maori portraits, many of these in the carte-de-visite form, and mostly South Island, although any North Island portraits held here, such as those by Iles, Pulman, etc., are included in the catalogue as well.

More recently, in the years between 1910 and 1940, W. A. Taylor made a rather comprehensive record of the Maori people and their traditional settlement areas and other sites in the course of gathering material for his book *Lore and History of the South Island Maori.* The result is a collection of about 5000 glass negatives of varying sizes, which came to the Museum about 20 years ago. Of these, about 3000 were contact-printed and annotated from the inscriptions in the emulsion on the edges of plates, making a particularly valuable research source, especially in conjunction with the W.A. Taylor manuscripts in the Archives. H.J. Thorpe provides another interesting collection of about 200 photographs, particularly for those with an interest in activities like weaving, thatching, garment-making, etc. They were taken for the Tourist and Publicity Department in the 1930s, with the result

Wikitoria (Victoria) of Rapaki, c.1870 (Heslop photo).

that they are obviously very carefully posed for the camera. These studies usually have titles like 'Maori Beauties at the Pa', 'A Maori Carver at Work' or 'A Hongi Study', but without any real identification, they are usually not of much help to historians or genealogists.

Apart from these two collections, the main reference files of special interest to searchers for historical Maori subjects contain a mixture of photographs under several headings, and other material is to be found by cross-referencing, the main locations being Kaiapoi, Rapaki, Taumutu and Wairewa. Of interest also is the Chatham Island collection, including Moriori, Maori and European history. This starts with the visit of Sam Barker in 1873, recording the inhabitants and their surroundings, and subsequent visitors and photographers have provided a particularly helpful coverage of the islands and the generations of families living there.

Of a less personal nature are the photographs which relate to the ethnological and archival collections held in

other Museum departments, for instance, photographs of displays or of artefacts. These include W.J. Phillipps and H.K. Taiaroa, both related directly to the material in the Archives.

Within the ethnological collections, some of the Maori artefacts relate directly to local Maori families, also including H.K. Taiaroa of Taumutu. There is also a comprehensive photographic record of archaelogical sites in the Canterbury area, together with material recovered during excavations by Museum staff. Other related collections in the Museum are 'The Genealogy of the Ngai Tahu' compiled by P.D. Garven in 1974, and the Macdonald Dictionary of Canterbury Biographies (European Settlers), housed in the Library; as well as a large collection of various letters, diaries, notebooks and other papers, dating from as early as 1835, among the Archives.

The Art collection contains a good collection of paintings, sketches and drawings by a variety of artists from the competent to the rough, which are invaluable as being the only visual records of Canterbury and its inhabitants 'before photography'.

Canterbury Museum continues to add new material to all these aspects of the history of the South Island Maori; catalogues are undergoing continual improvement and progress is being made on computerisation. At all times, searchers and enquiries are welcome.

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Something Rotten in the State of the Collections: A Conservator's Survey Will Help

Jeavons Baillie, Conservation Officer, National Library
and Lyndsay Knowles, Private Conservator

All museums and art galleries have a responsibility to take adequate care of their collections. Some larger institutions are sufficiently well placed to be able to employ conservators whose efforts are directed exclusively towards this concern. However few institutions are in this happy position.

Some institutions do occupy well-designed buildings with collections stored and displayed adequately. In such cases the main conservation need may relate to the objects themselves. Would that this were true of most places! However, it is more usual for conservation problems to exist at all levels including the building, space allocation and storage equipment as well as the condition of the objects themselves. In this article we endeavour to put these various situations in a general perspective and suggest how they may be approached.

Everyone knows that conservation is expensive. Effective use of the limited resources that any institution can devote to conservation will depend on a thorough understanding of the factors that contribute to the well-being of the paintings, artefacts and other objects that make up the collections. To obtain a comprehensive understanding of the state of the collections and their needs and to identify priorities, it is necessary to undertake a survey of the collections and the environment in which they are stored and displayed. In some institutions where no funds have been allocated for conservation work, a survey may also be useful in creating an awareness of the need for a greater commitment to conservation.

A full conservation survey may involve several phases:

1. A review of the building, its location design, construction, maintenance and management.
2. A review of the collections, their comparative conditions and the way they are stored, handled and displayed.
3. A more detailed examination of smaller groups of objects, either comprehensively or by sampling, to assess the amount of treatment required to stabilize them.

The Building Review

The purpose of the building review is to determine whether the building is appropriate for the storage and display of the museum material housed there, identify inadequacies, gauge their significance and make recommendations for dealing with them. The information gathered will relate to:

- the site, its locality and vulnerability to disasters - natural and man made;
- the exterior of the building, its condition and maintenance;
- the interior of the building, its construction, building services and maintenance;
- other occupants - are they friend or foe;
- the administration of the building and its contents;
- the physical environment in all places where objects are kept;
- security;
- incidence of pests and their control;
- housekeeping;
- disaster preparedness;
- an overview of the types of museum material held by the institution.

Covering such a wide range there may be occasions when other experts may be required to take part in the consultation. The report will identify strengths and deficiencies and the relative significance of these in relation to the well-being of the collections. It will make recommendations on whether the deficiencies can be reasonably remedied.

General Collections Survey

This type of survey will be directed at determining what sort of care and treatment the collections need and establish priorities in relation to broad categories, rather than among individual items. Depending on whether or not this survey is done in conjunction with a building review, there will be some overlap with that assessment. The information gathered would include:

- the types of objects in the collections and their general condition;
- the storage, display and packaging of these objects, identifying problems in a general way rather than focusing on an item-by-item examination;
- the handling of objects and associated training;
- the systems of documentation and their suitability for recording information about the condition of the objects and for subsequent use in assessing treatment needs.

The report based on this survey will identify broad needs and recommend priorities for further action, for example, upgrading storage facilities or a programme of treatment related to one collection. In cases where broader needs are being met or otherwise dealt with, a more detailed survey of objects may be most useful.

A Survey With a View to Carrying Out a Treatment Programme

This type of survey would involve the detailed examination of individual items; every item in a collection may be examined or a sampling may be taken from which time and costing would be worked out. Detailed reports should include:

- a condition report;
- a treatment proposal;
- a conservation priority rating;
- an estimate of cost.

Surveys immediately preceding treatment are best carried out by a specialist in the field and preferably should be done by the conservator who is to supervise or carry out the treatments.

What Type of Survey Do You Need?

Staff in institutions without conservators obtain conservation information by reading, by consulting museum liaison officers, private and institutional-

based conservators and by attending workshops. This gives them a grounding in the possible conservation problems and requirements of their collections and a basis on which to institute some beneficial changes. It may also highlight the need for a detailed survey of the building and collections and the writing of a comprehensive conservation management plan, resulting in the co-ordinated upgrading of the building, the training of staff in preventative measures and the treatment of individual items in the collection.

So where do you start? It is tempting to direct conservation efforts to areas where results will be most evident, and this usually means treatment of individual objects. *This temptation is to be resisted.*

The general problems of the building, storage and environment - all of which impinge on the every object - may seem intractable, but conservators are trained to approach these broad problems and deal with the components systematically. The recommendations arising from surveys will suggest solutions which the conservator feels will be within the means of the institution.

In short, if in doubt, err towards a more general survey. Having elected to carry out a survey, it can only be undertaken successfully with the full co-operation of all members of staff and the visiting conservator(s). Sufficient time and resources must be set aside for the planning process, the actual survey and the writing and implementation of the management plan. This may mean that for a period of time other activities may have to be curtailed or, in some extreme situations, the institution is closed to the public.

Summary of an Action Plan

1. Have any surveys been undertaken in the past? If so, the reports should be carefully re-read, recommendations noted and if none have been taken, ask why not. Would another survey be any more successful? What changes need to be made to ensure success?
2. Background reading. This is important in order to help clarify the specific needs of the institution, its staff and collections and the ways in which a conservator can help. (See bibliography.)
3. Talk to other institutions who have had surveys done. What were their problems and goals, how well were the goals achieved, how would they do it now with hindsight?
4. How are the recommendations likely to be implemented, what sort of document will be necessary to have the recommendations acted upon (e.g., will a management plan be necessary to argue for extra funding?)
5. Choose a conservator/conservators. Advice on an appropriate conservator could be sought from museum liaison officers, conservation departments in metropolitan institutions, or the NZ Professional Conservator's Group. It may be useful to ask to see other survey reports that the conservator has been involved in writing.
6. Discuss and plan the survey(s) with the conservator and all staff. If you know of particular problems which you want addressed, be sure to discuss these as soon as possible. It may also be necessary to discuss these plans with the controlling body, particularly if extra funds are to be sought or temporary changes to the public face of the institution are required.

The most expensive part of the survey will be the conservator's time, so it is important to realise a lot of basic, background work can by undertaken by the curatorial and other staff which will enable better use of the conservator's time. This may include:

For a building survey and general collection survey

- building plans;
- any previous reports on the building and other conservation reports;
- names of architects or engineers who have experience of the building;
- details of recurring problems (e.g., leaks, heat build up);
- incidents involving pests including insects, fungi, plants;
- problems with air pollution (e.g., dust, car exhaust);
- fire fighting equipment - automatic and hand held;
- security details;
- names and duties of people who carry out routine maintenance;
- cleaning routines;
- disaster preparedness - equipment available;
- information on packing methods and materials;
- information on lighting systems and levels in exhibition spaces;
- records of temperature and humidity in exhibition and storage areas;
- details of training for staff in handling and other preventative conservation measures;
- general information about the collection and collection policies.

The institution should be able to supply any information it has gathered on some or all of these matters, or to have someone familiar with them to discuss them with the conservator.

For an itemized survey

- catalogue information on individual items;
- records of previous treatments;
- disasters;
- basic sorting and selection based on perceived conservation need and us age;
- usage (e.g., display, study, travel and frequency of any or all of these).

7. Allot a reasonable amount of time and staff and ensure that there will be as little as possible in the way of conflicts when the survey actually takes place - don't set impossible goals (e.g., 200 items to be surveyed in a 7 hour day, which means 2 minutes each and no morning tea!) Survey work is extremely tedious and physically exhausting, so it may be advisable to try and spread it over an extended period of time (e.g., 1 or 2 days per week for a period of months). Obviously this may not be realistic if the conservator has to travel any distance, but it may still be possible to plan the day so that at least two different types of work are being carried out (e.g., talking to staff about the building followed by detailed reports of individual objects).
8. Costing of a survey. This will include charges for the conservator's time, accommodation, travel and the preparation of a report
9. Working conditions for the conservator. Working in a temporary capacity in an institution can be a lonely and frustrating experience but, with a little thought, optimal conditions can be arranged.

