agmanz news

quarterly of the Art Galleries and Museums Association of New Zealand

14 4

December 1983

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Maori Halls in New Zealand Museums

B. I. McFadgen-Richardson,
Curator of Ethnology,
National Museum

For the first time in thirty years major New Zealand Museums, including the National Museum, are redeveloping their exhibitions of Maori Culture. The new displays, which incorporate Maori concepts, represent a break with traditional ways of presenting Maori culture based on European academic ideas. This paper outlines the history and development of New Zealand Museum displays of Maori culture and explains the basis of the planned exhibition gallery at the National Museum.

The first European voyager to reach New Zealand was Tasman in 1642. He left after the Maoris attacked his ships and collected nothing. The next contact was Captain Cook's first voyage in 1769. Cook's expeditions were scientific as well as commercial and his ships company included scientists who were interested in ethnology. Cook himself was an intelligent and curious man who observed and recorded in detail what he saw. He had to forbid trading in artefacts until the ships were provisioned so great was the "passion for curiosities" of his men. The Maori quickly realized the value of artefacts for trade and items such as nephrite tikis were made for export. After settlement began in 1800 the early whalers, colonists and missionaries traded for artefacts or obtained them by gift and many of the items so acquired were sent "home" to England, Europe or America.

The early settlers formed literary clubs and scientific societies. New Zealand was initially divided into provinces and each province had a Philosophical Society which included anthropology among its interests. Collections of Natural History and Ethnology were formed and the first Museum was established in Nelson in 1841. Other Museums were Auckland 1952, Wellington 1865, Hawkes Bay 1865, Taranaki 1865, Canterbury 1867, Otago 1868, Southland 1871 and Wanganui 1895.

The motivations for collecting artefacts were many. A principle motivation was to acquire the unique objects from what many Europeans believed was a dying race. The isolation of the Maori from outside influence since their voyage from Polynesia until the arrival of Europeans was also cited as a reason for studying their culture. It was felt that examples of Maori artefacts should be collected and photographed before all were lost by the "tide of colonization". The study of simpler more "primitive" races was considered useful in understanding the "civilized" world. The art of the Maori was seen only as ornamental when compared with the European ideal of art as an idealized reflection of nature.

The Museum curators of anthropology (or ethnology as it was then known) were more than antiquarians. They were people who were concerned to preserve Maori culture not only for scientific reasons but because they knew the Maori as friends. People like Augustus Hamilton of the Colonial Museum, Bill Phillipps of the Dominion Museum and Roger Duff of the Canterbury Museum spoke Maori and knew some of the elders as personal friends. The man who was perhaps closest to the Maori people was Elsdon Best whose work on Maori material culture is unsurpassed.

Early Museum displays were the "cabinet of curiosities" type, with bones of animals and stuffed birds and artefacts all jumbled together. They were similar to displays at International and Industrial Exhibitions which were popular at the turn of the century where artefacts were displayed as groups of products in specified areas. There was little division of artefacts into meaningful categories and no attempt at interpretation. The "NZ International Exhibition" in Christchurch 1906–1907 featured a village constructed and occupied by Maoris where demonstrations of weaving, carving and dance were given for visitors.

In 1917 T. F. Cheeseman, Director of the Auckland Museum, asked for a new building where Maori artefacts could be laid out as a marae/village with models of people at their occupations. By the 1920's Museum displays were more selective and artefacts were grouped into types or into geographical areas. For example one case might show greenstone ornaments attached in rows on the back of the case, each with its label saying what it was made of and who donated it. There might be a central label with a description of stone working techniques.

In 1935 Dr F. P. Keppel, President of the Carnegie Corporation visited New Zealand to discuss an assistance to Museums and Art Galleries for educational work. One of his recommendations was the establishment of a school service which stressed the teaching of children in the galleries. Museums had to make displays suitable for children and the use of colour, simple layout and more informative labels pleased the general public as well as the children. The Carnegie Corporation funded experiments in display techniques at the Auckland and Otago Museums and a visit by a specialist, Mr Frank Tose of California. The use of photographs and background graphics to tell a story were introduced into cases. For example the greenstone case would now have various ornaments and adzes laid out in a curve accentuated with colour and extensive labels were hand lettered onto the background in blending colours. The whole is a composed picture.

Most present ethnological displays have been made since WW II and except for a little updating and repainting still have basically the same layout as in the 1950's. Cases are of standard sizes and each deals with one theme such as: The Arts of Pleasure, Fishing, Agriculture, or The Coming of the Maori. There is a strong teaching element to the displays. A class can sit comfortably in front of a case and learn about Samoa, tapa making or Birds of the Seashore.

For some time ethnologists at the major Museums have been concerned about these out-of-date displays. Unfortunately, lack of funding and staff have hindered redevelopment until just recently, but now that some resources have become available the Auckland Museum and the National Museum in Wellington have actively begun planning new galleries.

In 1982 a committee was set up at the National Museum to look at replanning the Maori hall. It included the Curator of Ethnology, a Museum council member who was a Maori, a designer, and an architect also a Maori. Concepts of interior space, movement into a centre by a tunnel, the Museum as a meeting house, were all explored and discussed. Previous ideas incorporating mezzanine floors were rejected as it was felt important to retain the *art deco* architecture of the big central gallery. The question of natural light was de-

bated at great length and it was decided to retain the skylights of the central gallery replacing the plain glass with screening glass (being done now). Large Maori carvings were meant to be seen in natural light. The problem of artefacts fading will be solved by making two courtyards on either side of the great carved Maori house into small intimate controlled-climate galleries and linking them by a passage behind the Maori house.

Visitors will be encouraged to move into the new galleries in an anti-clockwise manner which is correct Maori protocol in front of a meeting house. Traditions, beliefs and mythology will be dealt with in a combined audiovisual and three dimensional display in the first part of the gallery. The origins of the Maori people and their coming to NZ will be given as much as possible in Maori terms, as traditional history. The anchorstone left by the great voyager Kupe, which cold scientific fact says is made of NZ greywacke, will not be described as "said to be Kupe's anchorstone" but will state "this is Kupe's anchor stone". Appropriate chants that recite the creation of the world, the traditions of the gods and ancestors and the arrival of the canoes will be used as much as possible in conjunction with specific artefacts.

The second gallery will exhibit artefacts according to use, discuss adaptations to and use of New Zealand resources, and illustrate the symbolic role artefacts assume. The differences between classic Maori art and the pakeha perceptions of the aesthetic will be explored.

Current Museum displays give an image of the Maori which is difficult to relate to the present. Museums try to show what the society was like and the achievements of that society especially in material things such as fine carving and weaving. Concepts and philosophies have been untouched partly because of a lack of knowledge and partly because of difficulties in illustrating intangibles. Written words have to be kept to a minimum on display though they can be supplemented with booklets. Unfortunately words cannot convey, for instance, the emotion of a Maori welcome and the obvious answer seems to be to play a recording of the ceremony. But it was felt this would trivialize what is a living important custom. It would be like having a Christian or Islamic ceremony on tape in a cathedral or mosque for people to just wander in and out as they please. Live performances were considered but discounted on the same grounds. Our marae, the open area in front of the meeting house, is sometimes used correctly as a marae on special occasions. The Education section sometimes go through a modified form of the ceremony with their classes if they have teacher training students who can act as hosts.

Obviously when designing the exhibition there should be a sizeable Maori input. We have no Maoris in the Ethnology Department as yet although a position for a Maori advisory officer has recently been established.

The National Museum is very lucky that its present Council chairman is a Maori, and that the Board that administers the Museum and Art Gallery includes the Chairman of the NZ Maori Council. These people are very helpful in matters of policy. The Museum also has professional and personal links with the Maori Studies Department of Victoria University.

For all that, we are, by our nature as Museums, a pakeha institution based on the supposition that there is merit in preserving the relics of the past, and that the function of display is mainly informative. The techniques used to inform are pakeha, the expectation of what a Museum is, is pakeha. We need Maori input to ensure that nothing is said that is incorrect or offensive to Maori sensitivities.

At present the ethnologists and designer are working on subjects and the relationships between them, the artefact lists and the label scenario. The range of artefacts required is considered from the beginning in case additional items or replicas have to be acquired. We are working on a strong theme which indirectly aids conservation as individual artefacts can be changed without disturbing the storyline.

The basic premise is to try and communicate ideas from a Maori viewpoint, not a European academic view. Where possible, known Maori classifications will be used; fishhooks for example will be classified by function, not form and material. The base for the artefacts is of the classic period just at European contact; time will be left open-ended and will be brought in, as will regional differences, where relevant. Regional differences in carving styles will be illustrated in a separate part of the main gallery. The other galleries which surround the Main Hall form a circular pattern from the front entrance and are planned to show New Zealand's development and environment. As part of that sequence the arrival of Polynesians in NZ and their effect on the environment from an academic view will be illustrated.

To say that in the new Maori galleries a Maori view will be taken is an oversimplification. Maori culture has changed and is still changing. As the Maori people fight to save their culture from being overwhelmed by the pakeha, aspects have become ritualized and therefore less flexible. Common tools such as fishhooks and adzes which were discarded in the past (when broken) have now become objects of veneration or of ill-luck as tapu. The nature of tapu as a force of negative and positive aspects is changed in popular thought to one of just negative, almost black magic evil. Artefacts made last century for trade by barter now become sacred treasures that should be returned to New Zealand. The reality of how they are perceived now is at variance with the reality of their perception when made. This can pose problems for the Museum ethnologist in interpretation. A further complication is changes in pakeha attitudes through time and a regrettable tendency for both groups to see each other in stereotypes. It should, however, be possible to explain and illustrate, perhaps by poetry, the Maori attitude to the land and link it to the pakeha experience especially to such events as the Scottish highland clearances of the 19th century, the dispossession of land by peoples and their mourning for their lost inheritance. The first European literature read by the Maori was the Bible and some of the most popular stories were of Jewish dispossession and longing for their homelands. It should be possible to illustrate the differences and stress the commonalty. Museums are uniquely placed to do this; they have objects that are concrete and can embody ideas, they can use audio and visual techniques to inform and express emotion as does film and TV, with the added advantage of repeatability. They can inform in labels and booklets but do not have to rely on them with their necessity for intellectual input. The information imparted in the Maori Hall will be stated differently in the surrounding galleries and expanded in further galleries dealing with the background of the peoples now in NZ.

We are however creating problems for ourselves. It would be simpler to continue to use the simple didactic displays of artefacts arranged by regional style or historical sequence with rebuilt cases and modern colour.

Colonial Museum gallery, 1907, "cabinet of curiosities" type of display.

We may fail to please anyone, the pakeha may not understand what we are trying to say and the Maori may feel we've got it all wrong anyway. The approach is different, it is more integrated and uses the artefacts as one avenue into the knowledge of a culture. We must get some concepts across, especially Maori attitudes in the past to land, to time, to power and to leadership. They are still relevant. Such ingrained ways of thinking do not change easily, they evolve to meet changing conditions, but seldom wholly vanish. Maori culture and art is not static but has been changing, evolving and interacting with pakeha culture which is also changing and evolving. All New Zealanders have a cultural heritage and recognition and understanding of that heritage is part of the forming of a National Identity.

Though the primary role of Museums is as custodians of material objects of the past their interpretative function in the present is increasingly important. Realization of this role is the basis for present exhibition planning at the National Museum.

Report on a New Painting Store and Exhibition Programme at the Otago Early Settlers' Museum

Angela Burns
Curator

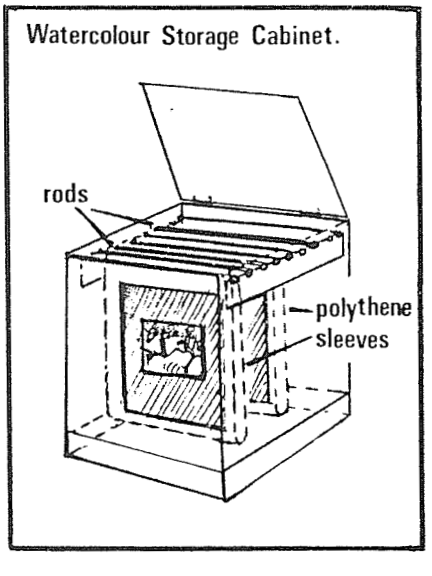
In November 1982, a new painting store was completed at the Otago Early Settlers' Museum, eliminating at last many years of coping with works being stored in dusty, inadequate storerooms. The advantages to the Collection are tremendous, as we have now been able to research and catalogue the paintings thoroughly and assess which works require the most urgent conservation treatment.

The walls of the storeroom are of three layers of brick and a fire-stop door separates it from the transport display in an adjacent gallery. Because a relatively large space was allotted for this collection, we were able to build stationary racks, making the paintings easily and quickly accessible. The racks are double-sided and can hold up to 35 paintings on each.

Many of the works have surfaced for the first time in many years and it is certainly the first time the collection can be viewed as a whole, allowing us to evaluate paintings which had formerly been un catalogued and badly neglected. All the framed works have now been hung on racks and a catalogue has been completed. We are now slowly photographing each one so we can include a negative with each catalogue card.

Overall, the museum's collection is a varied and diverse one, ranging from naive scenes of people, countryside and animals to numerous seascapes and paintings of ships, the odd still life and many landscapes which include those by J. C. Hoyte, Lawrence William Wilson, William Mathew Hodgkins, S. T. O'Keefe, J. A. Gilfillan, William Fox and George O'Brien. As well as these, a large proportion is made up of portraits including those by A. H. O'Keefe, Sidney Lough Thompson, Mary Tripe and Frances Hodgkins.

In addition to the framed works, we have some 300 watercolours, drawings and prints unframed, all of which are in need of proper storage. We are at present in the process of cataloguing these and intend building a cabinet to store them in. At the moment they are still stored in drawers in their old mounts, but we have now embarked on the very lengthy and costly task of re-mounting the entire collection with archival acid-free boards. The cabinet we have designed will be wooden and contain polythene sleeves so that paintings can be placed into these and suspended in a filing system. Many of these works, of course, will need some conservation treatment as well.



Among these unframed works are the albums of John Buchanan, which include many of his fine drawings and watercolours.

The many hours spent on research has revealed that the collection presents a wide range of New Zealand painting from the 1840's up to around the 1900's, with the latest dated work being a Maud Sherwood watercolour of 1915.

It is not a comprehensive collection by any means, as it has grown haphazardly over the years, paintings having been given to the Museum as gifts from bequests and donations. The Museum has never been in the position financially to purchase works for itself nor is it ever likely to be.

Although we have in all only approximately 650 works, perhaps more including those in albums which have yet to be catalogued, it is a unique collection and an important section of a Museum, whose collection ranges widely over the applied arts field, implements, furniture, costumes and other early settlers' material.

