



AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
Volume 6 Number 4 November 1975

AGMANZ NEWS

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The Art Galleries and Museums
Association of New Zealand

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Cover: Stemmed pot by Bob Hislop.
Purchased for Waikato Art Museum by
Hamilton Motorcycle Club.

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copy for the news

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four historical exhibitions

Ken Gorbey

In the last four years Waikato Art Museum has mounted four seriously researched and comprehensive displayed exhibitions on subjects that would normally be categorised as falling within the domain of the museum of human history. When the first of these exhibitions was conceived Waikato Art Gallery and Waikato Museum were separate institutions so that the staff of the museum had little experience in setting up temporary exhibitions. The first exhibition was a learning experience — a large scale experiment in 'putting over a message' in a temporary exhibition. Since this first exhibition the amalgamation of the old art gallery and museum into Waikato Art Museum has allowed for the establishment of a full Exhibitions Section and this has assisted tremendously in the mounting of these exhibitions. However, it is true to say that with a general lack of prior examples to guide staff every one of these exhibitions has been in some way an experiment testing the ideas of the Director, researcher and exhibition staff.

It is perhaps the time to look back and make some comment that might guide the setting up of similar displays in the future.

The museum and public setting

Waikato Art Museum has been collecting for a comparatively short period of time and therefore does not have a vast collection to draw on, as do museums that have been operating for half a century or more. For this reason it is unlikely that the collection will supply a significant number of objects

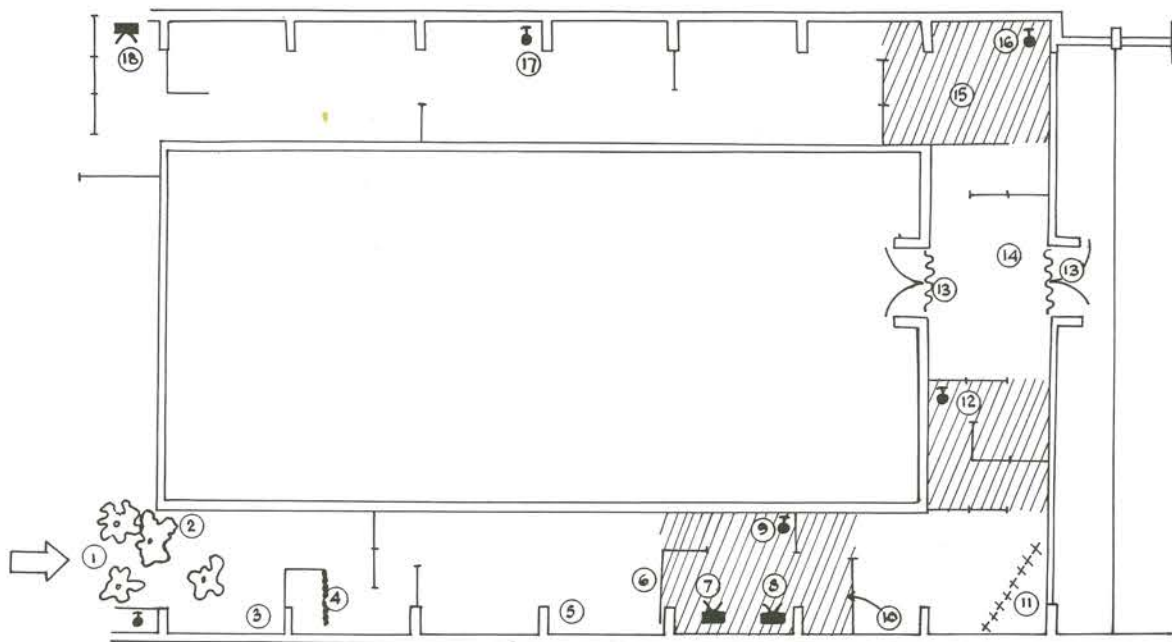
illustrative of a restricted subject such as the life of Te Kooti or aspects of Women's Suffrage in New Zealand. This leaves staff having either to recourse to extensive borrowing or to mounting exhibitions that are not dependant on objects.

However, in its short life Waikato Art Museum has been well funded and the staff necessary to research and mount the exhibitions that might be termed 'research intensive' rather than 'object intensive' have been available.

The Hamilton museum-going public is probably similar to those in other New Zealand centres, taking into account the fact that Waikato Art Museum is in a city centre and much of the weekday traffic is shoppers and people employed locally who have only a short time to visit the museum. Although no surveys have been taken I would suspect that the majority of visitors stay no longer than ½ an hour, many probably less. I also believe that these visitors can be easily alienated if forced to view an exhibition that is so presented as to be difficult to understand. This applies as much to an art exhibition as it does to history.

For various reasons space has been no problem as there has been available up to 5000 square feet in which to mount these exhibitions.

In the following section I will briefly describe each exhibition and make subjective comments on the success or otherwise of various aspects of each display.



- 8'x3' Pinex Softboard,
in Pinex Aluminium
Moulding fronts.
- /// Sound deadened areas
(acoustic tiles)
- Speakers from tape
recorded sound tracks.
- Ⓜ Movie loop projectors.

Figure 1: Te Kooti Rikirangi Te Turuki – general layout of the exhibition.

Te Kooti Rikirangi Te Turuki

Research — Frank Davis
Design and Layout — Frank Davis

The Te Kooti Exhibition was initiated by my predecessor Mr Noel Roe, who placed all research, design and layout work in the hands of the Palmerston North artist Mr Frank Davis. Mr Davis was able to draw on the knowledge gained from a long-time interest in Te Kooti to design an exhibition of approximately 1700 square feet. He was also responsible for all layout work and supplied all photographs used and the contacts necessary to borrow various related objects from other museums.

The exhibition took the form of a tunnel-like environment 170 feet long, 10 feet wide and with a polystyrene ceiling at eight feet organised in an absolutely directional manner.

The entrance way, 1, (figure 1) was set in the form of a forest environment with large tree trunks disappearing through the ceiling, leaf mould on the ground and a continuous loop tape recorder supplying an audio background of ancient chants. The areas 4 and 5 introduced very simply the culture contact situation in New Zealand through the 19th century while areas 6 to 16 dealt specifically with Te Kooti, his campaign against the government and the development of his religious ideas. Area 17 contained a series of paintings and prints on Te Kooti by Frank Davis.

Several planned features never eventuated due to lack of audio-visual equipment. The loop projectors at 7 and 18 were abandoned as were the tape recorders at 9, 12 and 16. Area 12-14 was opened out to accommodate a series of carvings from the Ringatu meeting house Tanewhirinaki, Waioeka.

Comment

The Te Kooti Exhibition could generally be classed as successful. It achieved a good press and probably attracted more people into the stark and unattractive setting of the old museum than any other single exhibition.

There were some negative points that need discussing. First, the Director had no control over the general orientation of the historical picture presented. When opinions expressed in the exhibition were challenged the Director could not stand by the opinions expressed as he could had he been shadowing the general research work. This is one of the very real problems of such a 'commissioned' exhibition. I hasten to add that Mr Davis received no payment beyond general expenses.