Allocate a suitable space and if the person is going to be in an institution for any length of time (e.g., a week), treat

them like a new member of staff and give them a suitable 'induction'. Ensure that any technical assistance required is readily available and that necessary equipment such as lights and ladders are provided. It would probably be wise to appoint a staff member to 'look after' the conservator, to liaise between her or him and other staff and to ensure that the conservator has everything required and is comfortable. This may require that the staff member works almost constantly with the conservator, or it may mean just frequent 'checks'. Make sure your conservator gets morning and afternoon tea and is invited to lunch. Much useful discussion takes place during times of informal contact.

10. It is extremely frustrating for a conservator to be closely involved with an institution for a short period of time and then never hear from them again, not knowing if any of the advice in the survey(s) is being followed, if the information is helpful, if the format is easy to use or if any of the recommendations are going to be carried out. Because institutions are so individual, no two surveys are the same and conservators will want to learn from each one - what they found useful and what proved problematic. Conservators also tend to become personally involved with the welfare of the collections in their care so *keep in touch.*

What to Expect

This will depend on the preliminary discussions with the conservator where your requirements are stated and reasonable goals worked out. Remember this is a co-operative venture. The sort of goals that could be worked towards may be:

- a discussion of the building and the general environment, a staged plan for its upgrading. This could include general weather-proofness of the build ing, security, internal environment - light ing, temperature, relative humidity, pest control, air pollution control.
- a discussion of the handling of the collections and suggestions for what a handling manual might contain, which would address general handling techniques as well as particular problems experienced in that building with that collection. Such a manual could be written by the staff and distributed to all staff members. It may be necessary to initiate in-house workshops on handling and ensure that new staff are properly trained.
- a discussion of the storage facilities and suggestions for upgrading.
- a discussion of particular problems.
- a discussion on disaster planning.
- a discussion on treatment of individual objects. It is usually important that objects are given a priority grading which will take into account the state of the object and its likely usage and importance, both locally and nationally. For instance, an object may be in very poor condition and therefore be given a *high* conservation rating, but where there are numerous similar objects in better condition in this or other collections, it may be given a *low* curatorial rating. The overall decision may be not to treat the object but just to house it in such a way as to minimize the possibility of further damage.

All of the above could be incorporated in a conservation management plan which the institution could write in consultation with the conservator. This would set out the priorities and specific goals for, say, the next five years.

Remember conservation surveys can be an important step in collections management and museum planning, both directly for the information they provide and indirectly through the process of self-examination they require. They are a good way of educating staff in making the physical requirements of collections part of all museum procedures, whether or not a conservator is actually in the building.

Postscript

It is hard work implementing the recommendations of a survey and putting into practice a management plan - don't put them in the bottom drawer or the 'too hard basket'. If your initial planning is realistic, you should be able to achieve it all with only minor adjustments - keep them in your 'action bag' and review and adjust regularly.

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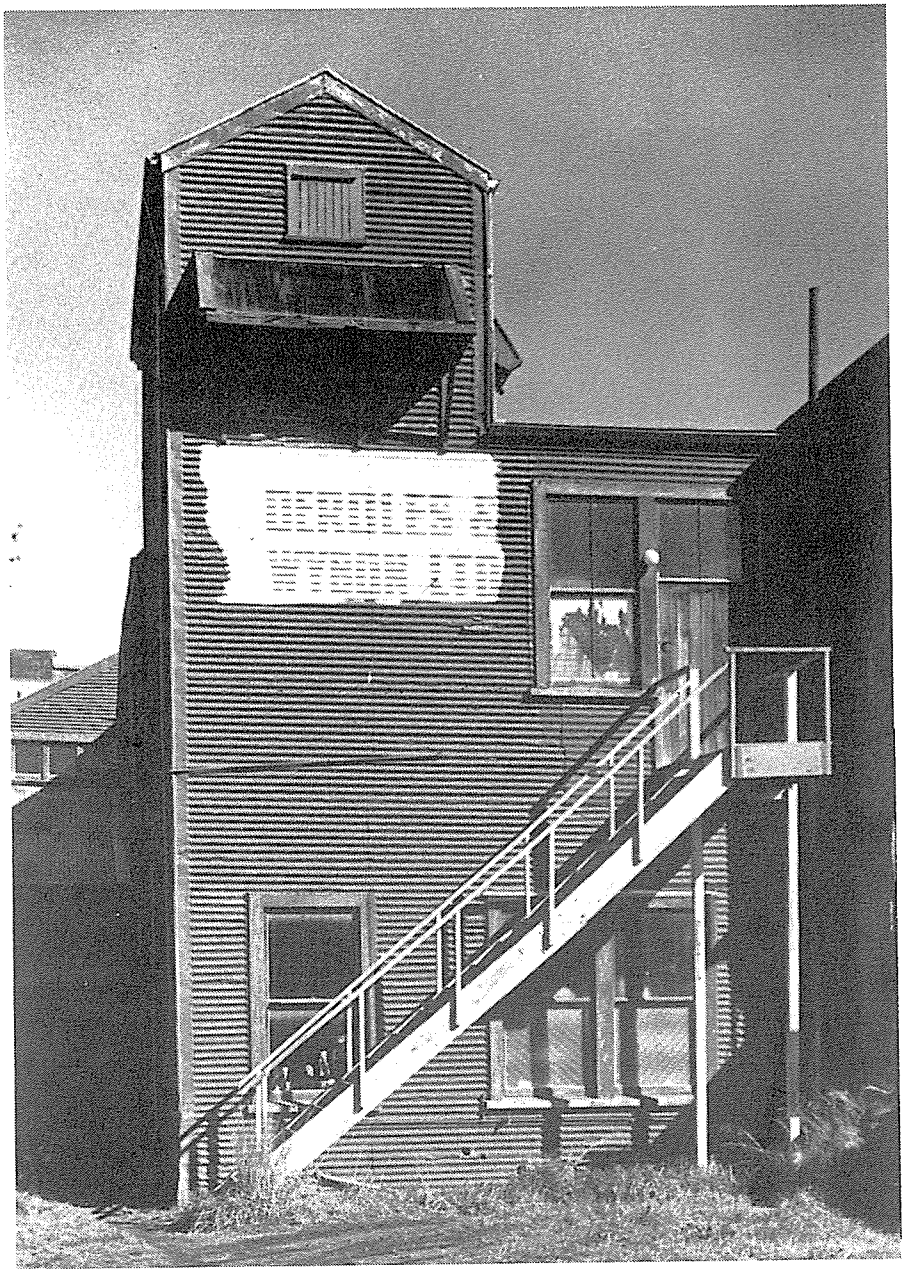
Collecting Photographs at the Sarjeant: A Wanganui Comment

Bill Milbank

Director, Sarjeant Gallery



Richard Wotton : Harding and Denton Studio, c.1979

Photographs form a significant part of the Sarjeant Gallery's collection and the way it came about is perhaps unique within New Zealand.

It is a reflection of the strong interest in photography within the Wanganui since European settlement in the mid-19th century.

The collecting of photography began at the Sarjeant Gallery's inception when it opened in 1919. The Gallery 'commissioned' Frank Denton to gather a collection of aesthetically successful photographs by internationally established photographers.

Denton was born in Wellington in 1869 and after taking over the photography business in 1899 of W. Harding - Wanganui's most significant 19th century photographer - Denton established himself as a successful and prominent figure in Wanganui. Through his connections with the publication *Photograms of the Year* - an international publication reproducing what were regarded as the outstanding examples of photographic art worldwide, and in which his own work was represented several times - he began the process of curating a collection.

It was based on his idea of developing a collection of works by leading international photographers of the day and, at the same time, to demonstrate the place of photography as an art form. Whenever he saw a photograph in *Photograms of the Year* or elsewhere that he considered to be of exceptional merit, he would write to the photographer asking if they would like to present a copy for possible inclusion in the permanent collection of the Sarjeant Gallery. The response was outstanding. In the six years after the Gallery opened, Denton gathered photographs from all over the world. The collection was presented to the Gallery in 1926. A local panel decided on the works to accept, and the exhibition was opened by the Governor-General, Sir Charles Fergusson.

By living and working in New Zealand, Denton was perhaps fortunate in avoiding a feud which had developed between orthodox photographers and a group which became known as the Secessionists. Many of the photographs in his collection are works by members of this latter group. Using Impressionistic techniques, often resulting in a deliberate lack of focus in definition, they were intent on establishing photography as an art form. Denton's own 'art' intentions (not his business and social photography) were obviously along the same lines, but the photographs he collected were not just confined to work by the Secessionists. In the words of his son, the photographs 'represent a selection of the work of the then leading photographers throughout the world and were intended by my father to indicate

the place of photography in the world of art.'

Unfortunately, Denton's ill health caused him to retire to the South Island shortly after the 1926 exhibition and his important mainstream commitment to photography at the Sarjeant faultered - in fact, for forty years until Denton's death in 1963, when his family gifted to the Gallery a collection of his own work.

The establishment of a professional staff at the Gallery for the first time since it opened, stimulated a close examination of the Gallery's collection strengths and a commitment to make it reflect current developments in New Zealand art. Wanganui's early interest in photography as demonstrated by Denton and his contemporaries, was sustained by a number of professional and amateur photographers through to the 1970s, when a new generation of photographers emerged. They were responding to the central position that was being established by photography in art nationally and internationally - both as a means of social recorder and responder, and with personalised expression. Several of New Zealand's most significant contemporary photographers have been associated with Wanganui - with Anne Noble, Bruce Foster and Richard Wooton all being born here, and Laurence Aberhart and Wayne Barrar more recently working here.

The strength of photography both locally and nationally stimulated a vigorous move by the Gallery to collect photography as a mainstream focus within its two collecting categories: national and regional art.