Many of the works are unsigned and undated, but we are steadily making progress and have made some interesting discoveries. The whole task is fast taking on the character of a jigsaw puzzle linking some works with others, slotting them into certain periods, discovering signatures and dates and endlessly sifting through the old index file of donor cards in the hope of finding clues to artists, dates and so on.

George O'Brien

One direct result of this research has been the formation of an exhibition programme which began in November 1982 with an exhibition of watercolours by George O'Brien (1821–1888). This comprised a selection of his watercolours and drawings from the collection. Most are of local buildings and places, but the selection also includes scenes of Lake Rotomahana, Ohinemutu and Mount Tarawera after the eruption in 1886.

O'Brien spent much of his life in Dunedin, he was a foundation member of the Otago Art Society and a member of the Dunedin Engineers Department. He prepared drawings for architectural firms and gave private lessons in drawing and painting. Very little is known about him. Among his friends were L. W. Wilson, W. M. Hodgkins and A. H. O'Keefe, who described him as a lovable and jovial character. But there is evidence that he was a lonely man and an alcoholic. His fine, exact watercolours and drawings became unpopular in his own time as the more romantic image of the New Zealand landscape, as painted by Gully, was favoured. O'Brien has now, however, been widely recognised as a major figure in New Zealand painting.

The Otago Early Settlers' Museum holds the largest single collection of O'Brien's works in New Zealand and it seemed fitting to celebrate the completion of our painting store and the beginning of our exhibition programme with a selection of his work.

Parlour and Paintbox

In July we opened an exhibition of works by women painters in Dunedin from 1849–1900, entitled "Parlour and Paintbox". This includes works of well-known painters such as Frances Hodgkins and of others little known outside their own communities. We wondered at first at the individual merit of some of the work by the lesser known painters, but when all were conserved, mounted and reframed, we realized that they presented an interesting and unique display, making a relevant statement about the women who painted at that time. Many of the women, although as competent as their male contemporaries, never had the chance for recognition, their work probably only being seen by family or a few appreciative friends. Few were ever in the position of being able to pursue their art seriously.

Of particular interest in the display are the watercolours and drawings by the Valpy family — Mrs Caroline Valpy and three of her daughters, Ellen Penelope, Kate and Arabella all painted and drew. Their father, Judge William Henry Valpy, was a wealthy and influential landowner, so they came from a relatively privileged background. After extensive travels in India and Europe, the family arrived in New Zealand in 1849 and made their home at Forbury in South Dunedin.

The arts played an important part in the education of the Valpy children and, while in Florence, a drawing master was employed for the girls. This was, no doubt, seen as a worthwhile pastime for the daughters of such a family. The competency of their work, however, shows how serious they were about painting, particularly in their handling of the watercolour medium.

Another painter, Mary Sinclair, who was working in the 1860's up to the 1880's, was a school teacher at Port Chalmers. Her oil of an old powder hulk in Otago Harbour shows a great deal of competency in the handling of paint and an understanding of the effects of light on water. It is a work of a calibre we thought worthy of showing. A watercolour by her is also included.

One of the painters who gained considerable status as a portrait painter was Mary Tripe (nee Richardson). Among her subjects was Sir Truby King and she was also one of the first New Zealand painters to paint the nude. She received her formal art training from Van der Velden, Nairn and Nerli and was a contemporary of Frances Hodgkins. She enjoyed considerable success at the N.Z. Academy of Fine Arts exhibitions and also exhibited at the Royal Academy, the Paris Salon, the Royal Academy of Women Painters and the Royal Society of Portrait Painters. We discovered a fine watercolour of hers hanging amongst the portrait photographs in the Furniture Gallery and decided to include this in the Exhibition.

Among the earlier primitive works is a small wtercolour by a Mrs Street. We have little information about her, but she is said to be the sister of Edward Lear. We are looking for more information about her and would like to know if there are any more existing works.

Although shown before, we include in the exhibition a small watercolour portrait of Dr Stuart by Frances Hodgkins, one of the more valued works from our Collection.

Portrait of Dr Stuart-Frances Hodgkins c.1893. Watercolour 10cm † 14.5cm signed F.H.

To supplement the paintings, we hung a smaller exhibition of photographs in an adjoining gallery. These are a selection of photographs of women taken around the 1860's up to the 1900's and range from views of women settlers outside their first homes to those depicting recreational and social activities of the mid 1800's up to the turn of the century.

Some of these photographs were discovered in an intriguing family album which gave us a colourful view of an upper-middle class family and also the position of the women within that family, who had the opportunities for education and travel, not always so available to women at that time. They were also obviously aware of the social and political climate of the day. From the various writings and letters, there is evidence that they were also involved in the women's suffrage movement.

Christopher Aubrey and Samuel Green

Finally this year, in December we hope to exhibit our watercolours by Christopher Aubrey and Samuel Edwy Green.

There is little biographical material about these painters, but it seems that Aubrey moved away from Dunedin in 1876 and went to the Taieri and then to Southland, Fiordland, Wanaka and Canterbury. It appears he travelled widely throughout New Zealand and lived off his painting. His skill in depicting architectural subjects suggests he may have trained as a draughtsman. His work, however, shows a very individual approach to the depiction of the countryside, its buildings and animals.

The work of Samuel Edwy Green is very similar in style in many respects, particularly in relation to his vision of the local countryside. He differs from Aubrey in the use of watercolour which he uses more opaquely whereas Aubrey achieves a translucent effect. both painters make use of people and animals within their landscapes, adding to their particular charm. We hope to include 30 of their works.

Now that we have the facilities, it is hoped that we can maintain a regular programme of exhibitions and small displays, making the public in general as well as other galleries and museums aware of what this fine collection has to offer.

Te Maori Exhibtion: A Report

Dr T. L. Wilson
Director, Auckland City Art Gallery

After what must have seemed like protracted delays to institutions participating in the Te Maori exhibition planned for the Metropolitan Museum of Art, New York; St Louis; and the H. J. de Young Museum, San Francisco; it is especially gratifying to report that progress is well underway and that things are proceeding very satisfactorily.

American Federal indemnity has been confirmed and the fine tuning of loan deeds designed to protect the interests of Maori owners and museums trustees is well advanced. A museological advisory committee working with Kara Puketakapu's Management Committee, consisting of the Executive Officer Piri Sciascia, the President of AGMANZ, Stuart Park and the writer has been established and a deputy to the Exhibitions Executive Officer, Mr Michael Grant of the Department of Maori Affairs, Wellington, has been seconded to the project.

A freelance crate designer and builder, Squirrel Wright of Auckland, has been hired by the American Federation of Arts and the Auckland City Art Gallery-based National Conservator of Paintings (Mervyn Hutchinson), is in constant contact with the American Federation of Arts in New York about conservation details concerning the works to be collected. Specimen crates have been produced and an Exhibitions Assembly Team, coordinated by the writer, has begun preparations for the complex exercise of packing, collection and delivery to the Auckland City Art Gallery where the objects will be finally checked and prepared for their long voyage to New York.

Two assembly teams have been formed. Kate Pinkham, Registrar at the National Art Gallery, and Jack Fry, Conservator at the National Museum, will collect works in Invercargill, Dunedin, Christchurch, Nelson and Wellington and deliver these to Auckland.

Mervyn Hutchinson; Karel Peters and Gerry Barton, both Conservators at the Auckland Institute and Museum, and a further Auckland City Art Gallery staff member, will collect works from Napier, Gisborne, Whakatane, Rotorua, New Plymouth, Te Awamutu, Hamilton and Auckland. Procedures have been finalised for the checking, documentation, recording and packing of works. The vehicles being used are all being especially insulated and lined with protective foam, and comprehensive security arrangements are being planned. A special problem — the provision of a replica of 'Uenuku' from Te Awamutu — is also being dealt with.

Once at the Auckland City Art Gallery all objects will be carefully stored, prior to registration and condition reporting by the National Conservator and the American Federation of the Arts. There they will be blessed and then packed over an extended period prior to their despatch for New York and the first of the three American shows. The packing will be carried out by American Federation of Arts and Auckland City Art Gallery staff in crates built in Auckland. Each is consigned according to the exacting design requirements of the objects it is to contain.

Discussions have now begun on the possibility of a New Zealand 'Te Maori' tour to follow immediately on the heels of the San Francisco show in 1986, and owners and trustees will, in due course, be approached to see whether this can be achieved.

Fig. 2: See opposite page
Water-worn Godstick found in Waitemata Harbour, Auckland.

Te Maori Exhibition — Conservation Treatments Undertaken by the Auckland Museum Conservation Department

Gerry Barton, Assistant Conservator

Over the last 15 months the Auckland Museum conservation department has spent much of its time preparing forty-seven artefacts from its collection for their display as part of Te Maori Exhibition in the United States. The artefacts vary in size from small archaic whale tooth pendants and greenstone hei tiki to monumental pieces such as the Pukeroa Gateway and the maihi from Okere Falls, Rotoiti.

Conservation requirements for the collection fall into several categories—

1. those objects requiring only dusting. This encompasses most greenstone objects, and wood carvings on display.
2. those objects requiring a small amount of conservation work to bring them up to standard. This category included dirty and greasy carvings, artefacts which had been coated sometime in the past with lacquer or polyurethane, objects requiring a small amount of consolidation and re-bonding of broken or brittle pieces, and others needing scuff marks, abrasions and paint splatters removed. About two thirds of the collection was in this sort of condition. Included were all the large stone artefacts (fig. 1), most of the bone objects and a number of wooden carved pieces (fig. 2).
3. those objects requiring major conservation and restoration work to allow them to go on exhibition. With one exhibition they are carved wooden items of bulky or monumental proportions. It is the work carried out on these I would like to discuss.

The conservation treatment carried out on the Pukeroa gateway has earlier been mentioned when treatment had just commenced (*AGMANZ News, 14:* 1, 1983).

It is one of a number of carvings in the Auckland collection inadvertently painted red over the last century in a misguided attempt to 'traditionalize' them. In doing so the museum coloured not only carvings which in their original form had never been coloured but also others which had been painted in various colours by Maoris when European colours became available in the mid

Fig. 1: Carved anchor stone.

Fig. 3: The Pukeroa Gateway in 1982.

19th century. The polychrome appearance of the Pukeroa gateway recorded in several photographs during the 1870's disappeared under a red-tinted distemper in the 1890's, probably in preparation for its display in the Ethnographic Hall which was opened in October, 1892. It was again painted red in 1953 prior to the visit to the Museum of Queen Elizabeth II, this time with a heavily pigmented alkyd enamel (fig. 3). When cleaning tests in 1982 indicated that both paint layers could be removed without damage to the original colours, the work was carried out, taking 4 months to complete (fig. 4). After an 8 month hiatus further cleaning was undertaken on the white painted areas as a previously untried cleaner, trisodium phosphate ($Na_3PO_412H_2O$) in a 5% solution in water, took away some of the red staining left by the circa 1892 paint.

Red paint removal was also required on two other carvings. An early 19th century ridgepole of Ngati Awa origin had been grossly overpainted with shellac heavily pigmented with iron oxide, probably in about 1918 when the carving was acquired by the museum. Virtually all the moko detail had disappeared from the face of the upper figure (fig. 5), all other carving detail was clogged with paint and the original patina completely obscured. After cleaning tests it was decided to remove the bulk of the paint from the two figures with commercially available methylene chloride (Polystrippa) and, from the more degraded, deeply recessed carved areas either side of the figures, with a Leister hot air gun, softening the paint and taking it off with a dental spatula. After this preliminary cleaning a final cleaning was carried out with Ethanol 95 applied with small cottonwool swabs held in tweezers. Detached pieces of the carving such as a section of the upper figure's nose and a piece of one of his right hand fingers were bonded into place with PV Acetate emulsion. As the figure's penis was missing a new one was fabricated from balsa wood and approximately tinted wax, its dimensions being modelled on what remained of the original. Despite the ridgepole's relative smallness in comparison to the Pukeroa gateway, its cleaning in fact took longer to complete, partly due to the depth of carving details which made paint removal very difficult and partly becaue of the variable condition of the timber which meant very careful and slow cleaning on the degraded areas. The result however justified the time put into achieving it (fig. 6).

The last artefact requiring the removal of red paint as part of its overall conservation treatment was a pair of maihi from a meeting house at Okere Falls at Lake Rotoiti. In this case the left hand maihi was painted red front and back, but the right hand one only painted on the back. It seems that this situation, rather than being intentional, is the result of the

painting never being complete i.e. the painter never turned the right maihi over when the back surface had dried and the whole project was forgotten about. Close inspection showed that the surface of the left maihi had a weathered patina beneath the paint indicating that it had been relatively recently applied in the carving's history. Consequently it was decided to remove the paint. The paint is heavily pigmented and bound with oil or resin which softens rapidly when heat is applied to it. Because of this characteristic the bulk of the thickly applied paint was removed with the Leister hot air gun and a dental spatula and the paint lying on the wood cleaned away with methylene chloride (fig. 7). High relief parts of the carved surface had been bruised and in places nearly knocked entirely from the maihi and these were consolidated or fixed into place with a 30% PV Acetate solution in acetone, a solution being chosen instead of an emulsion because of its rapid drying qualities. The unpainted right maihi was grey with dust and accumulated grim and spotted with paint. These were removed with methylene chloride and the whole surface washed with water containing approximately 1% Lissapol N. It was then given a final wash with deionized water.

Another time-consuming job was the cleaning and re-gluing of a Te Arawa pataka house doorway. This delicate example of carving had broken along its grain direction in two places and the resulting three pieces rejoined with nails hammered in at accessible points across the grain and strengthened with battens of house panelling (fig 8). As the grain direction of the battens ran parallel with the grain of the carving over the original breaks their support could only be tenuous and in fact one of the battens had itself eventually broken along its grain. The decorative side of the doorway also had conservation problems. A misguided attempt to cast a copy of the carving sometime in its past had resulted in its surface being covered in small lumps and smears of plaster of Paris. The deposits were especially bad in carving recesses, cracks and in the end grain of the artefact. Conservation treatment involved the dismantling of the old repairs and the mechanical removal of the plaster of Paris from the resulting three pieces of carving, a morale sapping task carried out with scalpel blades, dental picks and in a few instances with a dental drill. The only way to approach the job was to set aside one or two hours each day and scrape and pick away with the expectation that another 5 cm of cleaned surface would result from the work. After cleaning the pieces were glued together in two separate operations which because of warpage along the breakage line and because of the curved nature of the actual panel (fig. 9) involved complicated clamping systems.

Fig. 5: Right cheek of upper figure of Ngati Awa ridgepole showing the disfiguring nature of the paint.

Fig. 6: The upper half of the Ngati Awa ridgepole after paint removal and conservation treatment.