A second difficulty arose with the local fire department who complained that the exhibition screens were so placed that had a major fire occurred the exhibition area would have been difficult to evacuate. The Fire Prevention Officer also pointed out that the polystyrene 'ceiling' was something of a fire risk.

Thirdly, the exhibition was over-directional. There was but one way in and one way out and between the two was a narrow corridor containing the exhibition; Human choice in terms of what to look at next was severely limited.

Fourthly, with the staff the museum had at that time it proved quite impossible to maintain the audio-visual equipment. This meant that the continuous loop movie functioned only spasmodically and at any one time it was probable that at least one of the tape recorders would not be operating.

For all these criticisms the exhibition had very many positive points. It demonstrated how potent a medium was audio-visual presentations. It showed that a large exhibition need not have a large number of museum items and that other material such as large scale photographs, maps and documents, could all be used to build up a story line. It was as successful a fine art exhibition as it was culture history. In the Te Kooti Exhibition the visitor came to Frank Davis' paintings after learning something of what these works were about.

Perhaps the most important thing was that the exhibition demonstrated to staff that they were capable of mounting such displays and that they were worthwhile in terms of public involvement. Plans for the second exhibition were initiated immediately.

Te Whiti O Rongomai

Research — James Mack
Design and Layout — James Mack

The Te Whiti Exhibition occupied the open space around which the Te Kooti Exhibition had been placed the year before, in all 1680 square feet (see figure 1). This was probably the most 'research intensive' exhibition Waikato Art Museum has ever run. There were two main museum objects only in the exhibition; an old Maori plough, loaned by Taranaki Museum, that acted as a focus in the section illustrating the Parihaka Maori's pacific attempts to remove Europeans from their lands, and an Armstrong gun, loaned by the Thames RSA, situated in the section on the military action against Parihaka.

Otherwise the exhibition was one of words. An electric typewriter was used to produce some four hours of total reading material that traced the European-Maori contact situation in Taranaki through to Te Whiti's passive resistance campaign and beyond. Many photographs and maps filled out the written material.

A special series of paintings by Colin McCahon and Ralph Hotere were hung through the gallery.

Comment

The art museum received some criticism for this exhibition. The most common, and telling, was that Te Whiti O Rongomai should have been produced as a book rather than an exhibition. Yet this exhibition did underline a number of factors, the most important of which is that museums must recognise that a percentage of their visitors are what have been called discriminating visitors who are capable of assimilating large quantities of detailed information. The Te Whiti Exhibition certainly catered for this group.

The lack of audio-visual presentations detracted from all over impact of the exhibition. However, one of the notable features of this exhibition was the number of television and film companies that have used the visual material to back various programmes on Te Whiti and Maori history in general, indicating very strongly that such visual material lends itself to audio-visual programming.



Photograph 1: Waikato Campaigns 1863-1864 — entrance.

Waikato Campaigns 1863-64

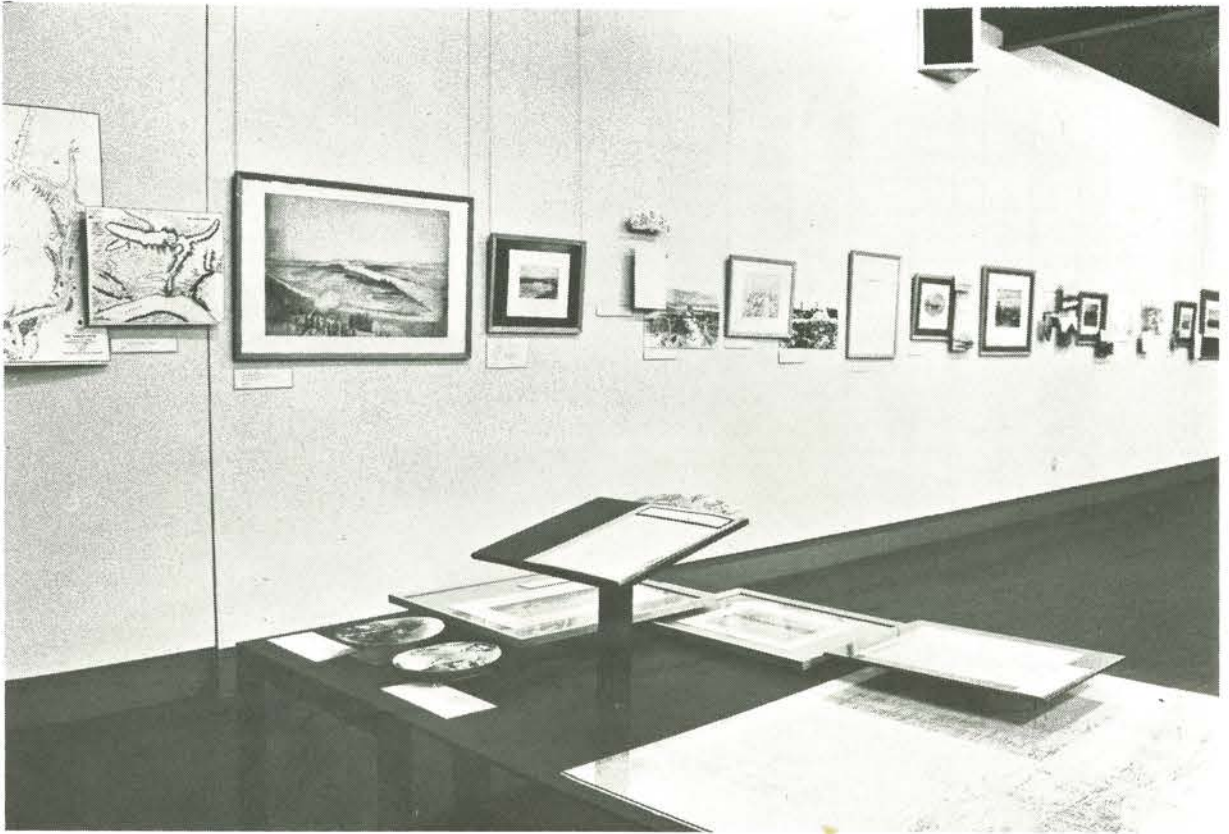
Research — Rose Young
 Design and layout — James Mack

The Waikato Campaigns Exhibitions began as a basic piece of research for the Waikato Art Museum permanent displays on this subject. During this research it became very obvious that here was a topic that lent itself to a large temporary exhibition especially as for a limited period it would be possible to obtain from Hocken Library the loan of the watercolours of Edward Arthur Williams. Williams was Cameron's artillery officer and seemed to have carried his watercolours and papers throughout the Waikato and Taranaki Campaigns.

The exhibition occupied approximately 2300 square feet and 192 linear feet of wall of the main temporary gallery of Waikato Art Museum's new London Street premises.

Upon entering the visitor was confronted by a huge photograph, an 11 feet 4 inch enlargement of one of Williams' watercolours, and a sign announcing the exhibition (see photograph 1). Turning left the visitor would follow some 70 feet of wall with display tables that traced the beginnings of the European-Maori confrontation in Taranaki through the Waikato Campaigns to Orakau (see photograph 2). A great deal of emphasis was placed on visual material, maps, paintings, photographs, etc, presented in booklet form on lecterns scattered throughout the gallery. On the left side of the gallery Williams' Taranaki watercolours were presented with no historical backup material (see photograph 3). The centre of the gallery contained a display of militaria from the period and a small section devoted to Williams.