In *Photoforum Review* (January 1987, No. 31), the following comments were made:

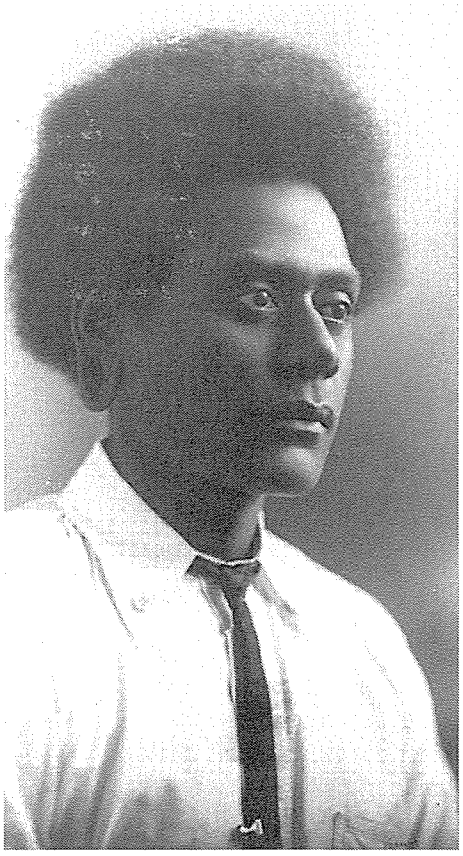
> SARJEANT. The written policy concerns the collecting of international photography from the late 19th Century to the present using the F. J. Denton Collection as a nucleus. However the unwritten policy has been to focus on New Zealand photography and 'to see it as a mainstream art collecting area, i.e., not collecting it because it is photography but because of its vital and significant achievement in an art context.' Given the limited funds available, we have focussed more vigourously on selected individuals whom we feel are performing at a high level and who will give our public a cross-section of achievements within various media. To this end we are particularly interested in artists with regional connections who are performing on a national or international scale.

In 1989 the commitment and focus remain, with the same unwritten policy now written. It was also indicated in the same *Photoforum* article that the level of commitment to the acquisition of photography by the Sarjeant was second only to the National Gallery, with at least 20% per year of its Acquisition Budget going to photography - $15,000 in 1988.

In a 1984-85 survey, 100 images were acquired by the Sarjeant of which 53 were by women (an indication of the strength of women photographers in this country). The article also stated that the Sarjeant had had the largest number of photographic exhibitions over those two years. The public interest in photography exhibitions in Wanganui has always beeen strong - apparently quite different from other regional communities.

The artists that have been focussed on over recent years, with the Gallery holding a significant body of their work, include Anne Noble, Laurence Aberhart, Peter Peryer and Richard Wotton. Others, where the number of works acquired are increasing, are: Wayne Barrar, Megan Jenkinson, Fiona Clark, Glenn Jowitt, Merylyn Tweedie, Christine Webster, Peter Hannken, Marie Shannon, Fiona Pardington, Mary McIntyre and others more generally.

We have recently purchased work by the late Ronald Searle, a photographer who worked in Wanganui in the 1930s. This has highlighted the need to research more fully the history and significance of photography to the Wanganui region, exploring the social and aesthetic relationships. With the support of the local marae and the Historic Places Trust, the Gallery will be involved in assessing and protecting images of ancestors and other material held on marae.



Frank J Denton : Solomon Islander Daniel Bula. (no date)

(Note: Research on Frank Denton by Derek Schulz and Roger Brooking.)

Maori Museum Training Programme

Erenora Puketapu-Hetet, Te Atiawa
Maori Access Trainer, National Museum

Puhi Tairi, Ngati Toa Rangatira, Ngati Koriki Kahukura, Nga Ruahine (left) and Awhina Tamarapa, Ngati Pikiao, Ngati Kahungunu of Te Whanau Paneke, carefully restore one of a series of carvings from Rotoiti which will travel to Australia later this year with an exhibition from the National Museum. (Photo: Alan Marchant, Ngati Hauiti, of Te Whanau Paneke)

E kore e ngaro
Te kakano i ruia mai
i Raiatea

Young Maori and Polynesian people are receiving training within the National Museum through a unique training scheme. In 1987, a group of Maori artists submitted a proposal to the Museum Director, Dr John Yaldwyn, who enthusiastically agreed to test the training module.

The establishment of a Museum and Art Gallery Training Scheme for young Maori and Polynesian people commenced late in 1987, with funding for a trainer and six trainees appoved by the Labour Department. Broadly the objectives of the course are:

1. To advance, consolidate and/or enhance te taha Maori of each trainee, by covering aspects of the oral arts, performing arts, and te reo.
2. To provide a thorough understanding of Maori art forms and aspects associated with them. Some of these aspects are as follows:
   - the technical and manual skills in producing various art forms (e.g., kete, taniko, tukutuku, kakahu, piupiu, whariki);
   - the social and cultural values associated with Maori taonga;
   - spiritual concepts (e.g.,mauri) associated with taonga.

   The purpose of this objective is to provide trainees with a high degree of appreciation of Maori art in its totality.
3. To expose trainees to the infra-structure of the Museum by offering basic training in every department, thus providing an overall understanding of the structure and function of the Museum.
4. To provide an understanding of the skills, qualifications and experience required if a trainee wishes to specialise in a particular department of the museum; further to this, to seek avenues to enable a trainee to pursue that field.
5. To provide an understanding of how the National Museum operates with regards to other museums, art institutions and organisations.
6. To understand the relationship between the National Museum and the community - in particular the Maori community.

The Maori artists who initiated this scheme work together under the name of Te Whanau Paneke, that is, the family that moves forward. Members of Te Whanau Paneke have indeed moved forward, with three of the trainees now employed under contract by the National Museum. One is assistant curator for the forthcoming Maori exhibition to be held in Australia, one is in the photography department, and the other is with the conservation department.

After a training period of one year on the scheme, some trainees have decided that the museum scene is not right for them and have sought employ-

ment elsewhere.

Quality Taniko kitsets are now available in stores throughout New Zealand thanks to an ex-trainee. Another developed skills and confidence which enabled her to secure a position as Lower Hutt City's Ethnic Community Officer. One of the trainees assisted the Dowse Art Museum in curating the successful whariki exhibition. This trainee has chosen to develop her skills in art. Other trainees have gone on to University to obtain the necessary academic training needed to pursue a career in one of the departments of the Museum.

The scheme has proven that:

- the trainees' awareness of their own potential has been increased;
- they have become better able to evaluate their education and career choices;
- their employment prospects have been increased because new skills have been learned, notably, work habits, communication skills and personal development.

Until the 'Te Maori' exhibition toured the country, a career in a museum or art gallery was not really one of the expectations of Maori people. 'Te Maori' has awoken an awareness of the need for Maori people to care for the Maori art heritage of New Zealand which is in museum collections throughout the country.

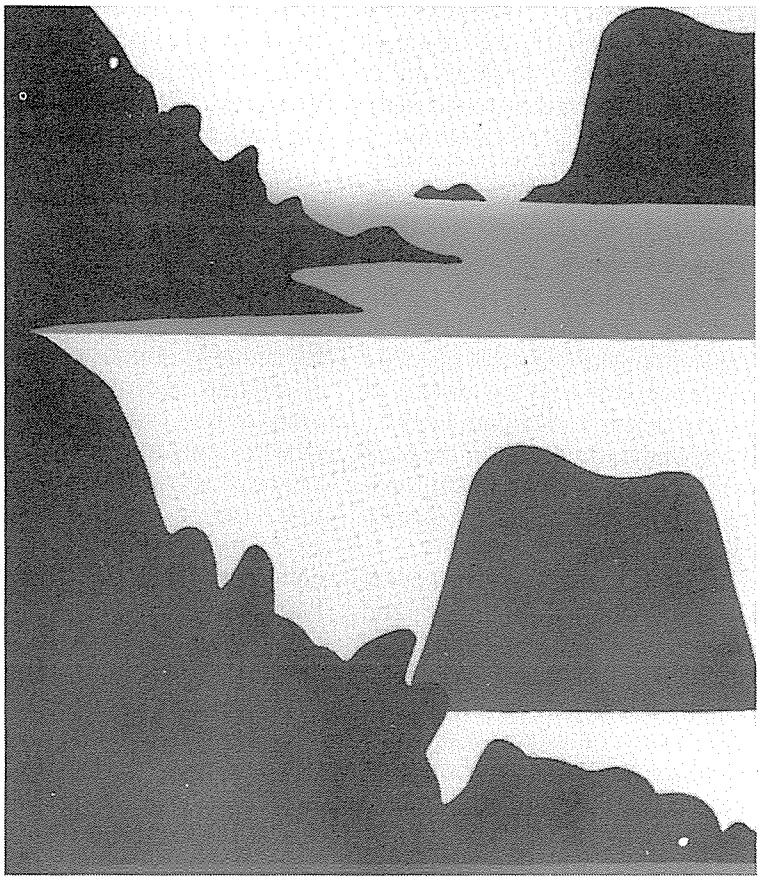
A recommendation from a Hui Wananga held on October 18, 1986 at the National Museum reads: 'That bilingual tribal representatives are selected by their tribe for a training programme to be held initially at Auckland Museum and the National Museum, Wellington, and that the students' programme be funded by Government.' (p.43, *Te Maori Report, He tukunga korero,* July 1988).

Also, *Nga Taonga o Te Motu,* the report of the Project Development team for the new National Museum of New Zealand/Te Papa Tongarewa, set out staffing and training requirements that would be needed to make the proposed museum an effective working reality. The report recognised that 'training will be of particular importance to Te Whare Taonga Tangata Whenua, which will demand of its staff special linguistic and cultural skills that are not well represented in the present museum profession.'

The report also recognised the need for a training officer to be appointed during 1986/87. When this did not eventuate, Te Whanau Paneke took the initiative and set up their training module for young Maori and Polynesian people. Having been in operation now for two years, it has proven its worth. Although it is not the complete answer to the recommendations of the 1986 Hui Wananga or *Nga Taonga o Te Motu,* it is a Maori effort towards the recommendations.

Recommendations and reality can be well removed from each other, but Te Whanau Paneke continues to move forward in their efforts to ensure that the number of trained Maori and Polynesian people who work with taonga will continue to increase.

E kore te uku
E piri ki te rino
Ka whitia e te ra
Ka ngahoro



For Sale

This stunning original print by Michael Smithers has been generously donated to AGMANZ.

Proceeds from the sale will go towards the Maori Curators Fund. Funds are already lodged with the Maori Education Foundation for use by a selected Maori to further extend their museological study.

The print, from Smithers' 'Back Beach Series' is being offered for sale to the museum community. The reserve price is $300. Those interested should apply to the Executive Officer of AGMANZ.

Julie Catchpole
Director, Manawatu Art Gallery

Interviewed by Cheryl Brown, Executive Officer, AGMANZ

Tell me briefly about your background.

I have a Masters in Art History from Canterbury University where I did my thesis on The (Christchurch) Group, which provided a useful overview of New Zealand art. I was fortunate enough to secure a Labour Department PEP job at the National Art Gallery in 1984. So I was a participant in a Labour Department work scheme who went on to achieve gainful employment!