Before re-joining, numerous smaller cracks running parallel to the breaks had to be glued and clamped. PVAcetate emulsion was used for all repairs.

A project which also involved dismantling early repairs and rejoining the pieces was the carved sternpost and prow of a miniature canoe carved by the East Coast carver Rukupo in the mid 19th century. The prow had once been broken into at least ten pieces and the fragments rejoined with small nails, screws and two strips of metal, one running along the top of the prow and curved over the figurehead's scalp (fig. 10) and a second shaped rather like a heel plate from a shoe, fitted under the figurehead's feet (fig. 11). Missing are both arms, the inner lower right leg, and the lower left leg which had been replaced with a piece of cork coloured dark brown. The sternpost had several vertical cracks running down from the upper edge and some splinters and a segment of a spiral missing. Rather inadequate restoration work with putty was apparent in a number of areas of the sternpost which itself was rather perilously attached to the canoe by a single flax cord lashing, a second having snapped sometime in the past. The hull of the canoe was a better shape than the carved portions having only scuffs and two or three paint splashes over its surface, all eventually easily removed. The earlier repairs were broken down, cleaned where necessary and re-joined using PVAcetate emulsion to bond the various pieces together. The screw and nail holes were filled and the more obvious missing areas of carving such as the lost left leg replicated with tinted wax (figs 12 & 13). There were some exceptions with sternpost repairs. Time considerations mitigated against a complete remaking of the puttied areas so the less offensive were left to stand for at least the duration of the exhibition. The broken flax lashing was rejoining this time with a length of fuse wire

Fig. 9: The gluing together of the left hand side break after cleaning of doorway completed.

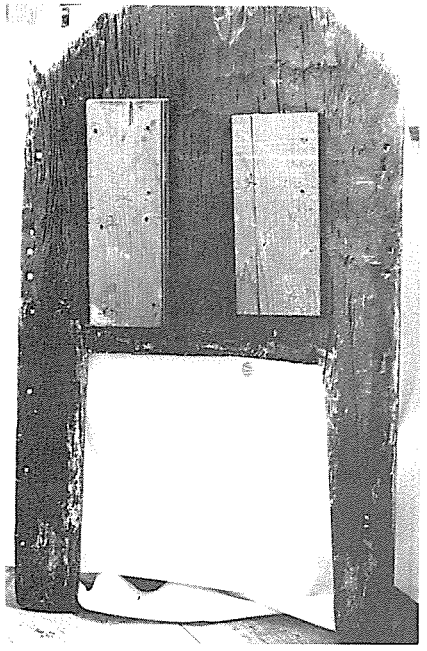


Fig. 8: *Te Arawa pataka house doorway, undecorated side showing earlier repair work and plaster of Paris deposits.*

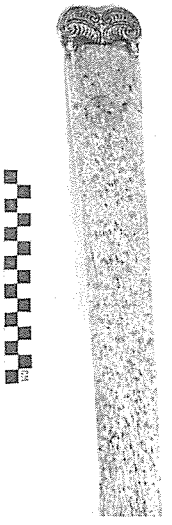


Fig. 14: *Detail of whalebone hoeroa showing staining from mould growth.*

Fig. 7: *Detail of surface of painted maihi from Okere Falls. Upper right area has paint layer intact, upper left area has been cleaned with the hot air gun, lower half of photo has been completely cleaned.*

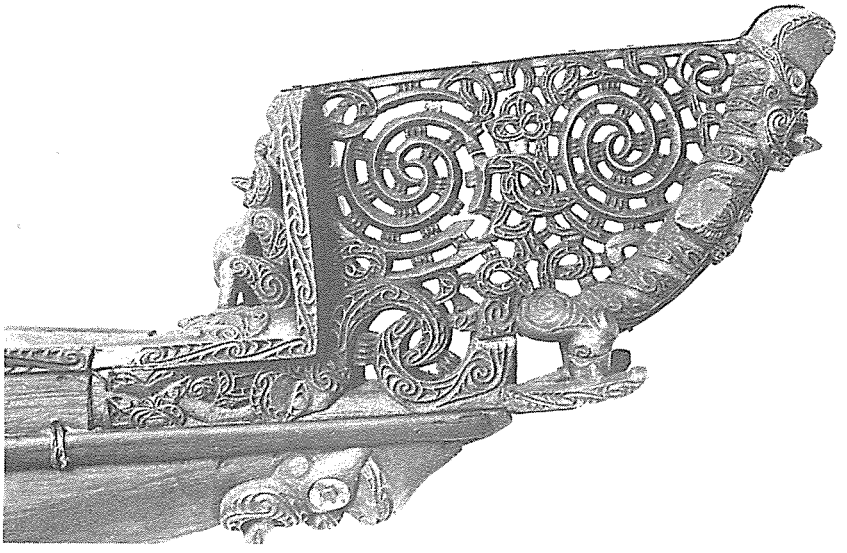


Fig. 10: *Miniature canoe, showing old repairs and damaged areas prior to conservation work.*

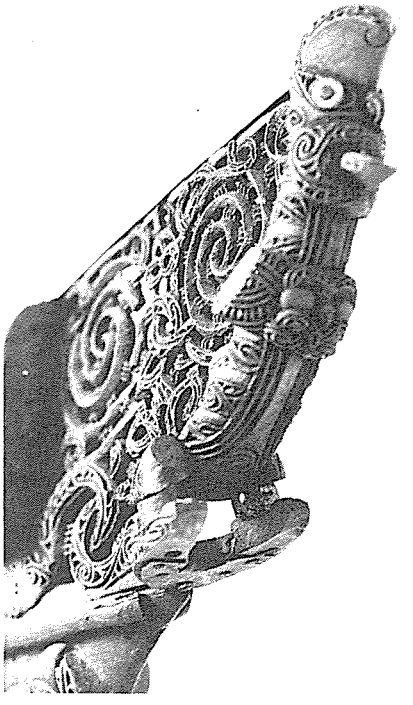


Fig. 11: *Detail of legs and feet of figurehead. Note the cork left leg and fractured right leg.*

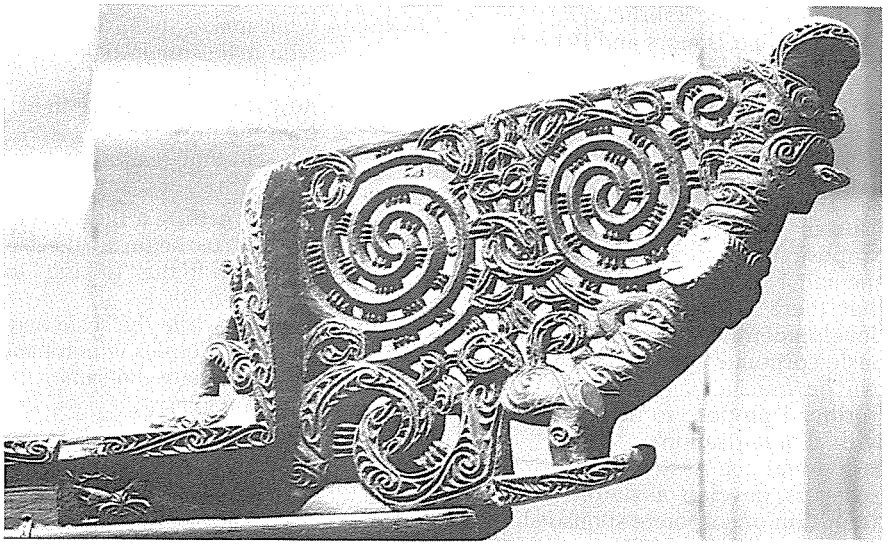


Fig. 12: *Miniature canoe prow after conservation treatment.*

Fig. 13: Detail of legs and feet of figurehead after conservation treatment. Wax left leg is modelled on the original right one.

twined in with it to provide some additional strength to this stress point in the canoe's construction.

A different conservation project still underway is the removal of fungal stains from a whalebone hoeroa. The mould itself was long dead but still in situ on the artefact. When removed with a scalpel blade hundreds of yellow-brown circular stains remained across the surface of the hoeroa (fig. 14). It was hoped that solvent action rather than bleaching would remove the stains but tests carried out showed the solvents as ineffectual. Consequently it appears that localised bleaching with either peroxide or trisodium phosphate will be the only way to deal with the problem.

With the completion of the cleaning of the hoeroa only two or three treatments required for the Te Maori collection from Auckland Museum will be outstanding. Of these only one, a carved warrior's head from a palisade post, requires major treatment. It is expected to see the collection leave Auckland in April 1983 with all conservation requirements that were discussed with the American Federation of Arts conservator in December 1982, complete.

Sponsorship: The Prepared Approach

Chris J. Mangin
General Manager
The New Zealand Ballet

The following discourse is an abstract from an address given at a recent Alternative Funding Seminar organised by The Southern Regional Arts Council.

Owing to the limitations of time and space my comments must, of necessity, be brief and regretably a little superficial. However let us hope that we can establish some useful parameters and generate an understanding of the scope and methodology of the path down which we are about to tread.

The views and modus operandi which I shall express and espouse are essentially personal. They have their origin in the United States and Canada but have been carefully developed and refined in New Zealand.

Success in this endeavour is essentially the result of a team effort and the product of many minds and much energy being focussed on achieving goals established at the outset.

My views, therefore, are tempered by my experience with sponsorship programmes at the Mercury Theatre and The New Zealand Ballet.

The following discourse should not be considered as an all inclusive primer to the why and how of sponsorship but merely some thoughts based on my experience to date.

The apologia over, let us proceed.

There are many sources of alternative funding including:

1. Membership
2. Private Foundations
3. Philanthropic Trusts
4. Individual Donors and Patrons
5. Governmental and quasi-Governmental agencies
6. Corporate Patronage (and philanthropy) and last but by no means least
7. Corporate Sponsorship.

It is with this last category I propose to deal as it is where my specialist skills lie and where I feel that there is considerable scope for development. However much of the basic corporate sponsorship approach can be translated to the other areas. Further I propose to deal exclusively with organisational rather than individual goals.

Let us develop a simple working definition of corporate sponsorship in the arts around which we can build "the prepared approach".

> Corporate sponsorship is essentially a vested interest relationship between corporate enterprise and an arts organisation. The successful collaboration accrues mutual and basically measurable benefits to both parties. The relationship is essentially unsentimental.

By definition patronage or philanthropy is excluded although one would be unwise to discount them completely especially when researching elements of corporate motivation within a specific target. I tend, however, to put them to one side as being an unreliable basis upon which to formulate an approach to any given corporate organisation.

Essentially the roots of corporate sponsorship run deep into areas such as marketing, advertising and public relations.

Corporate sponsorship is NOT easy. Behind every successful relationship lies many, many hours of research, imaginative marketing, meticulous preparation and inventive presentation. It is hard work and will often require a complete organisational re-think to make it succeed. BUT YOU DO HAVE A CHANCE. Not every potential sponsor is a "mega-buck" multi-national; rather most have strong national, regional, town or city biases. Their interests are focussed on their target markets and they are willing, or at least interested, to discuss the matching of mutual interests. Therefore we now have an important key:

KNOW YOUR SPONSOR
Know — what makes them tick
— who makes them tick
— are they ticking well
— how do they perceive their own ticking
— who do they want to tick with

However we are getting a little ahead of ourselves. Let us begin at the beginning and return to the "ticking" in due course.

Remember that while the scale may be different the principles which I am about to outline remain the same.

ONE ARE WE WORTHY
OF SPONSORSHIP?
HAVE WE ANYTHING
WORTH SPONSORING?

To proceed the answer must be an unequivocal YES.

One of the painful pre-requisites of

corporate sponsorship is that one needs, in the cold light of day, to objectively analyse your own organisation's strengths and weaknesses, particularly as they might be perceived by an outsider with whom you wish to form a relationship.

In assessing your organisation you are aiming to identify the precise nature of your requirements together with the resources you are prepared to allocate in attempting to meet them.

One should remember that the success of most businesses depends on their ability to communicate with those groups in the community that affect their business environment; many companies now sponsor the arts as a way of improving this communication. These companies are expecting returns on their sponsorship expenditure in terms of:

(a) Corporate image enhancement
(b) Product awareness
(c) Employee loyalty and/or recruitment
(d) Improved contact with opinion formers

Most successful sponsorship projects capitalise on the unique nature of the sponsor and the recipient. It is therefore vital that you are able to assess the nature of your organisation so that when attempting to match yourself to a prospective sponsor you are able to do so with a certain degree of accuracy.

Sponsorship is most easily attracted, of course, to successful, financially sound organisations so that it should not be viewed as a last resort.

You must look carefully at your marketing and your own public profile, particularly as the business community substantially makes its sponsorship decisions on the same basis that they would when buying advertising space and are looking to some extent at cost effectiveness.

It is NOT advisable to seek sponsorship to fund your overdraft. After all "smart money buys winners". Nor is it wise for you to enter into sponsorship as a way of obtaining day-to-day finance for running your organisation, as this leaves you particularly vulnerable to changes in corporate policies and personnel.

Ideally sponsorship monies should make possible an event or activity and therefore should be viewed as funding the icing rather than the cake.

In assessing your organisation it is also vital to realistically catalogue your resources in terms of both time and man power.

As it takes many months to research and prepare your sponsorship campaign one should allow sufficient lead time to complete this necessary exercise. Throughout your preparation process one must bear in mind that most corporate enterprises prepare their sponsorship budgets over a year in advance, generally as part of their planning for the following financial year. This means that if a company's financial year commences on 1 April their decisions with respect to sponsorship will have been taken in the previous August to October period. The question of lead time, therefore, is vital.

Before you embark on seeking sponsorship it is important to determine that you have sufficient and suitable skilled man power to handle the work that will be generated.

The most successful seekers of sponsorship are those most committed to the work of your organisation, particularly as it is largely a question of attitude.

Once you have identified who will undertake your sponsorship campaign you should clarify their responsibilities and confirm the commitments they can make on behalf of your organisation. You must establish a clear reporting line to your organisation's chief executive and ensure that whoever is responsible for sponsorship has sufficient access to all those people within your organisation who will be charged with making the sponsorship work. It is after all pointless to obtain sponsorship if your staff are unable or unwilling to carry it out.

Seeking sponsorship should be viewed as an investment and like all investments there is an initial outlay with a certain degree of risk attached. Once again, like all investments, it can, on occasions, yield substantial returns.

TWO PROMOTE PUBLIC AWARENESS

Promote awareness:-

- of your organisation and what it has to offer
- of its past, present and **its future**
- of its strengths
- of what more it could do given the opportunity
- of its personnel (after all an arts institution or organisation is merely an incorporation of individuals acting as one to achieve something of benefit for the whole community. It is in essence a sharing experience.)