The exhibition ran for two months and was then condensed into approximately 200 square feet of permanent display. All of the Williams' watercolours were mounted in small ragboard mats and returned this way to Hocken Library.



Photograph 2: Waikato Campaigns 1863-1864 — section tracing the major events of the Waikato Campaigns.

Comment

In terms of visitor numbers the exhibition suffered from being so close to the move to the new premises. There was confusion in the minds of the public as to just where the museum was.

However from a museological point of view the exhibition has much to commend itself. The entrance was commanding (see photograph 1). Visitors were left in no doubt whatsoever just what the exhibition was about.

The information presentation was better controlled than the Te Whiti exhibition, with the two tier system of written material, simple labels backed up by detailed information on lecterns, being most successful. It was realised during the Waikato Campaigns exhibition that a series of subheadings would have been a means of leading people from event to event.

Another point that emerged from this exhibition was that photographs and other visual material placed directly on a wall can become lost and means of further defining the wall areas containing information was found to be necessary (compare photograph 2 and photograph 5).

The lack of an audio-visual presentation was felt, as with the Te Whiti exhibition.

Occupying as it did a large open area some 48 feet by 48 feet the Waikato Campaigns exhibition looked somewhat sparse. There was perhaps too much open floor area to beckon the visitor away from the storyline on the walls. For this reason the next exhibition was researched with an 800 square feet gallery in mind.



Photograph 3: Waikato Campaigns 1863-1864 —
The Taranaki watercolours of E.H. Williams.

Women's Suffrage in New Zealand

Research — Rose Young
Design and Layout — Raewyn Cooper

The Women's Suffrage in New Zealand exhibition was offered as the Waikato Art Museum contribution to International Women's Year and linked as it was to all the publicity associated with this event it has proved to be the most successful culture history exhibition of the four. When originally conceived the exhibition was to be on women's movements in history but this proved to be impossibly wide and so Ms Young's research concentrated on New Zealand women achieving the vote with a section, by way of contrast, on the British movement.

A rectangular 800 square foot gallery was used. The open end of the gallery was partly blocked off by a large box structure in which was housed the audio-visual presentation, and in front of which hung a perspex sheet with the exhibition name in polystyrene lettering (see photograph 4). This structure was intended to channel visitors to the left side of the gallery where the storyline began.

To focus attention on the information all photographs, cartoons, labels, notices, etc, were placed on sand coloured hanging panels. Each panel was headed by a bold cork lettering that announced the topic on that screen (see photograph 5). A few objects, the most important of which were the two major petitions presented in support of women's suffrage, were placed in centre gallery. Two near life sized figures of a gesticulating male and female offered visual relief in one section of the exhibition.



Photograph 4: Women's Suffrage in New Zealand – entrance.

The panels were of varying size depending on the topic material that had to be accommodated but were cut on a 4 feet by 3 feet and 4 feet by 6 feet modular to allow for ease of touring. In two cases three 6 feet long panels were joined to form continuous 18 foot panels (see photograph 6).

The panel on the British movement was coloured green to mark it off from the New Zealand section.

The audio-visual was theoretically the last thing to be viewed in the exhibition. However as the sound filled the gallery at all times people frequently went to see it first before reorientating themselves and beginning at the beginning, or they would break from the story-line to view the audio-visual before returning to the display panels.

The exhibition is available for limited tour, display panels only, and comes with a short booklet written by Patricia Grimshaw aimed at secondary school and adult readers.

Comment

The Women's Suffrage in New Zealand exhibition was extremely successful. It was opened by Dr Margaret Mead, the visiting American anthropologist and achieved a very good press.

The small size of the exhibition seemed to put the visitor at ease. In one glance he could encompass the whole exhibition and it was possible to read around the walls in about twenty minutes.

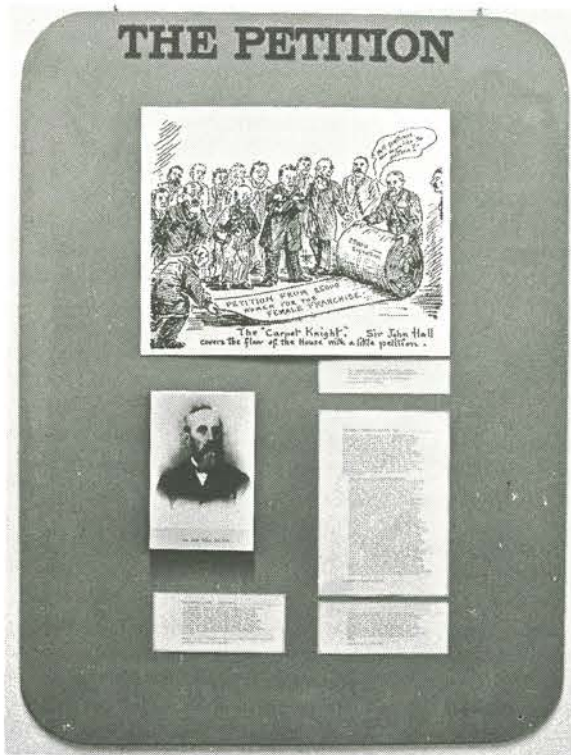
The display panels focused attention on the sub-topics within the exhibition so that the visitor did not get lost while the four items in the display were all that were needed to relate back to the actual age when the suffrage movement was active.

The one criticism that was heard was that the linked slide-tape was too long (twenty minutes) with too few slides (eighty slides). However the machinery, Kodak SAV projector linked to an Akai tape recorder, functioned well under the care of a very competent technician.



Photograph 6: Women's Suffrage in New Zealand — 18 foot panel of three joined 6 foot sections.

Photograph 5: Women's Suffrage in New Zealand — 3 foot panel.



The future

It is probable that with Women's Suffrage in New Zealand Waikato Art Museum has evolved an exhibition layout that will stand it in good stead for future history exhibitions.

In general it could be said that the ideal exhibition that sets out to inform on a specific theme should:

- (a) be restricted in size
- (b) be clearly headed, sub-headed, and labelled
- (c) be clearly focused on the wall, e.g. on display panels
- (d) supply backup material for the discriminating visitor
- (e) contain some relevant items
- (f) have a degree of sound and movement in an audio-visual presentation

Although no two exhibitions can be displayed in the same way the above guiding principles should go some way to make history exhibitions both enjoyable and instructive.