At the National Art Gallery, where I worked with Kate Pinkham and Peter Ireland, Kate enforced in me the role of the registrar, and she was one of the first professional registrars in New Zealand. With Peter, I worked on the photography collection. Photography as a medium for artistic expression was largely overlooked in the art history courses then available at Canterbury. Peter Ireland has had a deep and abiding interest in New Zealand photography, and was at the time reorganising the NAG's photography collection.

I worked there for 9 months before I became Registrar at the Dowse Art Museum. I was able to put the training I received from Kate to good use in establishing collection management systems suitable for the Dowse.

The job at the Dowse gave me the opportunity to find out about other areas of museology. Working in a smaller institution provides insight into various roles. While you have your job, a small staff means you often have to assist in other activities - all hands on deck so to speak.

I also enjoyed working with the collection at the Dowse - its policy is to collect works in materials traditionally associated with crafts. James Mack was the Director and I certainly value having worked for him (his words seem to constantly ring in my ears, 'The public will forgive you anything as long as you're not boring.') He has enormous creative skills in exhibiting material - a daunting example to follow! He has also been very supportive in my desire to develop my career in museum work.

So the first three years of your museological life were spent specialising, applying that specialisation, then broadening your experience.

After two years at the Dowse, I worked as Liaison Officer at the Auckland Museum in 1987-88 for 9 months. It was quite a change to be based in an institution the size of Auckland Museum. Although much of the time was spent working with small museums or historical societies that have no real funding base but rely on good will, and trying to devise solutions that were professional but cost effective.

How do you see the Gallery's collection now?

I started at the Manawatu Art Gallery in 1988. The Gallery has been in this building for about 10 years. Like many galleries, it grew out of the efforts of an art society. Under its previous directors - Luit Bieringa, James Mack, Peter Purdeux and Margaret Taylor - the collections grew. You can see the different directors' collecting interests. Building on the photography collection started by Luit, I've started to acquire more photographs. Margaret really established a direction when she placed an emphasis on works on paper. For various reasons, the collection is quite strongly representative of the 1970s. I would like to start buying works by younger, up-and-coming artists.

Is there a collecting policy?

Yes, New Zealand art after 1890. It's a very flexible policy. I will keep within the lines of what's already here. We have quite a reasonable representation of contemporary artists post-1940, and a small selection of works by contemporary Maori artists.

Who buys?

I recommend to the acquisitions committee.

You saw craft/art merging at the Dowse. Will this happen here?

We have a collection of ceramic works - domestic and sculptural. This collection is supported by a local family's estate. I don't want to compete with other institutions. I feel I should look more closely at what the Sarjeant collects and perhaps Hawkes Bay Art Gallery and Museum, so that we are not duplicating material. It would be useful if our collection complemented, say the Sarjeant's, as we are only an hour's travelling time away from each other. The Sarjeant Gallery has focused on photography and between us we have a very good resource which complements each other.

Is there a policy for collecting Maori art?

The work that is in the collection is work that is represented by dealers. I'd

like to look at work that is perhaps not in the dealer system or even in the art historical framework, and I don't feel that I'm qualified to decide on work that doesn't fit that framework. My 'criteria of excellence' is most likely completely inappropriate. We are fortunate here in having a support system of Rangitane, Massey, Teachers' College, etc., and I would need to find other opinions. I have a support system here, of the university and John Bevan Ford (Rangitane). I try and take advice from as many as I can where appropriate.

Will you be making any policy changes?

The Gallery has a two-tier structure: a Gallery Society Council and a Trust Board. It is not a department of the City Council. One change I feel would be appropriate is to have representation of the tangata whenua, on our Gallery Trust Board. At the moment the Board has representatives from the Council, the Community Arts Council and the Gallery Society.

You are in an area which is well provided with museums, do these institutions interact with each other?

We try to be of assistance to other institutions, particularly in lending works from our collection. We loaned some works to the Sarjeant, for example, for the Contemporary Maori Art show and they assist us too. I'm pleased that they can help and vice versa.

The Manawatu Museum is your closest neighbour. Do you ever work together?

The staff of the Manawatu Museum are very helpful to us. We have also borrowed material from the Museum for inclusion in some of our exhibitions to help provide an element of context. On at the moment, we have an exhibition in which we have linked up with the local library and city archives. A camera is from the Museum, and the images from the library collection and the information has been supplied by the city archivist. There should be some symbiosis; I like the idea of putting images into context by using artefacts from the Museum.

Combined, we have a forum for discussing museological issues, or holding workshops. When Michael Ames and William Tramposch came to New Zealand, we held workshops together, which stimulated many discussions and different questions.

Do you maintain contact with the larger institutions in the area?

I try to keep in contact with people and exhibitions. I need to get away sometimes to see dealer galleries and refresh my ideas. I need to see what people are producing. It's good that we can get to Wellington, Wanganui and Hawkes Bay quite easily. We're in a handy position.

Is being one of the few women directors in New Zealand an issue?

It shouldn't be an issue. There aren't a lot of women at the top. Perhaps some of the women in the profession are not ambitious, or women may not be so ambitious. Sometimes they may not believe that they can move upwards.

The way our institutions are presently structured does not provide for many career steps. Also, it is easy to specialise in a role and then move on to larger institutions, but it is more difficult to gain an appreciation of the whole administrative picture of an institution, or develop skills in managing people, not 'things'.

What are your plans for the future of the Gallery?

We are trying to develop a bigger audience. One group we would like to target this year is primary and intermediate schools. To date, we are frequently visited by secondary school classes but by very few primary school students.

Who else comes here?

Suprisingly, we don't appear to be visited by many university students although faculty staff have been actively involved in supporting the Gallery. Tourists to the area visit from overseas and Wellington. We're quite close to the Museum so people come to see both.

Do you have an education officer?

I would love to have an education officer, but we don't have the funds.

Do you have an outreach programme?

We don't have the resources to do an outreach programme. But we have formed a group with the teachers' college here, which specialises in art for primary school teachers and we've been looking at programmes for expanding activities. There is the possibility that there might be a resource or education officer shared between the Museum and the Art Gallery. The idea arose because of the Picot Report implications that suggested banding together to purchase resources, etc., and the need to be self-sufficient.

Will the new Diploma in Museum Studies affect you since you are so close to the University?

I hope that staff will take up doing the Diploma, and we would like to cooperate in any way we can to support the Diploma, perhaps having sessions at the Gallery. This can only be of benefit to the staff. Already we have quite a bit to do with Massey. Marketing students have implemented surveys at the Gallery, for example and I've been to talk to business communication classes who did a survey on us.

What would you like to see the profession doing?

Well, it's always been of interest to me that museums don't have registrars. I suppose I'd like to see a coming together of museums and art galleries so that we can learn from each other, and stronger interest by more people in the profession and in AGMANZ. When I was Liaison Officer, I experienced plenty of staff complaining about what AGMANZ didn't do for them, but they also weren't prepared to join, or participate positively. The time scale museums work on is quite different from galleries. I found when I worked at Auckland Museum that it was quite different than the gallery experience I had had - that is, in terms of the duration of exhibitions. Galleries have a 6-week to 2-month time frame for shows, not months to years. Also museum material is often interpreted in a more traditional way; for instance, marine life, variety of species, or marine habitat. Why not as part of a temporary exhibition which presented an environmental/political/social issue?

I found it difficult to come to terms with museums where the collections weren't changed or interpreted. There is a case for bringing out the collections to help the public, and I mean myself here too, to assist understanding of contemporary issues. I might understand more on something about Maori fishing rights if I could see a natural history display which explained some of the concepts to me: where the fish were; how they were caught; which are the fishing grounds in question; how tribal fishing grounds were established or marked out; was this comprehended by Pakehas?

Dr Ames' visit must have been valuable since he too talked about the need for museums to assist in the understanding of contemporary issues?

One thing he talked about was collecting contemporary art of the native peoples. I think he was surprised to find that New Zealand institutions were collecting contemporary Maori art. I think that there is perhaps more respect here for Maori art than in Canada. We have such a long way to go with Polynesian material. We are still using Pakeha criteria for judging art that is not necessarily produced in the western art historical context.

What are your plans for 1990?

Many of our shows will be local and, hopefully, complement the activities of other organisations in Palmerston North, particularly the Museum. Perhaps displays related to weaving and fibre in support of the National Woolcraft Festival to be held here. A hundred years ago the railway goods yard were developed where the Gallery now stands - a great excuse to celebrate the transmania-inspired works of Barry Brickell. A major curated show will be 'Images of War' - from 1840 to present day anti-war imagery. I'd like to see if someone can do an exhibition on Polynesian weaving and we plan to do something on the architecture of the Square since it's being rededicated in 1990.

I understand that a new museum is proposed for Palmerston North. How will that affect you?

I really hope the new museum will go ahead here. This project would be an ideal one for the City to focus on in 1990. What the Museum manages to achieve in less than desirable conditions is extremely impressive and, I should add, we learn a lot from them. Naturally we would try and support them in every way possible. Some would suggest that we could combine. It might be appropriate through a linked physical structure in the area of common facility requirements, like workshop, cafe, classroom or resources, tools and display furniture.

Although I think that we are both of the view that each institution should continue in its own direction - that way we can provide a richer experience for visitors.

Bones of Contention - What Do We Know About the Posture of Moas?

Brian Gill, Curator of Birds

Auckland Museum

On 14 June 1988, *The New Zealand Herald* momentarily tired of war, catastrophe and political intrigue, and, rather surprisingly, carried a lead story on page 1 with the banner headline: 'Expert Sets Moa Record Straight'. The expert was quoted as saying that 'the ostrich-type pose of moa exhibits at the Auckland Museum ...was wrong and should be changed.' In the *Waitomo News* of 26 April 1983 an expert reportedly said that '...modern research suggested that the stance of the Moas was ...with the neck and head level with the body, rather than the classic upright stance. ...this would be consistent with Moas' near relatives the Cassowary and the Emu. ...the vertebrae interlocked nicely in this position.'

These are but the latest in a long line of newspaper articles in which a journalist hangs a story on the supposition that there has been a recent breakthrough in research on moas which allows us to reject the conclusions of a past generation of anatomists and arrive at new truth on the posture of moas. Researchers have at times implied as much in their own writing.

In her book *No Moa* (McCulloch 1982), Beverley McCulloch included a drawing of a moa with its neck looped and its head held level with its back. The caption begins: 'Modern research suggests that a medium sized moa may have looked like this.' And on p.13 '... modern studies suggest that for most of the time moas carried their necks and heads forward of their bodies in a more relaxed position than is usually shown in reconstructions of skeletons...' But what modern studies? Who conducted this research and where are the results published? No indications are given.