This promotion of public awareness is an ongoing public relations exercise and should, sponsorship aside, be happening already. This is part of your own corporate imaging, your marketing effort and promotional/advertising strategy. It helps put "bums on seats", people in galleries and dollars on annual grants.

This pre-existing process now needs to be further refined. For example court the media (you need friends), court the business community, court the politicians (both at local and national level), court the bureaucrats. They all need to know you and should know you well.

As they get to know you, you get to know them. Don't at this early stage put on the bite. Simply woo this wide cross section of decision makers and opinion shapers. At the same time you will be generating wider public awareness and expanding your own market thus improving your organisation's self sufficiency.

You must meticulously plan your public relations strategy with a view to short, mid and long term objectives. It should be developed around your activities and carefully interlock with your promotional and advertising objectives. Essentially you are here developing an effective marketing programme and will, as part of the exercise, define your own target audiences and resolve how to service them and communicate with them.

State Two is ongoing and simultaneous with all other stages in the remainder of this sponsorship process.

THREE: BECOME THE S.I.S.

You need to:

- gather intelligence on companies
- establish thorough records based on your intelligence
- build up files on each prospective target
- develop target lists
- collect corporate annual reports
- buy "The New Zealand Business Who's Who" (it's an invaluable reference)
- subscribe to the "National Business Review" (it helps keep you abreast with the rapidly changing business scene)
- read the business pages of your local newspaper
- gain inside information
- talk to businessmen
- to be genuinely interested in them
- know their language
- stay objective
- retain your own uniqueness (who after all in 1984 wants a clone)
- keep talking

Yes, we are now back to "ticking".

If one adopts the "personalised target" or "snipers" approach to sponsorship as compared with the broader "sawn-off shotgun" blanket or global approach one will need to be thoroughly versed on many things with respect to your target.

For example one will need to know about their:

- corporate objectives (both stated and unstated)
- ambitions
- short, mid and long term plans
- market (current and future)
- financial position and performance (past, present and future)
- decision and policy makers and their individual personalities)
- public relations and community affairs stance
- sponsorship track record (arts and sport — local, national and international)
- current level of promotional, advertising and public relations activity
- degree of controversiality
- patronage and philanthropy track record

amongst other things.

All the above needs to be filed, collated and cross referenced.

YOU MUST KNOW YOUR TARGET.

Remember a personalised approach has approximately a 75% better chance of success. The effort is worth it.

FOUR: PREPARE YOUR SPONSORSHIP PROPOSALS AND FORMULATE YOUR PLANS

Decide:

1. What do you want sponsored (e.g. a performance, a production, an exhibition etc — the possibilities are limitless)
2. How do you want it sponsored — establish the basis of your approach — is it money, goods or services (remember that contra sponsorship is often the most difficult to control)
3. How much do you require for the sponsorship — be specific
4. When do you require it
5. What are the commercial implications (remember to distinguish the hard commercial facts from patronage or charitable giving)
6. What can you provide in return i.e. the benefits package — is it equitable and perceivably realistic
7. How are you going to service the sponsorship
8. What are the long term prospects for any relationship entered into

Set down all the FACTS on paper. TEST them on your colleagues and business advisers. MODIFY if required.

Remember that you need to anticipate your prospective sponsor's needs and present your case accordingly as it will very likely mean the difference between success and failure.

Now we have decided the WHAT and have some general idea of the WHO it is time to move on.

FIVE: SELECTING THE TARGET

This is the process of matching your needs with those of your prospective corporate sponsor.

The purpose of your research programme to date has been to enable you to select those companies most likely to sponsor you. The information you have gathered should enable you to select the final targets to approach. Some elements which will help you make this final decision are as follows:

1. What is the current level of marketing and/or P.R. activities of the company? Do they focus on corporate communication or do they seem to be spending the bulk of their budgets on supporting product promotions? What is the style of their promotional activities?
2. Who seems to compromise their target audience? Their potential customers? Their opinion formers? To what extent might their target audience coincide with your own?
3. Is the nature of their business in any way controversial? Do they have an unsympathetic public image which they wish to repair?
4. What is their current financial performance like? Is it improving or deteriorating? What do they wish to do about it?
5. Do you have personal contacts within the organisation? If so at what level? Does your Chairman for example know their Chairman?

Your answers to questions like these will indicate your most likely sources of sponsorship.

SIX: THE PROPOSAL AND ITS PRESENTATION

This is an area where great care needs to be exercised as it can do much to enhance or mar your overall chance of success.

If in doubt obtain professional help, especially as content, language and design all have an important bearing on the overall impact of your proposal.

The proposal must get you to second base — the discussion and negotiation stage where you can close the relationship.

Prepare your case thoroughly and succinctly. Ensure the layout is attractive, professional and businesslike.

INCLUDE:

1. A description of yourselves, your achievements, your structure and personnel, your ambitions, your audience demographics (real and potential)
2. What others have said of you
3. A description of the sponsorship concept
4. Details of what is to be sponsored
5. A realistic appraisal of the potential market which will be reached and a description of how it will be reached
6. Details of what the sponsor is being offered in return i.e. the benefit package — don't promise what you can't deliver
7. Suggestions for possible commercial associations
8. Detail of any special features e.g. anniversary, name change, summer festival et al

Be positive, enthusiastic, realistic and open.

Don't leave ambiguities in the presentation but demonstrate that you can be flexible.

SEVEN: THE APPROACH AND PRESENTATION

Timing here is everything. Find out what your target's budget and decision cycle is and ensure that you make your approach in time to give them a chance to internally consider and discuss your proposal. Plan ahead.

An approach checklist of points would include:

1. Avoid the cold approach (remember the silent wooing)
2. Find the **right** person in the target group and know as much as possible about him and his colleagues and their business
3. Make your approach personal. Avoid stereotypes
4. Be businesslike. You are after all dealing with a professional
5. Make your overtures clear and concise. Don't waste your target's time
6. Be confident, after all you have something of value to offer
7. Be flexible and prepared to modify your plans to meet the sponsor's needs
8. Do not assume that anyone has a moral or social responsibility to support you — THEY DON'T
9. Don't be deterred by the hard or hostile questions
10. Do not confuse artistic vision

with wish fulfilment

11. Do not be condescending towards someone who knows less about your art than you do
12. Do not give up!

A recent survey of members of the Association for Business Sponsorship of the Arts in the United Kingdom revealed that 17% of companies' decisions concerning sponsorship were made by the Chairman's office, 50% by the public relations department, 23% by the Charities Committee, 7% by the marketing department and 3% by the advertising department. I would suspect that in New Zealand the percentages would be of a similar nature.

It is possible and often desirable to make a two pronged approach with you talking to the executive responsible for the sponsorship programme while your target's Chairman in being approached by a member of your Board. You should ensure that such a contact is made by somebody of a commensurate level. Try not to let an approach to your target's Chairman take the form of a specific request. Your Board member might not be sufficiently familiar with your requirements nor indeed with the benefits you might be able to offer. Better that the top level contact should take the form of an introduction to the concept of sponsorship with your target's Chairman nominating representatives with whom you can discuss the proposal further.

It often amazes me that many arts groups seem to have difficulty in identifying the executive responsible for a sponsorship programme. It is quite simple — ring up and ask.

Nearly every company will require a written approach before they decide whether or not to meet you. You should be aware that many major companies receive as many as 20 to 30 requests for sponsorship or charitable giving per week, the majority of which are turned down, principally because of budgetary constraints but far too many requests are still unsuccessful because they are poorly presented, inappropriate, irrelevant or just badly prepared.

Remember at this early stage all the company will be doing is deciding whether or not they want to meet you and it is indeed the job of your proposal and its presentation to ensure that this meeting takes place.

There are several ground rules for a successful first meeting with the potential sponsor:

1. Present yourself well. Dress according to their conventions not to yours.
2. Do your homework on the company's operations and show an interest in them.
3. Don't assume too high a level of knowledge on their part concerning your activities.
4. When you enter the meeting try to establish a dialogue at the earliest possible opportunity. Frequently a good opening gambit is to try to get the representatives of the potential sponsor to talk about themselves and their company.
5. Listen to the information you are given and be prepared to modify your own proposal accordingly. You must be able to think fast and possibly be prepared to discuss alternative ideas and projects there and then. Remember that the majority of sponsoring companies find their most successful projects evolve during discussion with benefits being negotiated accordingly.
6. When you are describing your project be clear, concise and as informative as possible.
7. Finish the meeting with a clear idea of what is to happen next. Establish who will contact whom and when. Once again try to keep the initiative. It is in your interest to be able to instigate any follow-up.
8. After the meeting write and thank your hosts for their time and interest. It is important to leave your prospective sponsor with a positive impression of your organisation.
9. Maintain a file on all responses your receive. Make record notes of meetings and phone calls. This will help you to continuously review your methods of approach and refine your techniques as well as keeping a detailed file on each of your target sponsors.
10. Ensure that you maintain contact with your prospective sponsor. Invite them to a performance or a function or an exhibition or even to a tour of your premises (quite often very rewarding).

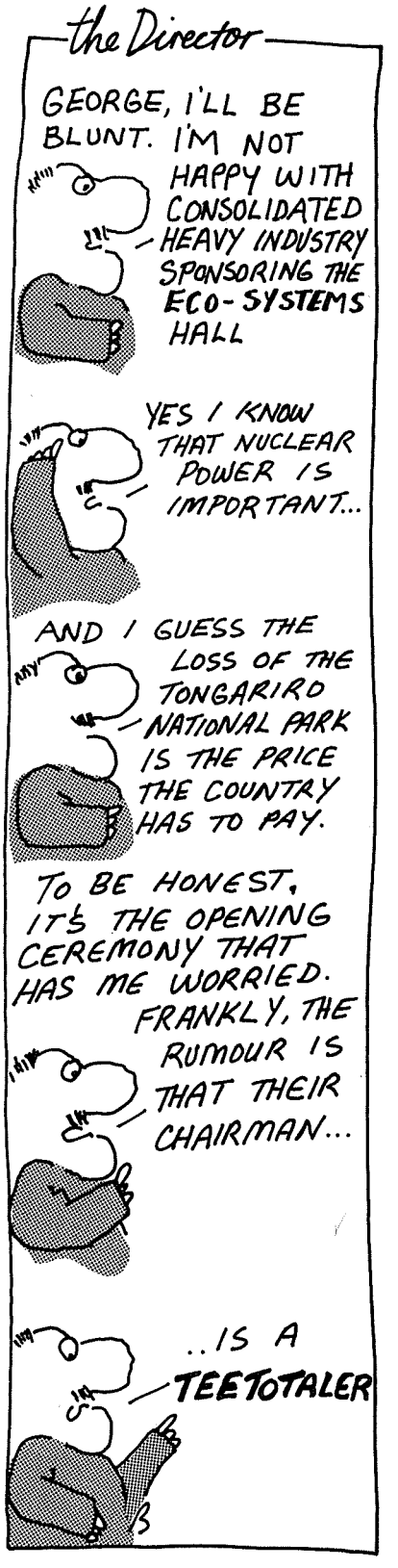
If your request is rejected do not challenge the decision although if you feel that you have established a good rapport with the company concerned it can be valuable to ask why you were turned down so that you can modify your approach in the future.

Once again DO NOT GIVE UP!

EIGHT: THE RESULT

If you were successful, great. Collect $100 and pass go.

However if you failed to close the



Cartoon courtesy of Jim Barr.

deal — TRY AGAIN.

It takes time. There are no short-cuts, no magic formulae and certainly no room for despair or self pity.

Check your case, learn from your mistakes. Try again.

NINE: SERVICING THE SPONSOR

Assuming you were successful don't be fooled that you have completed the journey: you have only just started. 25% of the battle is finding the sponsor, the remaining 75% is servicing and securing him for the future.

Once your proposal has been accepted it is imperative to get the terms of the sponsorship clearly agreed to in writing.

This might be as simple as sending a letter of confirmation reconfirming the points outlined in your initial written proposal. However if these have been substantially modified or altered you will need to establish in your letter or agreement the basis of your new understanding.

Thereafter:

1. Deliver what you promised plus a little more
2. Be businesslike and straightforward
3. Remember that good sponsorship relationships take time to develop
4. Mistakes will be made along the way which will take all your ability and diplomatic skills to iron out

However the end result is, I can assure you, worth it.

Always formally report back to the sponsor what has been achieved and how. He needs a file on you as much as you need one on him but you have the opportunity to provide his material which is, after all, an important advantage.

Foster a good and happy working relationship with the corporate sponsor. Understand their point of view and present yours.

Ensure that you nominate one person within your organisation to deal with the sponsor as it can avoid confusion and possible misunderstandings.

One of the best ways to enhance your relationship is to stay in contact and there is no excuse for not doing so as Alexander Graham Bell has thoughtfully provided a very good means of simple and effective communication.

Above all get your sponsor involved — they should become part of your family.

TEN: DEVELOPING THE SPONSOR

If you have serviced your sponsor well you should be able to retain and develop their sponsorship for future years (but don't ever come to depend on it or take it for granted).

Remember that "one-offs" are often more trouble than they are worth unless you are talking about a substantial sponsorship.

Development should occur naturally if your communications and interactions are carefully nurtured.

EPILOGUE

Finally let me say if you are going to get into sponsorship do it properly. If you can't or won't, stay out of it. When one organisation fails in this area we all fail. When one organisation succeeds we all succeed.

ACKNOWLEDGEMENTS

1. Brian Humphries, Sponsorship Development Director of the British Council
2. Nadine Burch, Director of Idea Factory Pty Limited
3. ABSA-W. H. SMITH SPONSORSHIP manual
4. "How to Win Sponsors and Influence People" — published for the Office of Arts and Libraries by the Central Office of Information 1981

Research on the Subfossil Deposits of the Honeycomb Hill Cave System, Oparara

Dr P. R. Millener
Ornithology Department
National Museum

A joint National Museum/N.Z. Forest Service research project, involving the investigation of avian and other subfossil remains found within the Honeycomb Hill limestone cave system in the Oparara Valley, is currently in progress and due for completion in December 1983.

The cave system is situated inland from Karamea near the well known limestone arches which bridge the Oparara River. The cave lies within the boundaries of the North-west Nelson State Forest Park and is adjacent to an area zoned for Indigenous Utilization in the Draft Buller Management Plan.