In the future it could well be that temporary exhibition will rely more and more on strictly audio-visual presentations. Certainly many museums are moving in this direction and it will be necessary for the profession to watch such developments carefully so that we do not suffer in the minds of our public as educational institutions that have failed to keep up.

new zealand news

Obituary: William Sykes Baverstock, OBE, FRSA

With great regret we record the death on Saturday 11 October of Willie Baverstock. Born at Norwich and coming to New Zealand in 1901 when his father took charge of the lithographic department of the *Press*, Mr Baverstock commenced a lifelong interest in the visual arts as an outstanding student at the Canterbury College School of Art, graduating to membership of the Canterbury Society of Arts of which he was Secretary-Treasurer from 1954-59. In 1950 he was elected a Fellow of the Royal Society of Arts. Appointed Honorary Curator of the Robert McDougall Art Gallery in 1948 he became its first full-time Director in 1960 and on his retirement in August 1969 he was awarded the Order of the British Empire for his community service in the fields of the Visual Arts and Social Welfare. Among his many other interests was the promotion of the Children's Health Camp Movement from 1935 with a continuing membership of the Glenelg Health Camp Committee. Following the establishment by the Canterbury Museum of a department of Pictorial History he was appointed Honorary Conservator of Historic Paintings leaving a gap which will be hard to fill.

A foundation member of the Association of Friends of Canterbury Museum and a committee member over recent years he initiated the establishment of an annual lecture on Maori Culture now known as *The W.S. Baverstock Lecture* in recognition of his personal contribution to the Trust Fund. Fortunately he was able to enjoy the first two lectures of the series.

75th Anniversary of the Department of Tourism

To mark the anniversary of this department, the Minister of Publicity, Dr Findlay, and the Minister of Tourism, Mrs Tirikatene-Sullivan, have agreed that a \$2,000 award for oil painting (landscape — undefined) be held in the Dowse Art Gallery during July, 1976. The selectors and judges are the Directors of the Dowse and National Art Galleries.

International support for Canterbury Museum Antarctic Centre

The Canterbury Museum Antarctic Furnishing Fund has benefited by an unencumbered sum of \$5,000 representing the first instalment of an expected \$30,000 from a fund raising project promoted by Lars-Eric Lindblad of New York following a meeting with the Director in April last year. This sum represents the proceeds of New Zealand sales of one hundred facsimile prints of an Antarctic painting commissioned by Lindblad from the well known painter, Keith Shackleton, nephew of Sir Ernest Shackleton of Antarctic fame. Lindblad is confident of selling a further 650 prints in the United States. All prints are numbered and signed by the artist and carry a bonus possibility of a free Antarctic cruise in the Lindblad Explorer.

The first instance of international support was the grant by the United States Science Foundation in August 1973 of the equivalent of \$37,000 to help the establishment of the Antarctic Museum and Library Centre through meeting initial staff salaries and costs of installations and furnishings. The final instalment of the Science Foundation grant, expected this year, include items such as the fees for taxidermy and painting of diorama display backdrops. The Canterbury Museum also expects an item for the audio visual installation in the W.S. MacGibbon Memorial Theatre planned in the Antarctic Hall and sponsored by Mrs W.S. MacGibbon. This Antarctic Nations Theatre is designed to screen films and slides of the activities of the twelve Antarctic Treaty Nations on a monthly roster.

During last year's goodwill mission the Dulverton Trust of London made a building fund grant of \$2,500 Sterling and agreed to meet the costs of copying the bust of Sir Ernest Shackleton for the Skellerup Antarctic Library. The Commonwealth Foundation also promised a grant of £6,500 Sterling to sponsor the visit of the Leading Antarctic Librarian, Mr H.R.G. King of the Scott Polar Research Institute, Cambridge. Mr King plans to arrive on 12 December and, after a short visit to Antarctica, will take up his quarters in the interim Antarctic Library for the first three months of 1976 doing personal research and advising on the organisation of Canterbury Museum's Antarctic Library.

In addition to the United States and Britain, international support has also been given by Norway through Dr Tore Gjelsvik of the Norwegian Polar Institute and the Wilhelmsen Shipping Line of which the Norwegian Consul General, Oddvar Andersen is

the New Zealand representative. The Amundsen replica were safe-guarded in the Institute until the Wilhelmsen Line could bring them to Lyttelton free of charge in the April voyage of the "Torrens". The Wilhelmsen Line has now met all costs (believed to be \$5,000) of transporting the bust of Amundsen by Arne Vigeland of Oslo.

During his recent visit to Melbourne the Director called on the two survivors of Shackleton's Ross Sea Shore Party of 1914-17, 81 year old R.W. Richards (a second visit) and 86 year old Mr Irvine Gaze. Mr Gaze presented his original field diary and an album of annotated photographs of the ordeal of the shore party in which three out of ten men were lost.

AASLH museum seminars

The American Association for State and Local History runs a yearly programme of seminars for workers in museums of history. Any person travelling in the States might find it possible to attend one of the courses listed below. All are for advanced professional museums' workers.

Seminar on the Use of Crafts in the Museum
8-12 March 1976; Kern County Historical Museum,
Bakersfield, California

Seminar on Historic Landscaping and Planting
5-9 April 1976; Mobile Historic Development
Commission, Mobile, Alabama

Seminar on the Use of Historical Photographs
10-14 May 1976; State Historical Society of
Wisconsin, Madison, Wisconsin

Seminar on the Training of Museum Docents
14-18 June 1976; Grand Rapids Public Museum,
Grand Rapids, Michigan

Seminar on the Interpretation of History by
Historical Societies and Museums
12-23 July 1976; Museum of the Rockies, Bozeman,
Montana

All enquiries should be addressed to:
AASLH, 1400 Eighth Avenue South, Nashville,
Tennessee 37203

The New Zealand Art Gallery Directors Conference, Auckland

The first New Zealand Art Gallery Directors Conference, a gathering of the executive officers of New Zealand's art museums, took place in Auckland 10-11 July 1975 hosted by Auckland City Art Gallery.

The Conference was opened by Mr Hamish Keith, Chairman of Queen Elizabeth II Arts Council of New Zealand, and in the two days covered a wide range of topics. In general the Conference spent most of its discussion laying the foundation for future meetings. No major decisions were reached but this could not have been expected of the first meeting. Rather, subjects were introduced that will undoubtedly be discussed again in greater depth at future conferences.

Among the important matters raised for discussion were standardising condition reporting procedures, transportation and packaging of touring exhibitions, ART BANK, forgeries on the New Zealand art market, the government indemnification of high insurance cost exhibitions, and a number of other topics.

The meeting closed deciding to formally constitute as a meeting of art museum executive officers. The next Conference will be in Christchurch in December 1975 and will be hosted by Robert McDougall Art Gallery.

Two new acts

On the 1 April two new Acts will come into force. The Historic Places Amendment Act gives the New Zealand Historic Places Trust wide-ranging powers to protect New Zealand's archaeological heritage and the Antiquities Act places a great deal of responsibility with New Zealand's public museums to control the collecting and sale of artefacts and antiquities.

At the time of writing no provision has been made to provide staff to carry out the duties involved in these two acts and until such time as this is done both acts are destined to be toothless babes of 1 April.

In the meantime all public museums should obtain from the Government Bookshop copies of the Acts. The next issue of the News will carry an explanation of the Acts by Roger Duff.