In their article on moas for the authoritative *A Dictionary of Birds* (Campbell and Lack 1985), Richard Cassells and Phil Millener stated that moas 'probably had the looped necked stance of emus *Dromaius* and cassowaries (Casuariidae) rather than the erect carriage of the ostrich and rheas (Rheidae).' But why? No further explanation is given and no references are cited.

In fact there has been precious little 'modern research' into the stance of moas, and no breakthrough - only speculation and loose talk. In this article I attempt to review what little is known, because the correct posture of moas is an important issue for New Zealand museums. Many museums have moa reconstructions and these are popular exhibits. At Auckland Museum, 'The Moa', which was built at the museum in 1914 using emu feathers, is the second most popular attraction for the million or so annual visitors after the large exhibits in the Maori Gallery.

Caution Advised

There are at least two points of caution to be noted in any generalisations about the posture of moas.

First, moas were anatomically unique among birds living or extinct in being wingless. No humeri or distal wing bones have been found. Also, moas were unique among ratite birds in that the pelvis was widened rather than narrowed posteriorly. These unique features may have radically influenced the posture of moas and it is not sufficient to guess the precise details of how a moa held its neck by simple analogy with living birds. To say 'cassowaries hold their heads low, moas were probably like cassowaries, therefore moas held their heads low' is not good enough.

Second, there were about a dozen species of moas, and they fall into two distinct groups - the *Dinornis* moas with relatively long tarsometatarsi (family Dinornithidae or subfamily Dinornithinae depending on whose classification is followed), and 'the rest' with short tarsometatarsi (Emeidae, Anomalopterygidae or Anomalopteryginae). *Dinornis* moas were more slender and

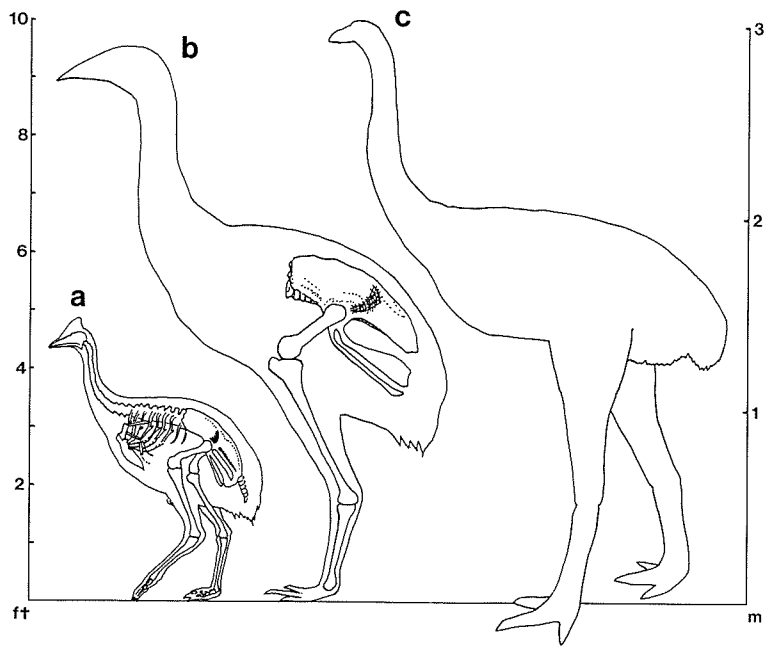


Figure 1. (a) Cassowary. (b), (c) Dinornis giganteus. *(a), (b) and the scale of feet are traced from a plate accompanying Owen (1844) - 'Restoration of the* Dinornis giganteus, *and scale of altitude of that... species, according to the standard of the Cassowary.' (c) is an outline of the moa reconstruction at Auckland Museum, traced from a photograph and rendered at the same scale as (a) and (b). Note that the size of the head in (b) was guesswork, as the skull was unknown in 1844.*

more adapted for running than the others (Cracraft 1976). Birds that are separated subfamilially may be as different as ducks are from swans, or pheasants are from quails. If the two groups of moas were distinct at the family level, they could have been as different as albatrosses versus shearwaters, or shags versus gannets. Statements about 'moas' in general must be made carefully.

Height and Posture

McCulloch (1982, p.6) reproduced the well-known photograph of an elderly Sir Richard Owen in his academic gown holding in one hand the famous femoral shaft (from which fragment alone he correctly deduced the existence of large ostrich-like birds in New Zealand) and reaching out with the other to touch the towering articulated skeleton of *Dinornis giganteus*. McCulloch's caption reads in part: 'There has always been a tendency to assemble moas so that they were as tall, and therefore as spectacular, as possible.' If she means there has been a tendency to assemble moas in a standing rather than stooping posture then it is a valid point. But accusations that museums exaggerated the height of moas in more devious ways are ill-founded. Anyone who troubles to look back to the original accounts finds that Owen researched very carefully his estimate of the moas' height, and that his figures put paid to claims that moas stood 16 feet tall or more (see Rev. Williams' letter to Dr Buckland, quoted by Owen 1844).

Owen (1844) had received for examination some partial skeletons, and compared the leg bones of *Dinornis giganteus* to an articulated ostrich skeleton standing 8 feet 4 inches (2.54m) tall. Adult ostriches indeed stand about 2.5 m tall (Campbell and Lack 1985, p.416). Owen's ostrich skeleton was 4 feet 4 inches (1.32m) from the ground to the highest point of the femur (with the leg bones 'at the angles which they form with one another in the standing posture') and 4 feet (1.22m) from there to 'the top of the head with the neck erect'. When Owen took the longest tibiotarsus of *Dinornis giganteus*, articulated it with a femur and tarsometatarsus 'at angles corresponding to those in the Ostrich' and allowed for the foot, it gave a leg height to the highest point of the femur of 5 feet 6 inches (1.68m). From that point 'to the top of the head, supported upon an erect neck of the same proportions as in the Ostrich, is 5 feet [1.52m], making the total height of the *Dinornis giganteus* 10 feet 6 inches [3.20m]'.

Not satisfied with this careful analysis, Owen went on to suggest that cassowaries, with their relatively *short* legs and neck, were a better analogy with the moas. Using the same mathematical approach in comparison to a cassowary skeleton, and ignoring the latter's casque (bony 'helmet'), Owen estimated the height of the big *Dinornis* at 9 feet 6 inches (2.90m). In general Owen concluded that by comparison with living ratites, the height of the largest moa 'in the ordinary upright posture' was 10 feet (3.05m). Later, Owen obtained a complete skeleton of *Dinornis giganteus* from the Glenmark Swamp, and found that after articulation 'in and easy standing position' it stood 11 feet (3.35m) tall (Owen 1877).

Thus Owen's reconstruction (Fig. 1b) was a carefully considered attempt to show a moa in an ordinary upright position such as illustrated by the cassowary in Fig. 1a. His work of 144 years ago seems to be a more meticulous analysis of moa height than any modern researcher has troubled to publish.

It is important to get the maximum height of moas right, because if they did reach 3m then they were the tallest known birds. (But not the heaviest - some of the extinct Giant Runners [Dromornithidae] of Australia and Elephant Birds [Aepyornithidae] of Madagascar were heavier.) The Auckland Museum moa reconstruction (Fig. 1c) is a trifle over 3m tall, so it is a valid representation of the largest moa in an upright standing position.

There is a sense in which the posture controversy is pointless. When alert or agitated or feeding on the leaves of trees or tall bushes, moas - especially the *Dinornis* moas - must surely have

been capable of standing tall with their neck erect and their head up. Equally, they must have spent much of their time with their head down, and at every intermediate position. The old moa reconstructions in New Zealand museums are not wrong, and were certainly not installed thoughtlessly - they simply show moas in Owen's 'easy' or 'ordinary' standing position. They are, however, potentially misleading in that people may assume that moas walked about holding this posture, which is another matter. There is clearly a need for museums to show moas in a range of postures.

Maori rock drawings tend to show moas with their head and neck erect (Brewster 1987). McCulloch (1982) illustrated such a drawing (p.17) and suggested, from the peculiar arrangement of the legs, that 'kicking may possibly have been used in defence.' The drawing is equally strong evidence that moas looked like ostriches. However, I prefer to put no faith in the zoological accuracy of rock drawings.

Modern Evidence

One would hope that detailed examination of moa remains might lead to evidence on the stance of moas. I have found only two recent papers that have any bearing on this subject.

The first holds out little hope of reconstructing moa leg musculature from osteological evidence. McGowan (1979) made a detailed anatomical study of the hind leg bones and muscles of the Brown Kiwi *Apteryx australis*. He was particularly interested in whether the musculature of kiwis could be deduced from muscle scars and other superficial features of the bones. He found that kiwi limb and pelvic bones had numerous features that suggested muscle attachments, but that few could be related to specific muscles. Where they could be correlated, the size of the muscle scar usually gave little indication of the actual size of the muscle. McGowan concluded that 'it would be impossible to reconstruct the pelvic musculature of the kiwi from osteological data. The possibility of reconstructing the pelvic musculature of its extinct relative, the moa, is even more remote.'

The second suggests that the centre of mass of the non-*Dinornis* moas was more posterior, and the femora more vertical, than in the large modern ratites. Alexander (1983) studied the relative size of the leg bones of moas and other birds. He suggested that in the modern large ratites, reduction of the wings, which would be expected to shift the centre of mass to the posterior, was counterbalanced by the extreme narrowing (and hence lightening) of the posterior half of the pelvis, such that the centre of mass remains as far forward as in flying birds. In moas, however, the pelvis is *widened* posteriorly. Alexander found that the Anomalopterygid moas (all species other than *Dinornis*) had disproportionately shorter tarsometatarsi (relative to the other leg bones) than other ratites, and suggested that this would keep moas balanced on their feet after loss of wings, provided that they 'stood with their femurs more vertical than most modern birds.' This finding clashes with the undocumented 'modern research' of New Zealand newspapers. 'Instead of being vertical, the thigh bone should be horizontal ...' (*The New Zealand Herald*, 14 June 1988).

Summary

1. There has been much speculation in New Zealand newspapers and popular books on the correct posture of moas, but these are hollow, undocumented claims. We do not know the exact stance of moas, and probably will never know with certainty.
2. Moas were anatomically unique (no wings, broad pelvis) and it is not sufficient to guess how they held their head and neck by quick and simple analogy with the gait of any living bird.
3. Moa reconstructions like the 1914 model at Auckland Museum are not wrong; they show moas in a perfectly plausible, upright, standing posture. However, it would be helpful if exhibits also showed moas in other postures.