Honeycomb Hill Cave was discovered in 1976 by Mr Phil Wood, president of the Buller Caving Group, and in 1980 a team from the Canterbury Museum, under the leadership of its present director, Mr Michael Trotter, made a brief

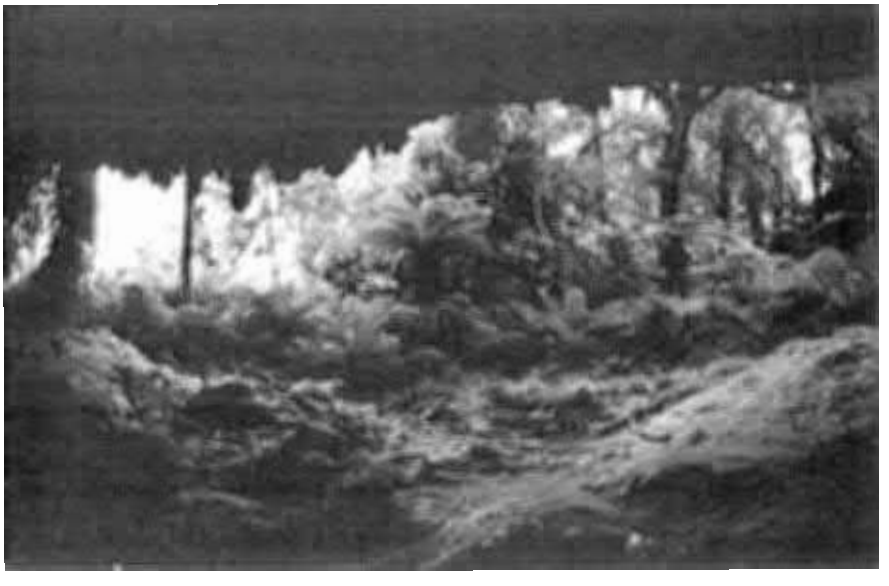


Figure 1. One of the larger horizontal entrances to the Honeycomb Hill Cave system, Oparara River area.

inspection of some of the bird bone deposits. The current project, being undertaken by Dr Phil Millener, with the assistance of National Museum staff and members of the Buller Caving Group, developed from a preliminary investigation of the area in July 1982, with Mr Ross Wylie, Assistant Conservator of Forests, Nelson.

The principal objectives of the research programme are to locate, describe and identify significant subfossil faunal deposits (particularly bird bones), to curate collected faunal remains and house them at the National Museum, and to make recommendations to the N.Z. Forest Service on the management of this and other caves where subfossil faunal deposits of national importance lie.

As a result of the initial inspection it was realised that the Honeycomb Hill Cave system contained an extraordinarily large and diverse assemblage of subfossil remains, and that such deposits were clearly of national importance, indeed of international significance. In view of the possible risks to the cave and its deposits due to the utilization proposals and because some publicity had already been given the cave (with the associated fear of "souveniring" of bones) the N.Z. Forest Service initiated a proposal to fund a detailed study of the cave system and its future management. In conjunction with this it was also proposed that a scientist from Forest Research Institute, Rangiora (Dr Andy Pearce) carry out a hydrological study of the cave stream systems and the adjacent watershed.

The cave system is very extensive, consisting of some 13 km of water-eroded passages and fissures, with an associated complex of limestone sinkholes and smaller cave overhangs. Three, and possibly, four, streams run east to west into the cave system intersecting with the main series of passages which lie essentially parallel to the Oparara River. These main passages lie above current river level and represent prior courses of the Oparara, now abandoned and thus relatively dry. In the lowermost cave passages evidence of regular flooding is widespread with fairly fresh leaves adhering to the ceilings of substantial passages! Extensive deposits of silt and gravel occur as passage-fill throughout the cave.

There are more than 30 known entrances of varying size and form and, of course, it is through these that birds have fallen or their bones have been washed to accumulate and be preserved with the acid-free confines of the cave.

In many places complete skeletons of moas occur, not associated with any other bones and lying upon the surface of water-borne silts and gravels. It would appear that such birds may have walked into, and died within, the cave. Most of the subfossil bone material, however, has accumulated beneath sink-holes (i.e. of pitfall origin) or has accumulated in water-laid deposits as a result of stream-wash (either as complete carcasses or as isolated bones).

The subfossil bird fauna of Honeycomb Hill Cave is remarkable in its variety. Some 50 species of birds have so far been identified, of which almost half are extinct forms. The richness of this assemblage is obvious when one realises that the greatest number of bird species identified from any other of the hundreds of New Zealand caves known is just 34. The largest and most obvious remains are those of moas of which at least seven of the eight species known from the South Island are represented. Other large extinct forms include the goose *(Cnemiornis)*, eagle *(Harpagornis)*, harrier *(Circus eylesi)*, giant "rail" *(Aptornis)*, and coot *(Fulica)*. The smaller extinct forms include the snipe *(Coenocorypha)*, Finsch's duck *(Euryanas)*, N.Z. quail *(Coturnix)*, Hodgen's rail *(Gallinula)*, laughing owl *(Sceloglaux)*, owlet-nightjar *(Megaegotheles)*, crow *(Palaeocorax)*, Stephen Is. wren *(Traversia)* and three other extinct passerines, previously unknown to science, which await description as new taxa.

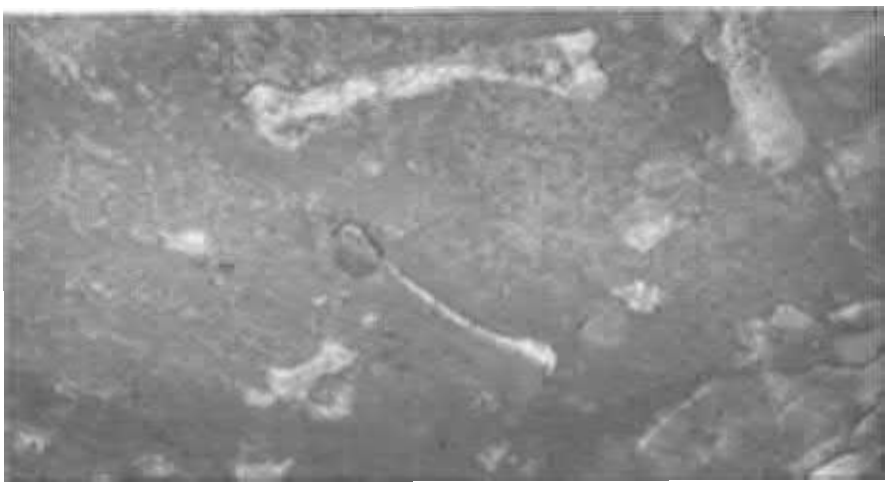
Among the extant species whose bones have been found in the caves are many which no longer occur in the region. These include four species of petrel (Fluttering shearwater, Cook's, Mottled and Diving petrels) which in the past nested on mainland New Zealand but which, due to the impact of human settlement (particularly the introduction of predators), now breed only on offshore islands. Among other species of now limited geographic range can be listed the Little Spotted kiwi, takahe, kakapo, kokako, saddleback, yellowhead, brown creeper, bushwren and rockwren.

In addition to this vast assemblage of bird bones, the Honeycomb Hill deposits have also yielded large numbers of bones of frogs and lizards, some of which, clearly, cannot be assigned to the living species. There are extensive accumulations of subfossil land snails, of at least 30 species some of which, also, are undescribed.

There is some evidence, particularly from the landsnail assemblages and the fact that kea *(Nestor notabilis)* but not kaka *(N. meridionalis)* bones have been found, that *some* of the remains represent cold climate (last glacial) elements, perhaps as old as 15–20,000 years. However this age "guesstimate" must remain tenative until carbon-14 dates from samples already submitted for analysis are available.

When the research programme is completed and a management plan for the future of the caves is decided upon by the NZ Forest Service it is hoped that the Honeycomb Hill cave system can become a "natural museum" for the education and enjoyment of interested visitors, in the same way as the Metro Cave system, near Charleston, is currently operated under the direction of the Department of Lands and Survey.

Figure 2. Moa bones on the floor of Moa Cave, Honeycomb Hill system. (Left tibiotarsus of (Pachyornis elephantopus) in centre is approx. 530 mm in length.)



The Visual Arts — General Comments Australian Visit

Bill Milbank
Director, Sarjeant Gallery

The visit made it possible for me to see a good number of public galleries, ranging from the new National Gallery of Australia, state galleries and regional galleries. The development of professionalism in regional galleries has increased measurably in recent years, as it has in New Zealand. For example, in New South Wales there were five professionally staffed regional galleries in 1975 — now there are 18. This process has been substantially aided by the State Government who actively encourage, with substantial grants, both the establishment and ongoing operation of Regional Galleries. In Victoria the state support of regional galleries is, in some cases, as high as 80% of the gallery's total annual budget.

This level of support reflects their commitment to ensure the care of the important regional collections in that state, but in some cases has caused the local authority to take a less committed interest in the institution.

There has been substantial growth in the exhibiting space with the opening of the major new buildings, such as the National Gallery of Australia, and state galleries in Queensland and Western Australia. Also, many regional galleries are adding to their space, or new buildings are being established. It is interesting that this is happening at a time of financial restraint. The general opinion expressed by those I talked to about this was that it reflected the massive resurgence of public interest in art worldwide, and in particular those countries that were colonised in more recent history and are now coming of age culturally.

This has created an expectation of better service and information from gallery's staff and resources, as well as greater access to both the best of the institutions collections, and well curated exhibitions of new art developments, and reassessments of earlier movements. These are being provided by regular 'in house' and touring exhibitions nationally, and internationally. This results in new employment opportunities to service the new buildings, and accelerated public interest in their holdings and exhibitions.

The recent decision by the New Zealand Government to build a new National Gallery by 1990, the major development at the Auckland City Art Gallery and the establishment of the Forrester Gallery at Oamaru, indicate the same public awareness of the important role of art and public galleries in our society.

It was most interesting to see so much contemporary public sculpture even in the regional communities. Generally, it was in the grounds around the gallery, but sometimes it was well scattered through the city. Much of it was commissioned with the support of the business houses — probably their interest in being involved was stimulated by the tax benefits available in Australia to encourage corporate funding of the Arts.

Having visited these frequently impressive galleries, it was satisfying to return to Wanganui, and feel the location and presence of this gallery stood up with the best I had seen.

CONCLUSION

In summary, I found the interest in exhibition exchange clearly there, but to bring it about it is necessary for galleries with mutual interests to negotiate on a one to one basis. I am convinced that our interaction with Australia needs to be one a multi-levelled scale, and the Regional Galleries in both countries are well equipped to become active in that.

I thank the QEII Arts Council and NZAGOC Executive for supporting me with this visit and I trust that over the next year or so I will be able to assist any moves to bring about worthwhile exchanges.

Note: Mr Millbank has a brief summary of those institutions he visited in Australia. Should you require a copy of this please contact Mr Millbank at the Sarjeant Art Gallery, Wanganui. Ed.

NZ a Maritime Nation?

Jack Churchouse Director

Just this year New Zealand was fortunate to have Dr Neil Cossons visit and lecture at many of the institutions around the country. Dr Cossons was responsible for the redevelopment of the now famous Iron Bridge Gorge Museum and on his return to England was to take up the position of Director of the large Maritime Museum. He was most impressed with much he saw here, including the Maritime Museum but was on the other hand intrigued to discover that New Zealand doesn't really view itself as a maritime nation. Jack Churchouse takes up the cause and gives you a brief look at the only maritime museum in N.Z.

Like so many countries bounded by the sea New Zealand has a strong maritime heritage. It would also be true to say that until comparatively recently we could be regarded as being a maritime nation. Our sea trade has in the main been confined to the south-west Pacific as well as around these shores, while the carriage of our major cargoes, be they imports or exports, was almost exclusively carried by British ships. Indeed three decades ago the predominant flag in New Zealand waters was the red ensign. However since then an evolution has taken place and the passenger ships which were household names have given way to aircraft, while the several score conventional cargo ships of the conference lines have been replaced by a handful of container ships.

This construction to has occurred in New Zealand ships and to appreciate the importance of sea trade formerly it is only necessary to refer to Dr N. M. Watt's "Index to the New Zealand section of the Register of all British Ships 1840–1950" which lists the hundreds of ships once owned in this country. Since the publication of this invaluable reference there too has been a quiet revolution going on hastened by the introduction of the rail ferries linking the North and South Islands through Wellington and Picton and the advent of the roll-on roll-off ships. Also hastening the demise of passenger carrying ships between the two islands, as well as to the South Sea Islands and Australia was the relative economy, convenience and quickness of air travel. Thus New Zealand's once flourishing merchant navy that totalled more

than one hundred ships twenty years ago has dwindled to about a score.

The past ten years too have seen the emergence of the Shipping Corporation of New Zealand which reflects the increasing trend of countries to have their own ships. The Corporation, like the rail ferries, are Government owned, so that the Union Steam Ship Company with its proud and distinguished record of more than a century of service is the only major private enterprise shipping company in New Zealand.

Thus a combination of events has meant that despite the overall importance in the economy of New Zealand ships are less in the public eye due to their being fewer in number, the demise of the smaller ports that once served the numerous busy little coastal ships and the fact that with the exception of the inter-island rail ferries people travel by air or road.

For a century New Zealand's sea trade was dominated by the Union Company and the British conference lines, who together with the numerous small coastal companies, contributed to the development of the country. Fortunately New Zealand is a comparatively recently settled country so that much of our maritime past has been recorded in contemporary newspapers which thanks to the excellence of reporting are an invaluable source of reference for those researching into the past. Through these columns it is possible to follow the arrivals of ships, be they sail or steam, which brought immigrants and cargo, the domination of sailing ships around the coast until the 1850s when steam ships entered service, the emergence of the Union Company after 1875 who virtually controlled the coastal, trans-Tasman and Pacific trades, the conference lines and to a lesser extent other companies and ships.

The rise and decline of our maritime heritage is one that has hitherto attracted little attention except by those associated with the industry or enthusiasts interested in such matters. This has meant that with one notable exception little in the way of documentation has survived, companies having little use for records which have been destroyed, while those responsible for retaining them in Government Departments have had their files depleted by similar disregard for their importance. Several major fires have also been responsible for further damage and loss.

Nor have museums, which until recently, comprised in the main provincial museums shown much interest in nautical exhibits apart from displaying models. There have been many reasons for this, the most pressing being the lack of space. Accordingly the wealth of material once readily available has, with few exceptions, been lost for all time. The changes taking place were not appreciated nor was the importance of retaining something from this earlier period. Even when provision was made for displaying the self-contained glass-cased models their retention was at the whim of the museum's incumbent director. One only has to reflect on the magnificent maritime section in the then Dominion Museum that were mainly of Union Company models which were placed in storage until transferred to an appreciative home in the Otago Museum.