The Commonwealth Association of Museums

The Commonwealth Association of Museums has established a scale of subscriptions as follows:

(1) Organisational Members — £10

(2) Institutional Members —

For authorities with an annual gross expenditure (less purchase fund, loan charges and non-recurring items) on their museums:-

up to £500	£5.00	£5,000—£10,000	£14.00
£500—£1,000	£6.00	£10,000—£15,000	£16.00
£1,000—£2,000	£7.00	£15,000—£20,000	£18.00
£2,000—£3,000	£10.00	£20,000—£30,000	£20.00
£3,000—£5,000	£12.00	£30,000—£50,000	£25.00
	£50,000 and over	£30.00	

(3) Ordinary Professional Members — £1

To join or for any further enquiries contact
Mr R.J. Varney
Secretary
Commonwealth Association of Museums
Commonwealth Institute
Kensington High Street
London W.8. 6NQ.

Exhibition news: a note from the Editor

Frequently museums send to the Editor schedules of coming exhibitions. I generally find these difficult to include in the News as they go out of date so quickly.

I would rather receive from the museums notes and small articles on specific exhibitions that are either unique to a particular museum or are being initiated for touring by a museum. These notes should concentrate on innovations and museological detail such as packing and display as well as content.

If a museum is putting together an exhibition that it believes might have something to offer the whole profession please put something into the News.

Requests for employment

A British husband and wife team, Anthony and Gillian Rosemary Bindloss, seek work in Design Departments of new museums. Both have excellent qualifications and experience in design graphics, model making, special effects and teaching, and have worked in museums.

Mr Hendrick Langerak, at present resident in Florida, has qualifications in interior and industrial design. He has since 1969 held successive museum posts including Preparator of Exhibits at Denver Art Museum and Forth Worth Childrens Museum and two Directorships. He has apparently always wanted to work in New Zealand.

Curriculum vitae for those people interested are held by the Editor and will be forwarded on request.

New appointment: Gisborne Art Gallery and Museum

Mr John Warner Haldane has taken up the position of Director, Gisborne Art Gallery and Museum formerly held by Elizabeth Shaw.

Warner Haldane arrived in this country on July 4th from England, where he held the positions of Senior assistant Curator of the Sunderland Museum and Art Gallery, and Keeper of Archaeology for Tyne and Wear County Museums Service.

An Associate of the Museums Association of Great Britain, Mr Haldane is 29 years of age, and has a BSc. Degree in Psychology, Chemistry, Zoology and Geology, and an M.Phil. in Pre-History. His first 15 years were spent in Tanzania, after which he attended Bristol University, where he directed two extensive Field Surveys, directed excavations, and was Hon. Curator of the Museum of the Spelaeological Society. In 1967, he attended the Institute of Archaeology, London University to study Pre-history, and in 1970-71 he held the post of assistant Experimental Officer in the Ancient Monuments Research Laboratory Department of the Environment. Warner is particularly welcome at this time, as his ideas and experience will be invaluable in the upgrading and re-building of the new Gisborne Museum and Arts Centre project, which has just commenced, and which is due for completion in April, 1977. His influence has already been felt and appreciated in the temporary premises of the Arts Gallery and Museum at the old Central School premises in Derby Street, Gisborne.

New appointment: Canterbury Society of Arts Gallery

Miss Annella McDougall has been appointed as Director of the Canterbury Society of Arts Gallery. A former staff member of the Robert McDougall Art Gallery, Miss McDougall has, since 1974, held a number of gallery posts in Australia and England.

New appointment: Director Taranaki Museum

Mr Ron Lambert, formerly the Assistant Director, has been appointed Director of Taranaki Museum replacing Mr Nigel Prickett who has resigned to take up PhD studies in Archaeology at University of Auckland.

Art Education Officer for the Dowse

Mr Michael Sanden of Minneapolis, Minnesota, has been appointed the first education officer for the Dowse Art Gallery. He has a B.A. (Nebraska) in art education and an M.A. (Wisconsin-Superior) in print-making and photography. He will work with schools and adults and also be assisted to establish a print-maker's school for the region. He commences work in January, 1976. Sanden's prints have been exhibited in the Dowse and at Hamilton during 1975.

New appointment: Waikato Art Museum

Mr Bruce Young has been appointed Exhibitions Officer at Waikato Art Museum. For the last three years Bruce has been Director of the Lakes District Centennial Museum and in this time has refurbished a large number of the displays. Bruce takes up his new post in mid-December.

Rusty Laidlaw resigns

Mr Rusty Laidlaw has resigned as Secretary/Manager of the Canterbury Society of Arts, a position he has held for the last nine years. The Council of CSA is hopeful it can persuade Mr Laidlaw to retain the position of Secretary.

salaries

The question arose at the March Conference and again at the last Council meeting whether or not AGMANZ should undertake another review of museum salary scales in New Zealand to act as a guide to setting salaries in similar institutions. While it was recognised that such an exercise has very real worth it was felt that there were means whereby a museum could arrive at setting salary scales roughly comparable to similar institutions throughout New Zealand.

Council has therefore asked that this editorial point out to members that they can legitimately enquire of other institutions as to salary scales. Most of our museums that employ staff are local body run and therefore a list of salaries is an open public document. Various New Zealand museums that have recently enquired have found sister museums to be most helpful in this matter.

For example, one museum might be engaged in re-evaluating salaries paid to all members of staff. By approaching other museums of comparable size and above it can soon work out whether or not its salaries are adequate or out of phase. Another museum might be appointing a new officer with a particular set of responsibilities requiring a particular blend of qualification and experience. In this case the governing body or Director could approach other museums known to have a similar officer.

Although every position in the museum world is quite unique by looking at similar positions in a number of other museums it should be possible to ascertain a fair salary range.

Hon. Editor

book reviews

HARRISON, Raymond O. 1966. *The Technical Requirements of Small Museums*. Canadian Museums Association Technical Paper No. 1 Ottawa, 24pp, Appendices A-B; pp25-27, bibliography.

The Technical Requirements of Small Museums is still the best small publication that can be handed out to a local historical society that wants to set up its own museum. In one night's reading all the important considerations are there presented clearly and concisely and backed up by plans, photographs and even a building budget in Canadian dollars.

The manual begins with a most important section *Philosophies and Fallacies*. If this section could be well learnt by the group proposing a new museum the great majority of the problems that arise with museums — not all small — would be avoided. Harrison brings out time and again the need to allow for space other than a display gallery. He points out that collecting and displaying are two different activities and therefore require different functional areas. A collected object needs to be documented, perhaps cleaned and stored. All these activities require space and this must be allowed for. A cheap one room structure with elementary heating and lighting is not a true museum in terms of all the various functions a museum should perform. The most pithy quote of all is: *Display areas should not be larger than 30%-40% of the total museum area.*

Having dealt with the most difficult common fallacies Harrison moves to a consideration of what a museum should do and breaks this down into various functions each with its allied space requirement. He then considers the organisation of these spaces together to give an efficient building layout.

The central section of the manual presents a basic plan for a small museum with two further stages of possible expansion. These three museums range from approximately 2000 sq feet to 4000 sq feet. The idea of planning for expansion is an important one be it a small or very large museum.

The section on building materials and equipment considers briefly the finer details of planning a museum — fireproofing, windows, display room lighting, floors, size of doors, provision for the handicapped, etc. I would dispute the absolute exclusion of natural light from the display area and a few other points but generally this is a very helpful section.