Acknowledgements

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Reports

Busman's Holiday

Robert McGregor, Director, Hawkes Bay Art Gallery and Museum

Travel grants made by AGMANZ, and a local Trust with an interest in the Hawke's Bay Art Gallery and Museum, made it possible for me to extend a three-week private visit to the United States last October by almost four weeks. During my time away I visited 52 museums, 11 historic areas, and made contact with Art Deco Societies in six cities to inform them about Napier's buildings.

I was impressed by the importance Americans place on their history, apparently a legacy of the 1976 Bicentennial, and the way in which every town or city with any claim to be historic promotes its historic areas.

My main aim was to visit a wide range of museums, particularly those similar in type to the Hawke's Bay Art Gallery and Museum, serving similar types and sizes of communities, generating good income, and above all successful.

Nothing could be more successful than Colonial Williamsburg in Virginia, although as a model for New Zealand museums it is about as relevant as Disneyland would be to a children's playground. Still, it shouldn't be missed. To see those 14 ticket booths and the crash barriers to contain the queues is a must for museum people. Marketing is developed to a fine art here, with the museum's 4,100 employees and the facilities catering to visitors' needs and providing the employment base for the whole town. Included are hotels, restaurants, convention facilities, golf club, reproduction furniture factory, shops and a 'Colonial Parkway' that brings traffic from the interstate and plunges into a tunnel below the centre of the historic area.

Bill Tramposch and his family made my visit there especially enjoyable. I suspect that Williamsburg is such a powerful force in American culture that it is the reason why most new buildings and house interiors in the Central and Eastern States are colonial style.

An unusual museum complex was the City Life Museums of Baltimore which focuses on the life of the city. To gain building approval, urban developers have to submit their proposals to the museum and must guarantee local employment, and often assist the museum's education programme.

The art museums I most enjoyed were those in second and third rank cities, such as Richmond, Virginia and Toledo, Ohio, because their size made it possible to see the entire museum in a half-day visit. But I found that the high standards of interpretation found in history and science museums were not evident in art museums. The Afro-American Museum in Philadelphia was the best in this regard, but I was left with the feeling that interpretation of contemporary art for lay people is as rare in the States as it is here. The most exciting museums I visited were:

The Oakland Museum in California, which many readers will know.

The Henry Ford Museum, Dearborn, Michigan. When I visited it twenty years ago, it was a collection of cars. Now the car collection is presented in a superb exhibition called 'Car Culture', which not only tells the history of the car, but shows how it gratifies people's needs for power, luxury, youth, success and individuality, how it has changed our lifestyle and how it has brought business to the roadside. There is no acknowledgement, however, of the ways in which the car has had a detrimental effect on our cities, countryside, atmosphere or morals.

The Museum of Westward Expansion, underground beside the Gateway Arch in St Louis, Missouri, is a new museum operated by the National Park Service. The floor plan is symbolic of the time frame of the 1800-1900 period of expansion, and the uniformed rangers take visitors on hour-long interpretive tours.

The New Mexico Museum of Natural History, Albuquerque. Like the Museum of Westward Expansion, it has a very focussed mission, in this case, to explain the natural history of New Mexico. Among other things, the visitor strolls along a re-creation of the coastline which existed in the geological past, walks through a volcano, and 'descends' through rock strata into the Mesozoic Era in the 'Evolator', in which several video screens tell the story of the State's prehistory with appealing humour.

In most of these museums, and in others which I visitied in Illinois, Florida, South Carolina, Georgia, New York, Washington D.C., Pennsylvania, Santa Fe, San Francisco, Los Angeles and Honolulu, I found several consistent trends.

Free admission was rare, and if the Smithsonian Museums were excepted, almost non-existent. (I don't know how effective my ICOM card was at gaining free entry because I forgot to take it!)

Museum shops were fascinating and extremely lucrative, although the free-spending American shoppers are a large part of the reason for this. In New York I discovered the American Museum of Folk Art Shop, which for a year or so doesn't have a museum.

Volunteers were everywhere and it was usual to be greeted at the entry by one or more, in the outgoing, friendly and genuine manner which Americans have. They were also to be found in the exhibition areas, knowledgeable about the adjacent displays. And they carry out special programmes of many kinds, accepting conditions of 'employment' equal to the paid staff.

The last *AGMANZ Journal* contained a comment by Dr Michael Ames, that shopping centres and malls are the museums of the future. In St Louis, Missouri, the Union Station has been converted into just such a centre: wonderful shops, fast food outlets selling food from many countries, and a fabulous building which was once the world's busiest railroad station. Here I enjoyed street theatre, like the balloon sculptor or 'The Fudgerie', where exuberant fudge-makers had a delighted audience responding to their antics. Very well-mounted display units representing the decades of rail travel in the United States, tell the story of the station and letters

written by Americans who used the station between 1910 and 1980 are prominently displayed.

Needless to say, it was packed.

Registrars' Conference: Waikato Museum of Art and History, November 17-19, 1988

Celia Thompson, Registrar, Sarjeant Gallery

The Registrars' Conference at the Waikato Museum in November last year was the largest gathering of Registrar's held so far in New Zealand.

David Woodings generously hosted the conference and Kate Pinkham, one of the original nucleus of four people who were involved in the Registrars' Group in the early 1980s was also present. David and Kate provided most of the stimulus and push to organise the large number of Registrars into a cohesive group. They were ably assisted by Bronwyn Simes, John Coster, and Sherry Reynolds, whose experience and expertise were appreciated by the entire group.

The main impetus of the Conference was the desire to form a Professional Registrars' Group, so that professional issues could be addressed. By the end of the three days, the group had subdivided into three working parties: the Auckland area to work on the NZ Registrars' Code of Ethics; the South Island area to work on the paper, the New Zealand Registrar; and the Central Districts area to hold a Handling and Procedures Workshop on April 17-18, 1989 at the Manawatu Art Gallery. This second meeting, coming just five months after the Conference, should see the Professional Registrars' group well under way.

Some of the main themes that emerged from the Conference were the need for New Zealand museum professionals to be writing about relevant issues, i.e., Registrars about Collection Management. The need for cohesive training, specifically in Registration areas, is also imperative. It is only through training and contact with other Registrars that confidence and abilities will grow.

The Conference provided a very timely organising point for the present group of Registrars to begin forming a professional body, to enable them to become involved in the many relevant and important issues that were raised.

4th Conference of Museum Education Association, New Zealand

Sheila Lewthwaite, President, MEANZ

Tuesday, February 7, 1989, saw MEANZ members arriving in Dunedin from all over New Zealand for the first conference hosted by a South Island centre.

Dunedin people certainly lived up to the southern hospitality reputation, and Julie Engebretsen and Alan Carter of Otago and Early Settlers Museums are to be congratulated for their efforts in organising the Conference. They even provided woollies for the cold North Islanders when the winds blew in true Scots fashion.

A particular advantage for most members was having accommodation at Unicol. This allowed many informal meetings and discussions to take place in addition to the formal programme, and is an aspect to consider when planning conferences.

The Conference theme was 'Beyond Limits and Looking Ahead in Museum Education' and the first session focussed on the 'business of museum education' with a panel discussion chaired by Dr Ruth Haughton of the Business Development Centre, Otago University. This was followed in the afternoon by a most stimulating talk by Rick Mansell of Community Recreation at Lincoln College on 'Assessing the Museum Audience and its Needs'. The last session of the day dealt with 'Learning Theories in Museum Education'. Unfortunately the projected 'fish role-play' at Moana Pool that evening came to naught as the pool was closed, so discussion groups reconvened at Unicol.

Look out for Education Officers with tape recorders in future! Thursday's session with Helen Frizzell, an Oral Historian with Presbyterian Social Services, fired everyone there with the necessity to 'get' people on tape. The Art Gallery Officers were meanwhile investigating strategies for interpretation at Dunedin Art Gallery. The rest of the day was crowded with the exploration of just a few Dunedin resources - the Settlers Museum, Dunedin Gasworks Museum, Glenfalloch, Tairoa Heads and the Albatross Colony, the Disappearing Gun and the Portobello Aquarium. Friday brought most of the members a memorable and moving session with Richard Nunns, Toroa Pohatu and Huata Holmes on working with Nga Taonga a Te Maori in museum education. There are few of us who will forget Richard's sharing with us the music and waiata associated with his instruments, or Huata and Toroa's loving sharing of their knowledge.

There were thirty full-time participants at the Conference and others who came for sessions, and everyone seemed to gain encouragement for the future of Museum Education.

Book Review

Adrienne Martyn: Portraits, A Survey 1979-1987
(Dunedin Public Art Gallery, 1988)
Reviewed by Mary Macpherson, Wellington Photographer

Catalogues of photography shows, published by art galleries and museums, play an important part in disseminating New Zealand photography.

In a country where the publishing of fine art photography by commercial companies is limited, and where there is not a tradition of photography books from university presses, publishing by art galleries and small organisations such as Photoforum, ensures that at least some New Zealand photography travels beyond local gallery walls.

One of the latest catalogues to appear is *Adrienne Martyn: Portraits, A Survey 1979-1987* published by the Dunedin Public Art Gallery. A well-printed, crisply designed production, the catalogue includes 12 full page, black and white photographs and 33 smaller reproductions, with an essay by Helen Telford, Exhibitions Officer at the Dunedin Public Art Gallery.

The portraits work in the established photography tradition of a deliberate encounter between photographer and subject, which aims to say something definitive about the subject, or at least about the moment of contact between the person and the camera. These pictures usually rely on an intense, slightly theatrical view of their subject to convince the viewer of their 'rightness'.

Martyn's published work ranges quite widely, varying from the public persona images of artists, lawyers and Elvis fans, where surroundings help to define the subject and their occupation, to pictures that venture, mildly, into the territory of psychology. I don't quite get the feeling that Martyn is seeking certain types of people or ideas in her images, but she does present cues for the judgement of her subjects. In the photographs of couples, for example, the issue of who might be the stronger or more dominant partner is often hinted at through body language. At times, in pictures such as 'Jude/Interior' 1986, or 'Married Woman' 1981, Martyn seems to be striving for effect, with the result that the message appears heavy-handed and the substance of the person disappears. But in other images, such as the evocative 'Nick's New Haircut' 1987 and the whimsical but determined 'Jacqueline Fraser' 1986, the photograph takes its subject successfully into the realms of suggestion or fantasy.

Helen Telford's useful essay explores themes in the photographs and suggests ways of interpreting the images, although I wished she had not given a blow-by-blow analysis of quite so many pictures. Unfortunately there is little writing about the history or practice of photographic or art portraiture, and a second essay on these themes could have helped the viewer to better understand the context of Martyn's work.