As a result prior to the establishment of the Wellington Harbour Board Maritime Museum there was little other than these small maritime sections in museums. The decision to incorporate an area in the former Bond Store of the Head Office building as a museum was determined by the availability of material such as paintings, prints, photographs and a large model of Wellington Harbour. These were fleshed out by exhibits kindly made

The Ground Floor of the Wellington Harbour Board Maritime Museum. A "mish-mash" of maritime artifacts that range from a captain's cabin, to a figurehead, ships models, bells and flags which prove exciting for the youthful visitor and rich in content for the discerning.

available by the National Museum, also shipping companies, and the room was opened in April, 1972. It seemed as though the public had been waiting for such a specialist museum and they donated items so that the original idea quickly became inadequate. It was therefore decided to open up further space which was devoted to ship models, bells, ship wreck material, steam engines, flags, ropework, a diving suit, and subsequently a captain's cabin, a figurehead, knot board, also plank on frame or waterline models specially made.

These visual exhibits are an introduction to the museum and richly complementing them is a collection of books, photographs, negatives, paintings, port records, plans, registers, journals and charts. A further compliment has been the transfer by the Union Company of part of their archives which include management, war files, subsidiary companies, accident reports, plans and specifications. As well there are in storage items too large for exhibition in the presently restricted premises. Thus in almost twelve years the maritime museum has come a long way and is at the cross roads of where to go from here. Consideration has been given for some time to the museum being transferred to the two disused cargo sheds, numbers 11 and 13, with storage and a restoration area in shed 9, thereby more than doubling the present area of the museum.

Ideally too is the concept of having one maritime museum in New Zealand. Thanks to a new and more enlightened generation of museum directors who no longer think on a parochial provincial basis but rather country wide, such a possibility now exists. This National Maritime Museum, as it would inevitably become, does not have to be in Wellington and if the building is purpose built the possibilities are unlimited, one has only to see the brilliance of the Army Museum at Waiouru to become aware of the possibilities. Then and only then would the many splendid exhibits and records relating to our maritime past have a home that is worthy of them and enable people to appreciate the rich maritime heritage they have inherited.

Through a Dot Screen Dimly

SUBSTANDARD PRINTING OF NZ'S PHOTOGRAPHIC HERITAGE

Mark Strange,
Assistant Photographer,
National Museum

Parihaka village scene. Burton Bros.

The extremely poor reproduction of photographs in the recently published New Zealand history (Maori: A Photographic and Social History; Michael King, pub. Heinemann) raises a number of issues for keepers of historic photographs.

The author in his introduction asserts the value of photographs as a vital primary source but this concern is degraded by inferior and unfaithful rendering of many of the pictures in print.

The book has some peculiar design aspects. Its irregular format includes many pictures insensitively cropped and reproduced at quite inappropriate sizes (p. 10, portrait of Mohi Te Ngu somewhat oversized for its quality and p. 27, Alfred Burton's portrait of Ngahino, Burton Bros No. 3518 NM* No 114, too small to yield the beauty of the image). This lends the book the quality of a scrapbook of old photos — in which faded, grey and dull photographs look quite the part.

Two main causes account for the inferior condition of the illustrations.

(i) Many images suffer because they are poor quality copies of deteriorated original prints; often where the same image could be prepared from the original negative.

(ii) Heinemann Publishers have taken insufficient care in overseeing the quality of the book's preparation, platemaking and printing.

Use of poor original prints is not an uncommon practice. Authors with personal copies of photographs frequently prefer to avoid paying reproduction charges or credit themselves rather than an institution. While it is rare to find vintage prints in better condition than new ones, they may well be the preferential source when:

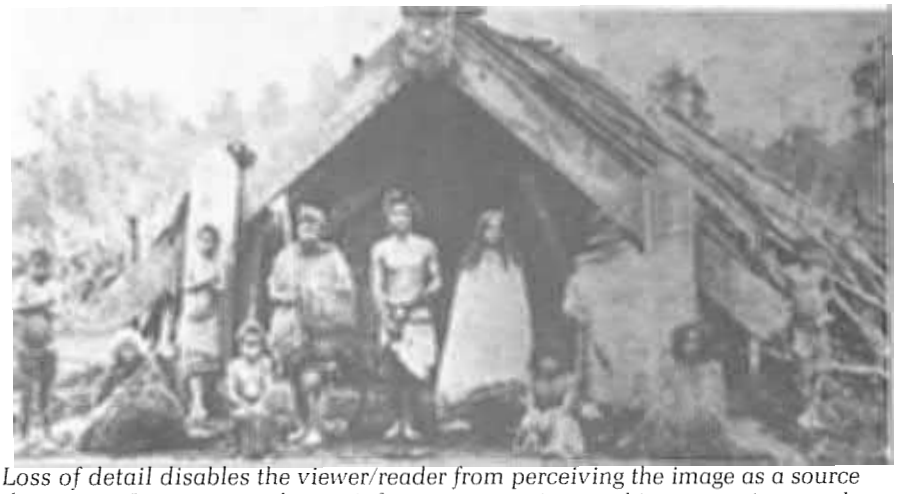
(1) they are in excellent condition.

(ii) the print's quality is of significance, i.e. the image is of "fine print" quality as opposed to that of a postcard or carte de visite

(iii) the manner of reproduction is capable of rendering the subtlety which distinguishes the superior original from the new.

(iv) they are the only records of the image available.

With a few exceptions, reproductions in *Maori* from recently made prints have survived best.



Loss of detail disables the viewer/reader from perceiving the image as a source document. It serves merely to reinforce presumptions and interpretations made by the author. Poor selections of originals and careless printing effectively detach the public from its carefully recorded history. — Photo: James Bragge.

Authors may not be aware of the parallel and often overlapping content of institutional collections of photographs. Less excusable is that keepers of such are themselves uninformed or uninterested in the holdings of others. Pitiful examples of this lack of communication involve the works of some of our greater nineteenth century photographers. The Parihaka village scene, Burton Bros No. 4015, NM No. 268 appears on p. 85, a travesty to depth and intricate detail of the *real* image. James Bragge's portrait of a group near Masterton No. D85 is rendered on p. 55 tonally unrecognisable and cropped to such a degree that it no longer contains information (a drain to the right of the picture) described in the caption! Among many others, the most offensive example is the cover showing one of Alfred Burton's masterpieces of the Wanganui/King Country Trip in 1885: The Koroniti village scene Burton Bros No. 3515, NM No. 208. An original print in good condition is beautiful; a new print from the original negative held by the National Museum is also beautiful. The cover is atrocious. Unrestrained cropping severs a young infant from her father and the mist-covered hills which locate the village in the Wanganui are painted out into glossy white. The picture, made from a poor original print, is duly credited to the Alexander Turnbull Library.

The issue is clearly not one of copyright, neither is it an economic one. Rather, it is a more fundamental one of commitment to the faithful presentation of these photographic treasures to their public.

Among librarians, photograph and *de facto* curators who care for collections, some initiatives are necessary. Recognising that our photographic heritage is of world class we have a responsibility to present it to the public as accurately as possible. As custodians we are also bound to protect the work from the hands of irresponsible authors and publishers who by their zeal pre-empt the opportunity for a more painstaking, crafted approach.

Photograph collections staff would do well to acquaint themselves with the potentials and methods of photomechanical printing. As is evident in *Maori*, printing works in Asia do not necessarily deliver a better product for their reduced price. I suspect though that publishers who deal through book broking agencies for foreign printers make their trade-offs at an early stage: money saved for diminished control over production. Yet quality photographic reproductions demand *critical* care, especially in platemaking, and only vigilant checking with the printing industry will ensure a worthy result.

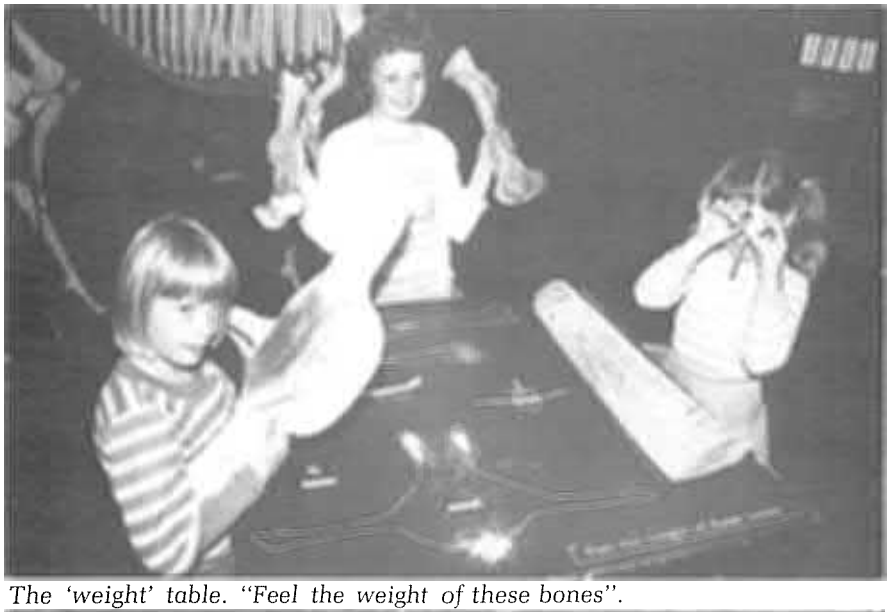
Another initiative to follow the self-publishing endeavour of the Alexander Turnbull Library with their handsome series "Imagers of a New Land" — the best of which is only surpassed by the major publishing efforts of PhotoForum Inc. This may be a necessary alternative until local publishers can offer confidence that their commitment to quality is equal to the measure of care that has created the work they intend to reproduce.

New Zealand's historic photography is among the finest and richest in the world. Some of the photographs reproduced in *Maori* are never likely to be published again, yet their condition perpetuates a myth that old photographs are generally dull and artless. How unfortunate that such a significant work will appear as a poor cousin of its international equivalents, and that future generations will have only a dimmer picture of their carefully recorded past.

* NM No. denotes a National Museum original negative number.

Bare Bones Exhibition at the Manawatu Museum

The 'Pick-a-bone' bin.



The 'weight' table. "Feel the weight of these bones".

'Build-a-beast'.

Richard Cassels, Curator,
Manawatu Museum

"Bare Bones" is the current exhibition in the Children's Gallery of the Manawatu Museum. It is a science exhibition designed for the use of groups guided by William White, the Education Officer, but also capable of standing on its own for the "unguided" museum visitor.

The aim of the exhibition is to induce an awareness of bones — of their shape, structure, weight, "feel" and function, so that never again will a bone be "just an old bone". At one stage the title "Learn To Read A Bone" was considered.

The exhibition is intended to combine elegant display with the simplicity of scientific principles and the joy of a hands-on experience. It was jointly produced by the Education Officer, the Curator and the Exhibitions Officer.

The most popular part of the exhibition is the "Pick-a-bone" bin — the hands-on part. Here several hundred bones are provided for visitors to play with. Specifically they are invited to (a) build their own fantasy animals on the floor of the gallery ("Build-a-Beast"), and (b) to try to identify the bones.

"Build-a-Beast" is the greatest success. Some children have returned repeatedly, and parents have sometimes had great difficulty in dragging them away. The bone identification "game" has been played mostly by adults directing their children. A "guide to identifying bones" sets out some helpful principles. Each bone in the bin is numbered, and is identified in a catalogue.

The bones in the bone bin were gathered from all over the countryside — especially from farms and beaches — as well as by public appeal through the newspapers. One particularly good source was the kennels of the Manawatu Hunt. We did a certain amount of cleaning of bones ourselves, and soaked most of them overnight in a dilute solution of household bleach before putting them out in the gallery. We found that cleaning the bones with flesh and ligament still attached was time-consuming and unpleasant, so we developed a policy of accepting only fairly clean bones.

Around the walls of the gallery the display illustrates different aspects of bones; the sequence of panels is:

1. Introductory panel — a hippopotamus skull agape and a notice asking if you know what animal the skull belongs to (the visitor lifts up the panel to find out);
2. 'All about Bones' — showing how bones provide support and protection; the different types of joints; the names of bones (shown on a human skeleton); the inside of a bone (a cow bone cut in half); and 'how bones grow';
3. 'Looking at Jaws and Teeth' — a collection f skulls and jaws ranging from elephants and horses to monkeys, tigers, whales and sharks;
4. 'Looking at Limbs' — a comparison of articulated hindlimbs entitled 'On your Toes', and forelimbs, called 'Hands, Paws and Flippers';
5. 'The Skeleton Zoo' — containing the articulated skeletons of a whale, sea leopard, seal pup, rhea, giant petrel, monkey and cat;
6. 'How Horses Evolved' — a panel with casts of horse fossils, leading up to the full skeleton of Phar Lap, the famous race horse. This includes a series of cartoons illustrating how fossils are formed;
7. A table top with the bones of whales, cattle, flightless and flying birds, entitled 'Feel the Weight of Bones';
8. 'Broken Bones' — a set of X-rays of broken and healing bones obtained from the public hospital and mounted in a backlit cabinet.

Subsidiary displays in the main gallery show examples of Maori use of bone, and of artificial deformation of bone. Finally there is a very popular case of 'curiosities' — a sheep skull with spectacular horns, an armadillo's carcase made into a basket, a deformed pig jaw, etc.

In the August school holidays bone-carving classes for children were held in the Museum tutored by the artist Te Aturangi Nepia Clamp.

Most of the skeletons, skulls and limb bones in the display were very kindly lent by the National Museum; others came from Massey University, Wanganui and Auckland Museums, and Palmerston North Teachers College. The remainder were prepared in the Manawatu Museum.

The entire gallery has been painted 'maire' — a very dark green that is almost black; labels were typeset and handprinted in white on 'maire' painted card; spotlights add a warm glow to what would otherwise be a stark colour scheme; and the whole display is illustrated and generally enlivened by humorous cartoons (black and white, and coloured) drawn by Raemon Wolfe, the Exhibitions Officer.

The exhibition runs from July 1983 to February 1984.

Cartoon by Raemon Wolfe accompany display of jaws and teeth.

Asia in N.Z. — Some After-Thoughts on Museum Performance

Allan Thomas
Jennifer Shennan

Earlier this year 1000 people turned up for a Recital of Asian Music and Dance at the theatrette of the National Museum in Wellington. Unfortunately the theatrette seats only 400 people! Audiences are not always large for such events, so this was something of a milestone for multicultural performances in Wellington.

Whatever the explanation for the unprecedented popularity of the event the audience was noticeably attentive, not casual, and seemed interested and willing to be informed. This is the primary advantage of the museum as a venue — people go with certain positive expectations, to see unusual things, to make some attempt to understand them. This is entirely different from the expectations that people (the same people perhaps) have at a concert or recital. The museum is an appropriate explanatory/introductory point with considerable educational potential.

We had deliberately chosen the title 'Asia **in** New Zealand' for this recital to place an emphasis, not on the proximity of New Zealand to Asia (with all that that implies with tourism and glossy brochures) but on the reality of an Asian presence in our population. Not 'the exotic out there', but 'the everyday here'. Performers ranged from school or college students, factory workers, housewives, and others. A number of them just emerging from the initial period of adjustment as refugees.