A statement on the general principles that lie behind the various plans and layouts is present to guide those who might wish to build larger museums or, in the case of New Zealand, those who are modifying an already existing structure. These are presented under three headings, museum buildings, display case design and reserve collection storage equipment. The final section is on site selection.

Two appendices cover the costing of the three stage museum and the requirements of small art galleries. The last pays particular attention to space requirements for handling touring exhibitions.

A few criticisms can be offered. The bibliography is looking somewhat aged with nothing beyond 1960 listed. Many excellent primers have been published in the intervening years. The photographs also have an antiquity of their own. There can be no doubt that views of baggy suits with ankle length trousers and women in stiletto heels have a telling effect on the presentation of a volume as something that presents modern ideas to be heeded. First printed in 1966 it is apparent that *The Technical Requirements of Small Museums* is in need of some small revision.

The reviewer was fortunate to meet Mr Raymond Harrison earlier this year. Mr Harrison believes that there is now a need for an entirely new manual that stresses not the establishment of small museums but their running and management once established. We will all look forward to this work when it appears.

In the meantime *The Technical Requirements of Small Museums* is the best primer available on setting up small museums. The Editor's museum has purchased 20 copies, many of which have been distributed to local museums. I would advise other museums to do likewise.

The Technical Requirements of Small Museums is available from Canadian Museums Association, Suite 505, 56 Sparks Street, Ottawa, Ontario, Canada K1P 5R4, at a cost of \$2.65 Canadian.

Ken Gorbey.

Transport Museums: Yearbook of the International Association of Transport Museums
Volume I

Centralne Museum, Morskie, Poland
Ed. Dr Habil. Przemyslaw Smolarek, Polish Maritime Museum.

This first issue of the Association's Yearbook, printed on art paper in February 1974, contains an excellent and well compiled lead into the objects of the yearbook; to act as a link between transport museums, to discuss problems of common interest, and to report on activities and scientific research in the various fields of transport, particularly as it affects the museum.

The editor has achieved this by selecting from past IATM convention papers given by world authorities on various subjects, those of real interest to the museum world, by illustrating these papers very fully and by including two sections on the formation of the Association, its history, its link with ICOM, and its aims and objects. The publication has balance both for the professional museologist and for the interested reader, the papers being carefully selected to give a general picture of the transport museum and at the same time detailing certain aspects peculiar to this type of museum. The paper on the Cog of Bremen (a mediaeval) ship found in 1962 during dredging work in the Weser, its recovery, preservation and its lead to a German Maritime Museum at Bremerhaven, is but one case in point which made exciting and informative reading.

Despite the fact that some of the papers were given as far back as 1969 the subject matter is such that it is not outdated and the delay since publication has not in any way diminished the Yearbook's attractiveness as an up-to-date, informative and interesting publication.

John Malcolm

BURNHAM, Bonnie 1975, *The Art Crisis*, Collins, London. 256 pp, notes, index.

Bonnie Burnham began working with ICOM in 1971 as co-ordinator of the Ethics of Acquisition project, a facet of ICOM's work against the smuggling of antiquities. She is therefore admirably qualified to write this book on the problems associated with the present day art and antiquities market.

The book is in fact misnamed. It has just as much to say to the staff of a general museum of mankind and decorative arts as it does to the staff of an art museum. The crisis is a wider one — an art and antiquities crisis.

The dust cover of the book is emblazoned with the following arresting sentence "*How cynical materialism has brought crime and fraud into the world of art, and eroded the foundations on which it rests*". Strong words indeed but having gone through this very readable account of how so much in the art world these days is basically concerned with money rather than aesthetics, one can understand the strength of the statement.

The book is divided into three parts. The first is on stolen art — how is art stolen, from where, who is the thief, what happens to a work once stolen, what are the chances of recovery.

The second part covers the complexities of the removal of antiquities from usually third world countries to the Western World. Whereas with stolen art it is the museum that is so often the victim, with antiquities, museums have, often knowingly, been the perpetrators of the crime. That is they have received into their collections illegally exported items. Burnham devotes one chapter to the dilemma of the museum in the antiquity crisis. To acquire or not to acquire, that is so often the question when a museum is faced with purchasing a fine object with a doubtful history. The second part finishes with a very searching inquiry in to the motives and operation of a major collector, Norton Simon. This chapter was made possible by the openness of Simon himself and one finishes with the uncomfortable feeling that this self-made millionaire's comments have somehow exposed a lot of hypocrisy on the part of dealers, governments and unfortunately our profession.

The third part of *The Art Crisis* is about money. So often we find that art to the public is how much an individual canvas is worth. Now art works are becoming something to invest and trade in. At this point we seem to be back to that strong statement on the dust cover.

The Art Crisis is a book that is easy to read. Bonnie Burnham knows her subject and writes well. I would recommend this book as required reading for all museum staff and council members.

The Art Crisis was released for sale in New Zealand in September of this year and is available at \$11.90.

Ken Gorbey

visual art bank for new zealand : draft of a proposal

Ernest Smith

The following draft proposal was presented to the first New Zealand Art Gallery Directors' Conference held in Auckland in July, 1975.

We wish to present for Governmental consideration a scheme to establish a New Zealand ART BANK — a resource centre of the visual arts.

Several countries, notably Canada and Great Britain, have schemes of this kind. It should be made quite clear at the beginning that the ART BANK scheme does not duplicate any of the functions of the Queen Elizabeth II Arts Council, which provides assistance to artists through art awards, grants and exhibition funds.

Nature and objectives

The ART BANK would purchase and commission works of art by living New Zealand artists suitable for hiring out on a national basis. The resources of the ART BANK would be available to all Governmental departments, local bodies and metropolitan and regional art galleries and museums.

The ART BANK has two major objectives: to sponsor artists by the purchase of their work, thus guaranteeing a part at least of their income, and to bring a large part of the New Zealand public into direct contact with contemporary New Zealand art. Secondary objectives would be to provide a stimulus to the commercial art galleries which have long made a significant contribution to New Zealand art, and it is hoped that the ART BANK would also stimulate collecting by private individuals, corporations and industry.

Funding

The funds required for this programme in the initial stages are estimated at \$300000 per annum for the first five years. Principal funding would be by the Government, but some degree of funding and participation could be undertaken by local and regional bodies.

This initial funding is not substantial when it is considered that this project is a national scheme and that the potential benefits are available to the widest public ever envisaged in a public visual art programme in New Zealand.

A system of rental fees would provide a modest return on this investment and would reduce future operating costs.

Administration

The administration and organisation of the ART BANK would require a relatively small office staff, together with a small skilled staff for storage, handling and packing.

As in the case of the Queen Elizabeth II Arts Council, the ART BANK would have to rely substantially on the expertise, knowledge and advice of individuals throughout New Zealand. The general administration, the selection of the works and their distribution should be the exclusive responsibility of a Director of Art Bank. Advisory selection committees would be established in, for example, the four metropolitan areas of New Zealand and later in primary regional centres. These committees would meet during the year to select works of art for recommendation for purchase. The composition of the committees would be of curators, private collectors and other individuals whose knowledge of contemporary New Zealand art would be an advantage to ART BANK.