These small criticisms aside, however, the catalogue is a well produced and welcome addition to the small collection of published New Zealand art photography.

Letters

I have been deeply affected by reading a number of the articles in *AGMANZ Journal* 19.4 that came out at the end of 1988, especially those dealing with the 'interpretation' of Maori culture by museum professionals in museum display galleries. Of special interest were those by Mina McKenzie and Greg McManus, the latter quoting a Roger Neich statement on interpreting Maori culture in museum galleries made in far off, pre-*Te Maori te hokinga mai* 1985 which I had quite forgotten. Mina and Greg are both from the Manawatu Museum, which says a lot for the leadership and example that is being set by some of our not so large, regional museums virtually representing individual tribal areas.

Of direct personal interest was James Mack's article on the excitement and potential of Museum gallery displays in general. For many years NMNZ has been moving towards a 'museum of New Zealand' display concept showing (expanding James's wording) earthquakes and fault lines, tectonic plates and the rim of fire, Gondwanaland and Aotearoa, our dinosaurs and ichthyosaurs, kiwi and tuatara, moa and huia, kauri and totara, giant weta and katipo, pounamu and pakohe, adzes as well as hei tiki, historical and contemporary taonga, old and new applied art, great and terrible moments in New Zealand history, individuals - female and male - who have shaped the nation, unemployment and social development, sugarbags and wool packs, AIDS and other contemporary issues; now we can do it. We have the galleries, collections and staff (not enough of any, of course, but not too bad), now we have the trigger - 1990 - all we need are funds and time!

Returning to the interpretation of Maori culture in museum galleries. The National has resisted Pakeha museological pressure to empty our Maori Hall and re-display selected masterpiece taonga in post-*Te Maori* style. We are changing slowly and conservatively, working with Maori staff and advisors, preparing for fundamental changes in 1990. We will involve our Maori Museum Associates under such leaders as Sir Ralph Love and Professor Hirini Moko Mead, and form a group of representative tribal kaumatua to advise on tribal displays. All these developments are very real steps towards Roger Neich's goal of achieving an awareness and understanding of the *meaning and significance of taonga for their makers and users.*

These articles in AGMANZ Journal have made me realise that my unsuccessful moves to get Maori text labels for our Maori Hall display cases, labels which were not translations of English labels, but independent Maori labels in their own right, with their own cultural references, allusions and attributions, one label per case, was probably fated from the start. What I was asking for

was a Pakeha museum professional's interpretation of what a bicultural display of Maori culture should have, rather than what the *makers and users* of the culture felt was needed. Our Pou Arahi/ Assistant Director Management Bill Cooper and trainee exhibition curator Arapata Hakiwai are now about to do this in their own way, and what we will then have in our galleries will make sense culturally, and *thus by modern definition,* museologically.

John Yaldwyn
Director, National Museum of New Zealand/ Te Whare Taonga o Aotearoa

Journal 19.4, p.7, includes a notice on the Treaty of Waitangi.

I believe this matter is of vital concern to the profession and workshops should be held as soon as possible and involve as many members of the profession as possible. All those working in institutions with responsibility for Maori artefacts should be involved. I would be grateful for further information on the workshop as promised in the notice

B. D. Henderson
Director, Wanganui Regional Museum

Plea for Standard Office Automation Products

Many Museums and Galleries are getting personal computers for word processing and other tasks. Some people swear by Macintoshes because of their elegance, simplicity, portability. Others promote IBM PC type machines because of the myriad of software which runs on them, because they are standard, cheap... Fortunately the machines are starting to look more and more similar to one another from a user point of view.

There are excellent programs which have versions which run on both PC's and Macintoshes:

Word Perfect
- for word processing

Microsoft WORD
- for word processing

Microsoft EXCEL
- for spreadsheets

PAGEMAKER
- for desktop publishing

These programs appear very similar on both machines and so a user can use either machine quite easily. Furthermore the last three have been built so that all three operate in a similar way so that if you know how to use one, you are a long way to learning the other two.

It is easy to move files between PC's and Mac's, given some extra hardware (which is unfortunately quite expensive as yet). I know everyone has a personal preference or a friend who 'strongly recommends' one or another product. Often these preferences are not based on anything very significant and these points are often negated when the next upgrade version of the 'other' product comes out with that feature.

So, next time you buy a word processor or a spreadsheet program or a desktop publisher, consider the advantages of using these PC-MAC programs:
- Minimal retraining for extra products
- Guaranteed future for these products
- Use of the most suitable machine for the task
- Easy to learn and use by everyone.

The National Museum have chosen Word Perfect as their word processor. I think that it is a very good product and although I probably would have chosen Microsoft WORD, Warwick Wilson has made a good decision.

Peter Miller
Computer Consultant

General Information

New Years Honours

Congratulations to those members and friends of AGMANZ who received well-deserved awards in the New Year's Honours list.

Sir Roy McKenzie: OBE. Sir Roy has had a marked influence on the museum community. Son of J. R. McKenzie who founded the philanthropic trust, the J. R. McKenzie Foundation, Sir Roy now chairs the McKenzie Education Foundation. Grants have been made to many members of the museum community, and the Foundation assisted in funding the MEANZ Conference at Heretaunga in 1985. Sir Roy has also been the prime mover behind the children's museum-Capital Discovery Place.

Graeme Shadwell: CMG. Graeme is the Project Manager for the Museum of New Zealand/Te Papa Tongarewa and is ex-commissioner of the Ministry of Works.

Oraya Day: MBE, for services to the preservation of local history. Oraya has been a lecturer in Art History at Victoria University and active in the cause of historic conservation. She has had a long and varied involvement with the New Zealand Historic Places Trust and, most recently, has been involved as a founder member in the establishment of the Katherine Mansfield Birth Place Society. She is a member of AGMANZ.

Georgina Kirby: QSO. Georgina, of Ngati Kahungunu descent, was a speaker at the 1988 AGMANZ Conference and has long been a friend of the arts in New Zealand. Georgina was President of the Maori Women's Welfare League from 1983-1987, and is currently involved in the Maori Women's Enterprise Development.

Nancy Adams: QSO. Nancy worked as artist at the National Museum from 1969-1985, and as scientist from 1985-1988 when she retired. Nancy has been involved in many books on New Zealand flora and those who have seen her beautiful illustrations will understand at least part of the reason for her award.

Taste New Zealand Award

Congratulations to Mr and Mrs McKirdy, owners of the restaurant at the Bishop Suter Museum in Nelson. The restaurant recently won a prize in the Taste New Zealand Awards which seek to recognise restaurants serving quality food that is distinctly New Zealand. Good to see that good food and art can exist together in the same space!

Diploma of Museum Studies Update

David Butts (see below) has been appointed Lecturer in the Museum Studies Diploma and is currently sorting out course outlines. The paper 'Museums and their Public' commences at half year for post-graduate correspondence students. 'Introduction to Museum Studies' begins this year as a resident undergraduate paper. Any enquiries should be made to the Dean, Faculty of Social Sciences, Massey University, Palmerston North.

New Appointments

Lecturer in Museum Studies, Massey University
David Butts

After graduating from the University of Otago with an Honours Degree in Anthropology and History, David worked as Curator at the Manawatu Museum in Palmerston North for three years. There he participated in a wide range of museological activities and had the opportunity to initiate new ideas in exhibition concepts and education programmes. During these three years David also completed an M.A. degree.

In 1982 David moved to Napier as Curator at the Hawkes Bay Art Gallery and Museum and was involved in its major redevelopment project. David participated in the planning of new storage and exhibition facilities. He also coordinated and curated 'Nga Tukema: Nga Taonga o Ngati Kahungunu', an exhibition guided by Ngati Kahungunu Kaumatua.

David has worked for the last two years as Advisory Officer (Conservation of Cultural Property) Head Office, Department of Internal Affairs in Wellington. His primary function has been to advise the Cultural Conservation Advisory Council and to implement its policy, while also participating in a wide range of other matters relating to cultural property, including the review of Antiquities Act (1975).

During the last ten years David has participated in the wide range of AGMANZ activities, served on the AGMANZ Council, and has been awarded the AGMANZ Diploma of Museum Studies.

Waikato Museum of Art and History

Barbara Moke-Sly, Curator of Ethnology. Barbara is of Ngati Toa and Ngai Tahu descent on her mother's side, and Ngati Mahuta and Ngati Hikairo on her father's side. She was the Tainui Trainee at the Museum for three years.

Linda Tyler, Curator of Fine Art. Linda has an M.A. in Art History from Canterbury University (1985) and tutored at that university in 1986. She was a junior lecturer at Victoria University 1986-87, and in 1988 was a Research Officer for the New Zealand Historic Places Trust.

Sally Parker, Curator of History Collections. Sally has a M.Phil. from Waikato University and tutored there during 1987 and 1988. Her topic for the degree was 'Waikato farm women in the 1950s: A social history perspective'.

Catherine Lomas, Exhibitions Officer. Catherine has worked with the Q.E.II Arts Council, Auckland Institute and Museum and the Northern Regional Arts Council. She has administration and curatorial experience.

Mark Stammers, Graphic Designer. Mark has a B.F.A. majoring in design.

Manawatu Art Gallery

Christina McKenzie, Exhibitions Assistant. Tina worked at the Govett-Brewster Art Gallery under the ACCESS scheme, and as technician in the Art Department at Palmerston North Teachers' College during 1988.

Bis Thorstensen, Exhibitions Officer. Bis has a Craft Diploma and has taught at the Wanganui Regional College Summer Schools. He is a glass blower.

Wanganui Museum

Kay Noble, Archivist. Kay is a recent graduate of Otago University.

Museum of New Zealand/Te Papa Tongarewa Update

The new Maori name for the Museum of New Zealand is Te Papa Tongarewa. This name was recommended by Nga Kaiwawao, the Museum of New Zealand's Maori Advisory Committee.

Te Papa Tongarewa means 'the repository of things precious' and is made up of two expressions often used in Maori song and poetry. As Maui Pomare, member of the Museum's Project Development Board explains: 'Papa is Papatuanuku, Mother Earth and New Zealand, but is also used to describe a carved Maori treasure box and the beloved homeland. Tongarewa is a type of greenstone of elevated status found in the southern part of this country. The term may be used to describe other types of treasures including well loved and chiefly persons. An interpretation of the whole name Te Papa Tongarewa would be - our well loved repository and showcase of treasured things and people that spring from Mother Earth in New Zealand.'