All are busy with the demands of everday life, and the hold they have on these predominantly classical, complex and demanding arts, is precarious. One reason then for such a performance and all the work it entails is the strengthening and encouraging of the artist. No one can study such an art without some prospect of performance — in a very real sense these arts only exist when shown to an audience.

Performances at this distance from the homeland will be sensed as strange indeed for the artist who could expect under original circumstances to have a large and highly informed audience, as well as all the wonderful business of live exchange between dancers and musicians.

Yono Sukarno in the Javanese masked dance, "Klono Topeng".

In an attempt to minimize the gap between performers and the audience, a ten week study course in Asian dance appreciation met in the weeks preceding the recital. Various rehearsals and lecture-demonstrations were arranged, relevant films and literature examined and discussed, even practical matters of transport, assistance with costume, were all points of exchange which added interest and insight and support for the performance.

The museum's role for these arts is one of informed curatorship and sympathetic display. The ethnic performance arts need to be shown in a careful and supportive manner, in a setting and with the kind of explanation which will make them accessible to a wider audience. Practitioners need to be encouraged, for only in performance do their arts truly exist. Audiences need to be aroused and educated. In the arts the standards of good curatorship can be met, and should be met, as museums move into a more positive role in shaping awareness in the community.

Jennifer Shennan is a freelance dancer and dance teacher who tutors at the NZ School of Dance in anthropology, history and literature of dance, is dance critic for the *Evening Post,* and has choreographed a number of productions in recent years in Wellington, all of them involving collaboration with musicians.

Allan Thomas lectures in World Music at Victoria University of Wellington and directs the Indonesian Gamelan Orchestra. In 1979 he won a Belgian Government Scholarship to study musical instruments in museums.

Photos courtesy of John Casey,

A Home for Hawke's Bay's Natural History Collections

David J. Butts,
Curator,
Hawke's Bay Art Gallery & Museum

At 2.30 pm, Saturday 13 August 1983, in the Century Theatre at the Hawke's Bay Art Gallery and Museum, Napier, the President of the Hawke's Bay Branch of the Royal Society of New Zealand welcomed Sir Richard and Mrs Harrison, Napier City Councillors, members of the Royal Society of New Zealand and members of the general public to the official opening of the Hawke's Bay Natural History Museum. The President of the branch, Mr R. A. Whittle, outlined some aspects of the history of the branch. Dr Peter Purchas outlined the history of the Natural History Museum project and Mr A. C. Styles spoke about the execution of the project — the workers and the benefactors. Sir Richard Harrison, Speaker of the House of Representatives, then officially opened the Natural History Museum, emphasising the educational and conservational role of the new museum, and the Royal Society in general.

In 1977 Dr Peter Purchase persuaded the Hawke's Bay Branch of the Royal Society that Hawke's Bay should have a Natural History Museum, so that important specimens could be kept within the district and also to act as a much needed educational facility for the province. Unfortunately at this time the Hawke's Bay Art Gallery and Museum had ceased to exhibit its extensive natural history collection and was unable to find space for new exhibits offered by the Royal Society. In 1979 the Napier City Council offered the Royal Society the use of the old Council Chambers which had not been in use for some time. The Museum Sub-committee of the branch was able to report to the 1980 Annual General Meeting that a start had been made on the building of cases and gathering of specimens to set up the exhibition in the small space (14 m × 7 m) available. With most small amateur or professional museums, real progress usually depends on the enlightened enthusiasm of a small number of people. That has certainly been the case with this Natural History Museum. Members of the Hawke's Bay Branch of the Royal Society Council and a few extra hard working individuals have persisted with the project over the last five years — raising funds, gathering specimens and persuading others to donate time, money and specimens. On a wet August afternoon 200 people came to the opening. There are only 80 members in the Hawke's Bay branch of the Royal Society, so this gives some idea of the interest which has already been generated in the new museum.

The members of the museum sub-committee have always been intent on achieving the highest level of museological practice their resources would allow. The collection is securely housed, the fluorescent tubes have been covered with Ultra Violet screens and a great deal of care has been taken to provide clear, accurate information about the specimens.

The Hawke's Bay Natural History Museum collects and exhibits only specimens collected from within the area of the Hawke's Bay Catchment Board boundaries. This is a large area extending from just north of Mahia and Waikaremoana in the north to just south of Porangahau in the south. Within this large region there are a great diversity of habitats and many fascinating subjects for the natural historian to study.

Already the Museum collections reflect the unique aspects of some people's work, (such as the Wiffen fossils) and the expertise some individuals have developed in their field of interest, after a lifetime of study (Frank Robson's cetacea).

The exhibition covers a wide range of topics. Local geologists have mounted a series of specimens designed to show the range of stone types found in Hawke's Bay, emphasising characteristic colours and fossils. The mollusca display shows rocky and sandy shore as well as esturine species, while the entomology display has over four hundred specimens including many magnificent examples of moths and butterflies not to mention the horrible creepy crawlies. Palaeontology is represented by some of the very important material collected by Joan Whiffen and her associates from Te Hoe watershed, a tributary of the Mohaka River. This group of re-

searchers found the first recognised dinosaur bone in New Zealand.

Marine mammals (cetacea) are represented by whale and dolphin specimens from Frank Robson's collection. Botanical specimens from a mountain herb field have been prepared for display by Dr Mary Earle of Massey University using the vacuum freeze-dry process. These specimens are as fine as any I have ever seen in a museum, and if they retain their colour, texture and vitality they will continue to fascinate visitors as they do now.

Avifauna are represented in a case which contains a constructed cross-section of environments from the mountains to the sea. Possums and ferrets are included with the native avifauna. The message to visitors is clear. Introduced pests have had a dramatic effect on the habitats of some of our native species. No display of avifauna in Hawke's Bay would be complete without a gannet or two and the visitor will not be disappointed in this regard either.

The Museum committee does not see the museum as being 'finished' now that it is open. Already an appeal has been put out to find another $5000 for work that is planned for the immediate future. More cabinets, display boards and other furniture and fittings are needed. Some of the exhibitions require further development and this will happen as resources allow and specimens are collected. Now the committee is coming to terms with organising rosters of staff to mind the museum, and to teach visiting classes. The Hawke's Bay Art Gallery and Museum teacher will be able to use this new resource, also thus enabling an expansion of her programme.

The development of an accessioning procedure is also planned for the near future. Information sheets are being prepared. Perhaps the most exciting future development is the establishment of a facility for organisations or individuals to include in the gallery a temporary display on some contemporary issue whether it be conservation, research or a selection of photographs or drawings.

It is now hoped that natural history specimens will no longer go to large metropolitan institutions outside Hawke's Bay only to be stored away where local people never get to see them. The Hawke's Bay Branch of the New Zealand Royal Society has made the first step towards establishing a recognised Natural History Museum in Hawke's Bay. Perhaps in the future the collection will become part of the Hawke's Bay Art Gallery and Museum as many Royal Society members have suggested. At that point it would be appropriate for funding to be made available by the local bodies to enable the Hawke's Bay Art Gallery and Museum to employ a professional curator of natural history.

Already classes of school children are visiting the museum and over 500 adults have visited. Napier now provides for the people of Hawke's Bay and the many visitors to our province with museums which cover the fields of natural and human history, art and technology. It is a tribute to the people of Napier and its surrounding districts that they have developed such a range of cultural institutions.

A class at The Hawke's Bay Natural History Museum.

Miscellany

ICOM NEWS

The 14th General Assembly of ICOM was held in London at the beginning of August this year. New Zealand was represented by Mrs M. McKenzie (Chairwoman ICOM N.Z.), Professor K. Thomson, Mr M. Fitzgerald and Miss M. Johnson. The following points from the Minutes of the 14th General Assembly are worth noting.

The Secretary General presented his report for the period 1980–1983. In it he emphasized the evolution of museums in supporting development projects, the progress in architecture which allows easier access to the handicapped and the more cautious attitude towards travelling exhibitions. The Secretary General noted, however, that illicit traffic continues and little progress has been made on conservation training

The Secretary General outlined the principal objectives ICOM has set itself for the next three years:

- Role of the museum within the community: The Organization's efforts shall be directed towards spreading the value of museums as an instrument for development.
- The community of museum professionals: ICOM will undertake to strengthen the sense of international solidarity of this public service and its code of ethics, promote the exchange of experience and scientific and technical knowledge among its members, promote the exchange of objects and exhibitions between museums, enforce the means for professional training, and generate social awareness of the museum professional's role and status.

Eight resolutions were adopted at the meeting as follows—

1. Museums for a developing world.
2. Museums and development.
3. Inequality of museum provision.
4. Illicit trafficking in cultural property.
5. Return of cultural property to its countries of origin.
6. Career development and management training.
7. Museum development in Africa.
8. Cultural heritage in occupied countries.

Details of the texts of any or all of these resolutions can be obtained from the AGMANZ/ICOM Secretary — Mrs Judy Turner, 40 Kings Crescent, Lower Hutt. In the meantime the full text of Resolution No. 6 is given as perhaps being the one of greatest general professional interest—

Career development and management training

Recognising that the training, retraining and career development of museum staff should be regarded as an essential part of the policy and activities of every museum, however large or small, especially in the light of rapid social and technological change.

Noting the particular need for the development of advanced training programmes in museum policy and management for museum directors and senior staff.

Stressing the need for the career development of museum staff at all levels, and acknowledging the significance of training as a sign of sound professionalism.

Urges all institutions in the museum field, including governing bodies, national museum organizations and international organizations to give proper priority and adequate resources to these essential fields, particularly by providing the means for staff at all levels to participate in training and career development activities, including opportunities for study visits to other museums.

Also requests the major museums and related institutions in developed and developing countries to take into consideration the needs of the staff of smaller museums, to assist with such training and career development.

JOB SEARCH

I am currently enrolled as a graduate student in the Museum Science program at Texas Tech University. One of the requirements of the 45 hour program is a 6 month internship at the end of the course work. I am interested in the possibility of doing my work at one of your institutions.

Would you please forward any information that you may have available relating to your institutions. I am eager to begin a search with my advisory committee for a museum that could provide an internship. Thank you for your cooperation.

Sincerely,
Richard L. Young

ORAL HISTORY SEMINARS

Judith Fyfe and Hugo Manson, founders of the New Zealand Oral History Archive, are available to conduct seminars on the methods and techniques of oral history collection.

The seminars take a full day and include:

- instruction on interviewing techniques;
- what machinery to use and how to use it;
- how to approach and conduct an oral history interview;
- what to do with the material afterwards;
- the compilation of written abstracts.

Critical — and encouraging — assessments are made of interviews recorded by participants during the day.

A maximum of 20 participants is accepted for each seminar.

The cost is $250 plus any travel and accommodation expenses involved.

Judith Fyfe and Hugo Manson have over 30 years' experience between them as radio and television broadcasters and research/journalists. They began work on oral history in 1981.

If you are interested in running a seminar please contact the Oral History Archive Administrator:

Jean Harton
37 Colway Street
Ngaio
Wellington
Phone 792-792

JOB SEARCH

Museum Curator

A curator from La Grange, Illinois is seeking job opportunities in the New Zealand museum sector. Mr George Yannarone is an experienced museum administrator with 20 years' experience in museum planning, finances, public relations, museum display in the natural sciences area (taxidermy).

Born 1943. Married. Qaulifications: advanced electronics; Art and Sculpture (Chicago Art Institute).

Address: 1139 West 64th Street, La Grange, Illinois 60525. ph (312) 354-5031.

(Full particulars available from the Secretary.)

LETTERS — PHOTOGRAPHY

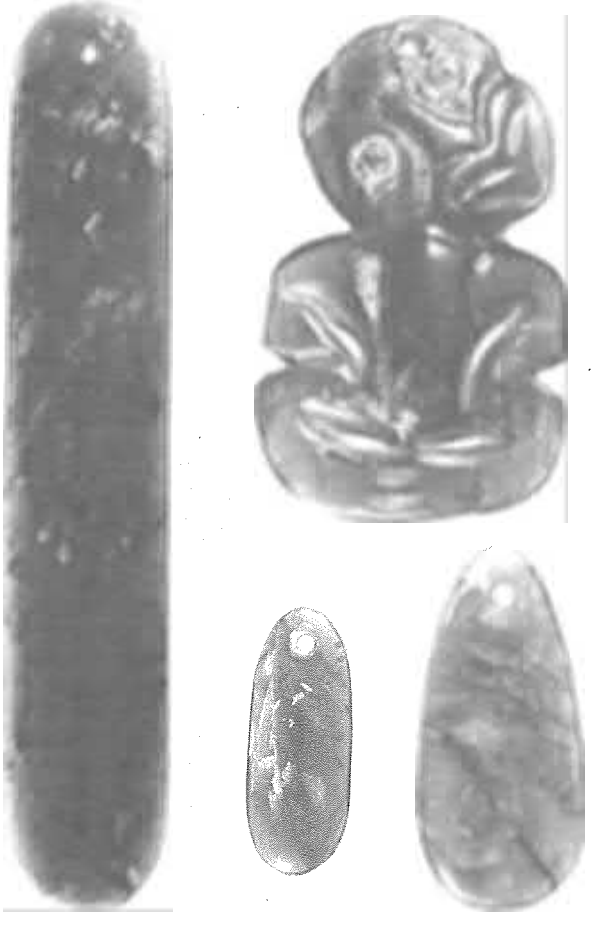
I congratulate Mr John Turner on his article about the collecting of photographs, which appeared in *AGMANZ News*, June 1983.

It is regrettable that this unfortunate situation recorded by Mr Turner still persists, particularly in the National Museum. It is ironic that cinematographic film produced in the early 1900's are now being copied and conserved by the resently formed National Film Archive, whilst still nothing significant is being done with our own, much older photographic archives. No one in New Zealand is currently providing full satisfactory storage and care for their photographic archives. In the absence of full time **curators** of photography this situation will remain unchanged.

Sincerely yours,
W. N. Wilson
Senior Photographer
National Museum of New Zealand

SOLEN ARTEFACTS

Tangiwai pendants, possibly stolen from a New Zealand collection, handed into Consul's office in Sydney early this year. Inquiries to National Museum, Private Bag, Wellington.



NEW APPOINTMENTS

Roger Blackley has recently joined the staff of the Auckland City Art Gallery as Curator of Historical New Zealand Art. He is responsible for the gallery's collection of art works in various media that are relevant to New Zealand, from the time of Cook's voyages until 1940. This is a new position, arising from a rationalisation of the gallery's curatorial functions. Alexa Johnston is now Curator of Contemporary New Zealand Art, and Andrew Bogle is Curator of Foreign Art. With Ronald Brownson (Research Librarian) and Geraldine Taylor (Registrar) they form an effective and well-balanced curatorial team.