It is envisaged that ART BANK would be separately funded and administered, although economies could be achieved by sharing common administrative areas with the Queen Elizabeth II Arts Council. A close liaison between the Arts Council and ART BANK would be essential to prevent overlapping of functions and to co-ordinate programmes.

The physical care of the art works would be the responsibility of the National Conservation laboratories and studios.

The storage, handling and packing facilities and staff could serve a national training scheme for museum and art handlers.

Procedure

Departments in Government and local and regional bodies would be charged a rental fee for the hire of works of art. The Foreign Affairs Department, for example, would have a large selection of works to

choose from and to change frequently in overseas missions; small towns would be able to rent important public sculpture; postmasters would be able to rent paintings.

Although ART BANK is a truly national project, it should not be confused with the aims of the National Gallery, which are quite different. ART BANK would live off the energy of the present and would not try to make a collection suitable for art museums, but a collection for rental to a large and diverse public. Rarely would ART BANK works be seen together.

Nevertheless, art galleries would be encouraged to hire works from the ART BANK, particularly small galleries with limited purchase budgets. In this way major contemporary New Zealand art can be made available to centres which in the past could not afford the purchase of major works.

Advantages

The political and social implications for such a scheme are sound and can be summarised as follows:

- (1) Economy: the costs are small for a national project in relation to benefits and a return for investment is possible.
- (2) Patronage: this is the most responsible way to assist artists and provide work opportunities.
- (3) Efficiency: the scheme would free large amounts of capital tied up in collections held in storage, giving the art works a more useful life and reducing the demands for finance for capital expenditure.
- (4) Encouragement: the scheme would encourage the return of expatriate artists and reverse the tendency for artists to leave the country from lack of opportunity in New Zealand.
- (5) Decentralisation: the scheme would implement a deliberate policy of decentralisation of the visual arts, bringing the arts to a wider audience.
- (6) National resources: the scheme would gradually build up a comprehensive and important up-to-date collection of New Zealand contemporary art.
- (7) Training: the scheme could provide the basis for a national training programme in art handling.

The whole project must be seen in long range terms. Neither the artist nor the public could anticipate immediate advantage, but in the long term the visual arts of New Zealand would be given a much needed and long overdue stimulus.

video standardisation for new zealand museums

Ken Gorbey

An AGMANZ Council Sub-Committee on the standardisation of video capabilities for New Zealand museums has arrived at the point where museums in general should have the opportunity to comment. This will probably affect only large and medium scale museums as any video system is expensive. However if the question of standardisation is faced at this point it is possible that by hiring machinery and technician time any comparatively well funded museum might be able to produce in-house video films.

A number of ideal requirements have been considered. Any system should:

- (a) be colour if possible. This is very important in art education and any attempt to have museum footage used by national stations would be defeated if not in colour
- (b) be simple to operate
- (c) be comparatively inexpensive
- (d) have a full edit capability. That is it should be possible to edit raw footage into a polished production
- (e) be capable, if at all possible, of playing both PAL (European and New Zealand system) and NTSC (United States of America system) video tapes. In this way the large libraries of video tapes that are being built in the States in $\frac{3}{4}$ " cassette form at such institutions as the Museum of Modern Art, could be used in New Zealand
- (f) be ideally cassette systems to mitigate against damage to raw tape handled by inexperienced operators
- (g) be capable of being transposed on to commercial network 2" tape

There are a number of systems available in both $\frac{1}{2}$ " and $\frac{3}{4}$ " tape sizes that go some way to meeting most of the initial requirements. However only one system meets the difficult PAL/NTSC playing requirements. This is the Sony "U" matic system, a system that has already been installed by Auckland City Art Gallery.

The $\frac{3}{4}$ inch cassette Sony "U" matic system

This colour system is fast becoming the small standard tape size and machinery system in the United States not only in museums but also in other fields. After some years of using $\frac{1}{2}$ " black and white in museums and 2" in commercial broadcasting the two extremes are coming together. Museums are tending to re-equip with $\frac{3}{4}$ " Sony "U" matic and commercial stations are doing field filming with this same equipment using a Time-base Corrector to transpose the $\frac{3}{4}$ " on to 2".

While in the United States recently I was able to view many video installations in museums. Virtually all were Sony "U" matic systems. For example the Oakland Museum runs a history recording project using "U" matic equipment and plans to link with a local educational television station to produce and transmit programmes. Museum of Modern Art also uses the $\frac{3}{4}$ " Sony system.

The American Association of Museums Conference this year in Los Angeles was on media and museums, and I attempted to visit all the workshops and seminars on video. The overwhelming impression I received is that the Sony "U" matic system is now the basic and standard video system for a museum situation.

Auckland City Art Gallery has recently purchased Sony "U" matic equipment and aims to develop a full edit capability. This initial move into video is a most important one for it could well be possible that Auckland City Art Gallery could become the New Zealand museum movements' editing facility operating on a hire basis.

In this way a very expensive part of producing an edited film — being two VO2850 Player/recorders and an RM400 Automatic editing control unit, perhaps \$11,000 in all — will be available with a skilled technician. Museums could then concentrate on buying basic filming and playback facilities.

Cost of the "U" matic system

All prices quoted are at the time of writing, October 1975 and are subject to 20% sales tax.

Recorder Players

The type of recorder/player purchased depends on the type of work it has to do.

VO2850 — \$4142 This is the basic editing machine, but it also has the added ability of playing NTSC tape through a Trinitron monitor.

VO3800P — \$2450 This is the portable field recorder/player. The VO2850 is too big and delicate for fieldwork.

VP1210 — \$1202 A playback unit only for gallery presentations, this machine cannot be used to record with a camera.

Monitors

The standard monitor if NTSC playback is required is the Trinitron:

CVM1810E — \$1581 This has an 18" screen.

Cameras

The standard Sony camera is the:

DXC1600P — \$4100 Various other and cheaper cameras are available from other manufacturers such as Akai and National. With all cameras extra should be added to purchase different lenses.

The following might be used as a rough guide to cost involved for different types of facilities using the Sony "U" matic system.

Single camera field unit, full edit facility and one gallery presentation approximately \$23,000

Single camera field unit only — using hired edit facility for one gallery presentation approximately \$12,000

Single camera field unit approximately \$11,000

One gallery presentation (no means of producing tapes) capable of playing PAL and NTSC approximately \$5,700

One gallery presentation PAL only approximately \$2,800

As can be seen video is an expensive, as well as potent, facility. Cost can be reduced by using $\frac{1}{2}$ " colour systems but this does reduce the range of possibilities.

Comment

All museums that might be considering video installations should make their views known to the committee as soon as possible. If AGMANZ decides to adopt a tape and machinery standard this will be adopted by the Art Galleries and Museums Fund Advisory Committee. It is therefore important that comments are heard now for consideration before next year's Conference. All comments should be forwarded to:

The Convenor
AGMANZ Sub-Committee on
Video Standardisation
P.O. Box 1382
Hamilton.

protection for the art buyer

Norman Marks

Concern is being expressed at the alleged appearance on the New Zealand art market of forged paintings or paintings bearing forged signatures.