Capital Discovery Place Update

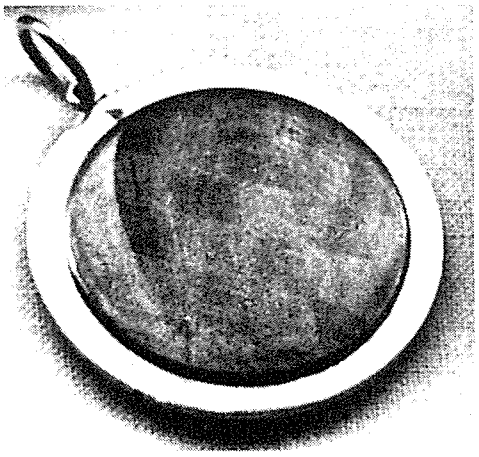
An interim board has been established and two project staff will soon be appointed to assist with the next stage of development for the new children's museum. Wellington City Council has agreed to offer space for the museum within the planned new Civic Centre which will also house the Wellington City Art Gallery, a new library and Council offices. The entire complex will be adjacent to the Michael Fowler Centre and close to the waterfront site for the new Museum of New Zealand/Te Papa Tongarewa.

Stolen from Taranaki Museum

The mourning pendant pictured below was stolen from the display at the Taranaki Museum during the weekend of the January 14-15, 1989. Although not shown, the pendant is suspended from a close meshed light sectioned gold chain, approximately 50 centimetres in length. The diameter of the pendant is approximately 4.5 centimetres. The circular pendant (catalogue number A77.545, possibly now removed) belonged to Helen Wilson, wife of the prominent colonial surgeon Peter Wilson resident of New Plymouth from 1847 to 1871.

The outer rim is pinchbeck (imitation gold) with solid back and a glass cover (front). The blond human hair contained in the pendant is interwoven in a broad diagonal pattern.

Should you have any information regarding this pendant please contact the police or Ron Lambert, Director, Taranaki Museum, P.O. Box 315, New Plymouth. tel. 89583, after hours, 84234.



Taranaki Bricks

Taranaki Museum has put out a special edition of ceramic bricks. Profits from the sale of the bricks will go towards funds for their building programme. At $5.00 each these bricks make an attractive souvenir. Anyone wishing to assist the Taranaki Museum by purchasing one of these bricks should contact the Museum.

Overseas Courses

Conservation of Cultural Materials, Canberra College of Advanced Education
1.A three-year undergraduate programme leading to a Bachelors degree.
2.A two-year graduate programme by thesis at the Masters degree level.

Canadian Conservation Institute
Criteria and guidelines for the CCI Institute Programmes in Conservation. Courses available in art and science including conservation at the Sir Stanford Fleming College, Canada and Queens University Kingston Ontario, Canada.

University of Leicester
Museum Studies at the University of Leicester. A small pamphlet which will act as a guide to this programme, is available from the AGMANZ office.

International Summer School of Museology
Brno, 1989. With the assistance of UNESCO, an International Summer School of Museology jointly organised by the Moravian Museum and J. E. Purkyne University is to be held in Brno, Czechoslovakia from July 20 to August 17, 1989. Further details from the AGMANZ office or ISSOM Secretariat Smetanova 14 602 00 Brno, Czechoslovakia.

Museum Studies International
A booklet produced by the Office of Museum Programmes, Smithsonian Institution Washington D.C. contains information on the various programmes offered worldwide and may be obtained from the Office of Museum Programmes, P.O. Box 37481 Washington D.C. 230013 U.S.A at US$8.00 per copy, or borrowed for a short time from the AGMANZ office.

Conferences

Museum Education Association of Australia. September 25-29, 1989. Adelaide. Information available from Cheryl Brown, AGMANZ or Judy Hoyle, Taranaki Museum.

Print Council of Australia Symposium. Australian National Gallery, Canberra. Easter weekend March 25-27, 1989.

Oral History Conference
NOHANZ and the centre for Auckland History are jointly sponsoring an oral history conference, to be held on the weekend of June 10-11, 1989. The venue is Auckland University. The centre for Continuing Education will handle publicity, enrolments and general organisation.

NOHANZ's executive committee is at present planning the programme.

They would welcome suggestions for papers, panels, sessions and practical workshops, as well as possible speakers.

Dr Cleve Barlow and Dr Jane McRae, Department of Maori Studies Auckland, are assisting in considering sessions that will deal with Maori interests. It is hoped the university marae can be used for lunches and the conference dinner, and also for participants needing accommodation. A practical training workshop will be held on Monday 12 June for those who wish to attend.

Please address correspondence to:
Claudia Orange, Chairwoman, NOHANZ
Dictionary of NZ Biography
Department of Internal Affairs
P. O. Box 805
Wellington

International Museum Trade Exhibiton, The Hague, Holland. August 28-31, 1989. The Netherlands Congresgebouw in the Hague will open its doors to the ICOM '89 International Museum Trade Exhibition. The exhibition will give an overall view of available museum products and related services worldwide. These range from exhibition equipment to computers, from signing and lettering to security and from illumination to reproductions. Entries from firms in countries such as France, Germany, Great Britain, Italy, Belgium, the Netherlands, Japan, Canada and the United States are expected.

For further information, contact:
Annette Boesveld
p/a Reinwardt Academie
Pesthuyslaan 7
2333 BA LEIDEN
The Netherlands

Conservation and Exhibitions. The New Zealand Professional Conservators Group 1989 Conference. April 7, 1989. National Library Auditorium. The keynote address is by Eric Archer, Consultant Conservator-in-charge of the Bicentennial Exhibition which toured Australia. Panel discussions and papers will be presented on various conservation techniques.

Details and registration forms from:
Lesley Cobb
P.O. Box 16-123
Wellington
or phone (04)846-019 extension 852.

The New Zealand Conservation Corps/(NZCC)

NZCC will give young people opportunities for personal development and skill acquisition through participation in conservation activities of lasting benefit to the community. These guidelines are intended for use in preparing proposals to run pilot schemes for the NZCC. It appears that museums may be able to assist some groups to plan a museum-based project which may assist the local community. Information may be obtained from the Department of Labour.

AGMANZ Journal

I have been sorting out back issues of AGMANZ Journal and find that there are some gaps. If anyone has copies of the following I would be extremely pleased to receive them:

Vol. 10. issues 2,3,4	(1979)
Vol. 11. issues 2,3,4	(1980)
Vol. 12. issues 2,3,	(1981)
Vol. 14. issue 4	(1983)
Vol. 15. issues 1,3,4	(1984)
Vol. 16. issue 1	(1985)
Vol. 17. issue 1	(1986)

Cheryl Brown

1989 COUNCIL MEETING DATES

(February 27 and 28)	
April 19	(Outgoing Council)
April 22	(Incoming Council)
May 16	New Council
June 6 and 7	Treaty of Waitangi Workshop
August 15	
October 17	
December 5	

Art Galleries and Museums Association of New Zealand, Inc.
Te Ropu Hanga Kaupapa Taonga

AGMANZ - representing, prompting and invigorating the museums of New Zealand.
Join us!

AGMANZ members are drawn from a wide spectrum of people who work in or support, art galleries, museums or similar institutions. AGMANZ actively advocates for museums, and members share information through meetings, workshops and publications that focus on timely topics and examine key issues relating to the New Zealand museum profession.

MEMBERSHIP CATEGORIES/HOW TO APPLY

Institution Members

Any art gallery, museum or similar not-for-profit institution is eligible for membership. A brief written description of the organisation's background and aims should be sent to the Executive Officer of AGMANZ.

Ordinary Members

Any person who is a member of the staff or governing body of any museum, or who assisted in the development of museums or similar not-for-profit institutions, may complete the attached form.

Non-Voting Members

Any institution or person not eligible for the membership categories above may complete the attached form.

Ordinary and Non-Voting Members must be nominated by two Ordinary members of AGMANZ. New members are elected by resolution of AGMANZ Council and applicants will be notified of the Council's decision by mail.

For further information please contact the Executive Officer, AGMANZ, P. O. Box 467, Wellington. Phone (04) 859-609.

AGMANZ MEMBERSHIP CARD

AGMANZ is introducing a Membership Card, which is available to Ordinary and Institution members of AGMANZ. Institution members will receive two cards marked accordingly. Cards will be sent out with receipts for subscriptions and will be signed by the Executive Officer.

Discounts

The following businesses and member institutions are offering discounts on the presentation of the AGMANZ membership card. Please note that discounts may vary and usually apply to cash sales only.

Museum Shop, Wellington
Otago Museum Shop
Gisborne Museum and Arts Centre and the Star of Canada
Expressions (Waikato Museum of Art and History)
Queen Elizabeth II Army Memorial Museum Souvenir Shop
Otago Early Settlers Museum Shop & Entrance to the Museum
Manawatu Art Gallery (Discount on catalogues & art works sold)
Canterbury Museum Shop
Wanganui Museum Shop
Fisher Gallery Foyer Shop
Robert McDougall Art Gallery Shop
Dunedin Public Art Gallery Shop
Hawkes Bay Art Gallery & Museum Shop
Willis Lodge, Wellington (not on credit card payments.)

AGMANZ is grateful to those members and associates who have offered discounts and hopes that in time there will be an increase in the number of retail outlets and institutions offering discounts to members of the Association.

AGMANZ COUNCIL

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Manawatu Museum

IMMEDIATE PAST PRESIDENT
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National Museum

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Anthony Savill
Canterbury Museum
Cheryll Sotheran
Govett Brewster Art Gallery
Roger Smith
Robert McDougall Art Gallery
Robin Sutton
Ferrymead Historic Park

1988-89 AGMANZ WORKING PARTIES

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John Leuthart
Cheryll Sotheran
Cheryl Brown

MEMBERSHIP
Cheryl Brown

TRAINING
Cheryll Sotheran
Sherry Reynolds
James Mack
Mina McKenzie
Ann Betts (co-opted)
Gillian Chaplin (co-opted)
Judy Wright (co-opted)
Cheryl Brown

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Members of Executive
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Roger Smith
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CODE OF ETHICS
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Alan Baker
Sherry Reynolds
Cheryl Brown

DATABASE
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Sherry Reynolds
Cheryl Brown

DIPLOMA
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Jenny Harper
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Cheryll Sotheran
Sherry Reynolds

1990 AND TREATY OF WAITANGI
Jonathan Dennis (co-opted)
Rangihiroa Panoho (co-opted)
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Mina McKenzie, President
James Mack, Immediate Past President
Bill Milbank, Vice President
Sherry Reynolds, Vice President
Cheryl Brown, Executive Officer