Roger graduated M.A. in art history from Auckland University in 1978. After a period of travel, he returned to Auckland in 1980 to continue research into 19th-century New Zealand tradition, and plans a major exhibition of this material. Another project is a monograph on Alfred Sharpe, based on his M.A. research as well as a wide range of recently discovered documents.

A new appointment at the Auckland City Art Gallery — Gillian Chaplin has joined the staff as Education Officer.

She is a History graduate who also possesses a post-graduate degree in Fine Arts. She is a practising artist and goes to the Art Gallery from the Auckland Institute and Museum where she worked in the Display Department.

Gillian's arrival signals the establishment of the Auckland City Art Gallery's education services. Excellent facilities have been provided for education in the new buildings and a dynamic programme will soon begin to unfold.

THESIS SEARCH: PIERCE FRANCIS CONNELLY

I am currently a student at Rosemont College working towards a degree in Art History. I have selected as the topic for my thesis the American Sculptor and Painter Pierce Francis Connelly, son of Cornelia Connelly foundress of Rosemont College and the Society of the Holy Child Jesus.

Through research I have discovered that he lived and worked in New

Zealand between 1875–1878, and exhibited his landscapes in Auckland in 1877. I would be interested to know what has become of those paintings, if possible, who has possession of them. If you are unable to assist me directly could you please send to me a list of museums and galleries in New Zealand.

I would appreciate any information from your archives on Pierce Francis Connelly as this would be extremely beneficial to my research. Both myself and Rosemont College would be grateful for your assistance.

Sincerely yours,
Meegan Manogue

NEW CONSERVATION LABORATORY AND ADMINISTRATION WING AT THE ROBERT McDOUGALL ART GALLERY

The Robert McDougall Art Gallery has in the past two years extended its service areas considerably.

A project to create a new conservation laboratory and add storage space beneath the south wing of the Gallery was begun in 1981 and completed twelve months later. The laboratory's design was supervised by Ms Mary Wood-Lee of the Pacific Conservation Centre, Honolulu. Miss Lee spent six months at the Gallery setting up the Laboratory as a well equipped paper conservation regional facility. Labour was provided by the Project Employment Programme and financial assistance in establishing the facility was given by the Interim Committee for the Conservation of Cultural Property.

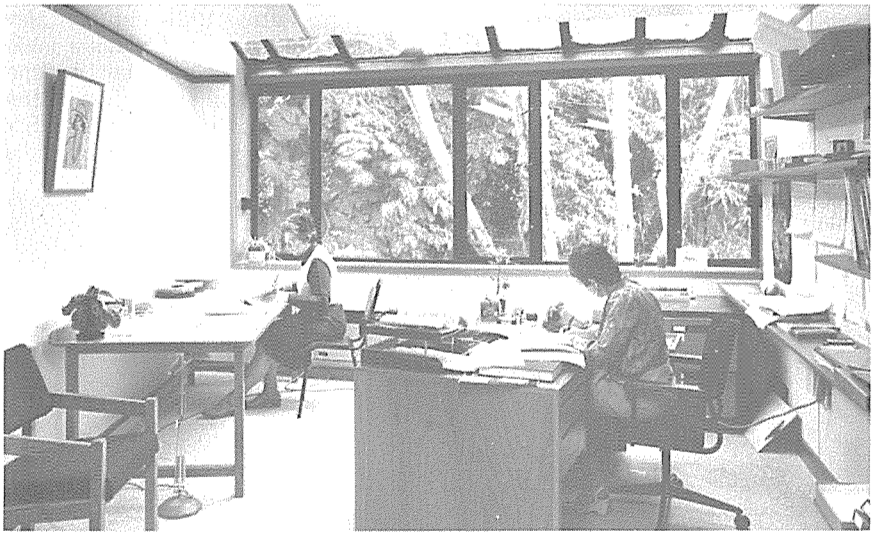
Adjoining this Laboratory, a space to hold the Gallery's works on paper collection was also excavated providing some relief to a storage problem which had become increasingly acute.

The Gallery also experienced difficulties in properly housing its staff in adequate working spaces. The buildings opened in 1932, had no provision for permanent staff other than a custodian's office. With nine permanent staff, extended at some periods of the year to 25 with temporary employees, the overcrowding of available space was serious.

In 1982 the Christchurch City Council approved plans to build a two storey administration and public facilities block off the Gallery's north wing. The Council's architectural department ingeniously utilised a small triangular wedge of ground available for extensions, creating offices for the Education and Exhibitions Officers, the Gallery Administrative Assistant, the Director on the upper level with new toilets, a seminar room and a staff room equipped to cater for Gallery functions on the lower floor.

Completed in March 1983, the administration wing cost $180,000, a subsidy of $51,000 being provided by the Lotteries Board over a two year budgeting period.

Section of the conservation laboratory below the south wing of the Robert McDougall Art Gallery.



Education Office — Robert McDougall Art Gallery.

Storage for the Robert McDougall's growing collection has again become a problem. When large exhibitions are presented at the Gallery, much of the permanent collection must be put into storage, placing pressure upon a still limited capacity. A feasibility study is presently being carried out to further expand storage below the north wing of the Gallery by replicating the project which created the chambers below the southern wing.

NOTE FOR 1984 AGMANZ A.G.M.

The 1984 AGMANZ Annual General Meeting will be held on the afternoon of Saturday, 14 April in Palmerston North.

This will be preceded by a programme on the theme of Distance Learning with special reference to the AGMANZ Diploma in Museum Studies. This programme will be held all day Friday, 13 April and the morning of Saturday, 14 April.

Do make a note of these dates now. Further details later.

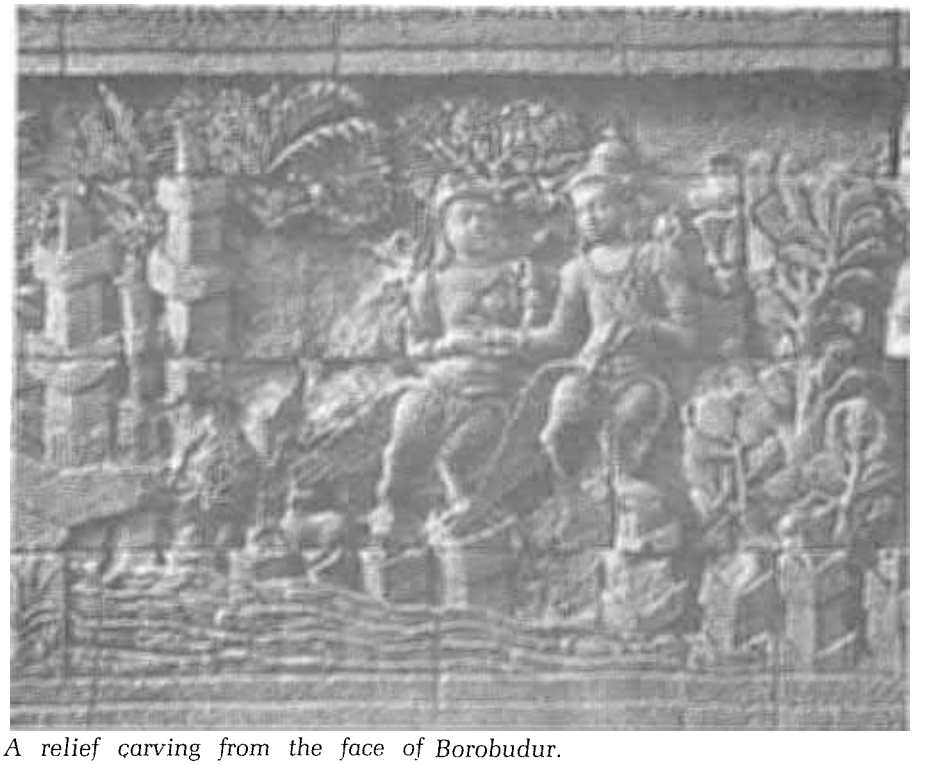
Judy Turner, Secretary

THE RESTORATION OF BOROBUDUR

Many people will have heard about the work carried out by UNESCO on the restoration of monuments in order to preserve the world's cultural heritage, for example, Abu Simbel and Philae in Egypt.

A recent major international campaign sponsored by UNESCO has supported the undertaking of restoration work to preserve and safeguard the Borobudur Temple in Indonesia. This restoration project commenced in 1973 and was completed in late 1982. The work consisted of dismantling, registering, cleaning, treating and restoring the stones and rebuilding the monument, including the construction of watertight layers behind the walls. A grand ceremony to mark the completion of this work took place in Indonesia on 23 February 1983.

On this occasion, the UNESCO Office of Public Information has produced information materials on the Borobudur Temple. The Secretariat of the New Zealand National Commission for UNESCO has received a copy of a set of 48 slides entitled 'Eternal Borobudur', with an accompanying text and photoscope. These materials may be borrowed from the Secretariat's office. Other information materials such as a brochure and posters will be received later in the year. The National Film Library will also lend the new 16 mm film on Borobudur to its members.



A relief carving from the face of Borobudur.

Totara Bark

The Dowse Art Museum with the assistance of the Manawatu Museum and Parks and Reserves Department of Palmerston North City Council have recently re-roofed the Pataka Nuku Tewhatewha with totara bark.

There is a considerable amount of totara bark left over which we would be prepared to make available to any institution that may want to roof an historic Maori building. The only cost involved would be freight from Lower Hutt.

James Mack

AGMANZ Diploma in Museum Studies — Programme for 1984

Three theory papers are to be offered in 1984:

History and Philosophy of Museums — Mr F. Dickinson, Director, Dunedin Public Art Gallery;

Museums and their Collections — Mr S. Park, Director, Auckland Institute and Museum

Museums and their Public — Mr L. Bieringa, Director, National Art Gallery, in conjunction with Mr J. Mack, Director, Dowse Art Museum and Ms M. Johnson, Education Officer, National Art Gallery.

These papers are only available to registered Diploma students and numbers are limited. It should be noted that experience has shown that, to be realistic, only one paper should be tackled a year. It is estimated that a paper requires the equivalent of a half-year of part-time study. Both students and tutors make a considerable (and voluntary) commitment in time and energy to these studies. It is important that this is appreciated and undertakings to theory papers not taken casually.

Students wishing to enrol for a paper should apply to the Convenor of the Museum Studies Committee, **Professor K. W. Thomson, Geography Department, Massey University, Private Bag, Palmerston North.** The closing date is **29 February, 1984.** The enrolment fee is $20, payable **after** a student's application has been accepted by Professor Thomson. Any student aiming to take two papers should discuss this with Professor Thomson.

The following is the draft Workshop Programme for 1984. **Full details and enrolment procedures are given for the first three workshops.** The March issue of *AGMANZ News* will tell you more about the rest of the year but this list should allow for basic planning.

Archival Photographs

Wellington, National Museum. 10–11 March. Administrator: Judy Turner, AGMANZ Secretary, 40 Kings Crescent, Lower Hutt. Applications and a registration fee of $20 to Judy Turner. **Closing date — Friday, February 17.**

This workshop will introduce participants to the practice of caring for photographs. Main topics to be covered include identification, cataloguing, copying and environmental controls for archivally housing collections. The workshop

will be fairly elementary in nature. Various specialists will contribute. Recommended reading: *The collection, use and care of historical photographs,* Weinstein & Booth, pub. American Ass. for State and Local History. This book will be available from the National Museum shop in the new year. Orders taken, price approx. $25.00. **Workshop coordinator: Mark Strange,** National Museum. This workshop will be worth two Diploma points.

Identification of Graphic Processes

Dunedin Public Art Gallery. 24–25 March. Administrator: Judy Turner, AGMANZ Secretary, 40 Kings Crescent, Lower Hutt. Limited number of places. Applications to Judy Turner. **Closing date — Friday, March 2.** Invoice for $15 reg. fee will be sent on place being confirmed.

Bibliography:

British Museum — A guide to the processes and schools of engraving . . . 1914.

Brunner, Felix — A handbook of graphic reproduction processes, London 1962.

Brunsdon, John — The technique of etching and engraving, Batsford, London, 1965.

Chamberlain, Walter — Word engraving, Thames & Hudson, London, 1978.

Hind, A. M. — A history of engraving & etching, Dover, 1963.

Man, F. J. — 150 years of artists' lithographs 1803–1953, London, 1953.

Twyman, Michael — Lithography 1800–1850, O.U.P., London 1970.

Vicary, Richard — Lithography, Thames & Hudson, London, 1976.

Weber, Wilhelm — A history of lithography, Thames & Hudson, London, 1966.

Zigrosser, C. (ed.) — Prints, London, 1973.

(Most works generally available in Public Libraries)

Students will be handling original graphic works and therefore should be equipped with magnifying glasses and pencils **not** ballpoints or fountain pens. **This workshop will be conducted by Mr Frank Dickinson.** This workshop will be worth two Diploma points.

Textile Conservation — Storage and Display of Textiles

Auckland (venue to be decided). 7–8 April. Administrator: Sherry Reynolds, Auckland Institute & Museum, Private Bag, Auckland. Applications and a registration fee of $20 to Sherry Reynolds. **Closing date Friday, 16 March.**

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

Storage Spaces — Design and Use.

Palmerston North. 16–17 June. Ms. Margaret Taylor.

Financial Administration

Auckland. Convenor: Ms Sherry Reynolds. Various contributors including Dr R. Wilson, Auckland City Art Gallery.

Lighting

Wellington. Mr Kit Cuttle.

Textile Conservation

Manawatu, Mrs V. Carson.

Interpretation

Nelson. Mr B. Jacobsen.

Publications — Design and Production

Wellington. NAG staff plus freelance designer.

Audio Visual Methods

Auckland. Coordinator: Ms G. Chaplin, Auckland City Art Gallery. Contributors: Dr R. Wilson, Mr J. Bowron, Mr R. Boyd-Bell.

Disaster Preparedness

Auckland.

Dates and details from June onwards are tentative and will be finalised and advised early in the new year.

It should be noted that Diploma workshops are open to AGMANZ members who are not registered students but that Diploma students take preference when numbers are limited.

Any enquiries to the Secretary — Judy Turner, 40 Kings Crescent, Lower Hutt.

POSSIBLE FUNDING FOR DIPLOMA STUDENTS

Professor Thomson has given details of the Agmanz Diploma in Museum Studies to the Local Government Training Board, P.O. Box 5034, Wellington.

This should enable students to obtain local body support for their studies.

Enquiries should be directed to The Secretary, Ms Judy Turner, or direct to Local Govt. Training Board at the above address.

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

ISSN0110 — 5833

MADISON PRINTING CO. LTD., WELLINGTON