To combat this alleged practice it has been suggested that purchasers of paintings at auction should be allowed fourteen days after purchase to establish authenticity with the right to return the painting and to cancel the deal if the painting proves not to be an authentic work. It has also been suggested that each painting offered for sale should be accompanied by a statement of its source and past history. No doubt other suggestions will emerge.

Before we commit ourselves to any such scheme or legislation it would be wise, I think, to consider carefully whether the effects of efforts to try to curb such malpractices might not be worse than the evil they seek to control.

Auctioneers sell subject to certain conditions, one of which is that they accept no liability for the correctness of description of any article sold. The onus is on the purchaser to satisfy himself and the time-honoured *caveat emptor* principle applies. I believe that any attempt to interfere with this principle when selling by auction will prove to be ineffectual and harmful to all concerned.

I do believe that in spite of this no liability condition auctioneers who aspire to selling antiques and art items should show a greater degree of care than they generally do to give factual descriptions of the goods they offer, but to try to hold them responsible is completely unreasonable and impractical.

Suppose, for instance, an auctioneer is faced with the task of selling, say, 150 paintings. How could he find the time and expertise fully to investigate the authenticity of each of them?

The suggested fourteen days to establish authenticity might appear an attractive idea and might be sufficient to detect a clumsy fake but it would certainly not be long enough to deal with a clever one. The suggestion presupposes the existence of a number of people able and willing to give a factual

pronouncement upon any painting submitted to them. Such experts do not exist. There may be a few able to so pronounce upon the work of a very limited number of artists, but even then it is seldom more than an expression of opinion albeit an enlightened one. Such experts frequently disagree and even when they do agree time and research sometimes proves them wrong as in the case of the well-known Van Meegeren forgeries.

What do we mean by authenticity anyway? For instance Rubens employed a small army of assistants and pupils. Is a painting which emerged from his studio conceived and signed by the master but largely executed by his assistants to be considered genuine? On the other hand is a painting acknowledged by the most enlightened opinions to be the work of a particular master but bearing a false signature to be considered a fake?

Consider the sort of situations which might arise. A "clever Dick" could purchase a perfectly genuine painting, use the fourteen days to try to snatch a profit and, if he fails, find an "expert" to cast doubts upon it and claim his money back. From then on and until another expert could be found to express a different opinion the picture would be largely damned.

The suggested "Statement of source and past history" of each painting could just as easily be forged as a signature. It could also have the effect of depressing the value of a genuine work from a humble source while a clever fake "From the collection of a Gentleman of Title" might well fetch an outrageously high price.

Who are the picture buyers who need protection?

(1) The Public Galleries? They should not be particularly vulnerable because they have (or should have) staff capable of exercising some degree of expertise or, at least, know where to obtain it.

(2) The Trade buyer? He should not be vulnerable because he should select the things he understands best and in which he has confidence. If he claims to be an Art Dealer it is reasonable to expect him to display discrimination in his buying. This selective judgment and expertise is his only real justification for the profit he makes.

(3) The speculative buyer? He seeks profit not pictures. He is a gambler and does not reckon to pay tax on his winnings. He should not cry over the occasional loss. In my experience this type is never troubled by conscience if he can pass off a fake as genuine. I hasten to add that I do not include in this type the connoisseur of the Soames Forsyte variety

who buys paintings from young promising artists thus giving them support at the time they need it most. He backs his judgment and if he sells at a profit later on when the artist has made his name he deserves to. This type of man often buys paintings of merit which are "out of fashion", holds and enjoys them for perhaps twenty years or more and sells at a profit when fashions change. I see no objection to this.

(4) The comfortably-off or rich man who aspires to become an Art Collector but has little or no knowledge? He is vulnerable and his best protection is to do his buying from or with the advice of a reputable dealer who usually has the wit to recognise that a good client is worth looking after and will sell him only those things in which he has real confidence. Such a dealer will usually stand by his opinions to the extent of taking back anything which proves to be less than it appeared to be.

(5) The person of limited means who is interested in paintings? In my experience these are the most intelligent of buyers. They cannot afford serious mistakes and consequently take the most pains to learn. Their purchases are usually in the modest price range and are not often unduly impressed by signatures true or false.

(6) This leaves us with the man who buys as an investment or as a "hedge against inflation". He buys pictures as he would Stocks and Shares, and should be willing to study pictures as he would the stock market and take professional advice.

Many things appear on the art market which are not all they might appear to be; copies, reproductions, imitations. Many of them are very worthy objects and can make substantial prices in their own right. It really boils down to intent. If a thing is forged, copied or imitated with intent to defraud it is despicable in its own time although there are many instances of such fakes attaining value for their own sakes with the passage of time.

There exist many beautiful pieces of Chinese porcelain which are almost exact copies of wares made two or three hundred years earlier including the marks. To distinguish such pieces from the originals is a task for the specialist of great experience. Suppose an auctioneer offers such a piece and the buyer imagines it to be a period piece. Is he to have the right to return it and expect a refund?

I am not an expert on the law, but I would imagine that it would not be difficult to deal with an individual known to be producing things "with intent to defraud" and if our auctioneers become aware of such activities I would consider it their duty as well as in their long term interests to lay such information before the appropriate authorities.

But let us face the fact that we New Zealanders are young in the art game. We are going to make mistakes and we are occasionally to be taken in by the rascals who abound the world over. It is by making such mistakes that we shall learn, and learn quickly. There is a price to be paid for experience as well as for most other things. If we aspire to becoming connoisseurs of art we must learn to pay the price with good humour and sportsmanship and not to cry over our early errors nor to expect the law to protect us every inch of the way.

fakes and professional responsibilities

The argument put by Mr Norman Marks in his article *Protection for the Art Buyer* is largely valid. That is, a legislated fourteen day period during which a buyer can return art works to auctioneers if they can be shown to be fakes would probably be quite ineffective in controlling the sale of faked works.

However I must take issue with a number of the points raised by Mr Marks. The first is the most basic and concerns the wider issues raised by forging. When the word "fake" is mentioned we think immediately of Van Meegeren or more recently Elmyr de Hory because they were involved in multi-million dollar frauds involving great name artists. But the whole question is so much wider than this.

I might begin by re quoting the parable that has been used at least twice before in respect to forgeries "a person is fine and wonderful, but after he tells you his first lie, he may not be different, but he has changed — very deeply".

Museums are purveyors of truth. People come to see the real object supported by as much truthful information as is possible. The label that proves incorrect in some manner must be changed. The object that proves to be "wrong" must be returned to storage. With the object, and particularly paintings, there is a further problem for once one has been shown to deceive the others are suspect in the minds of the viewer.

For this reason I cannot accept Mr Marks' last paragraph statement that we should put a forgery down to experience. Forgery is something to be learnt by experience — yes — but I would suggest that the experiences we, in New Zealand, should be learning from are those of the Van Meegerens and

others without waiting for a New Zealand hoax to begin the lesson. If there are New Zealand forgeries in the painting or sculpture or ethnology fields then New Zealand art historians, ethnologists, etc, should be at the forefront creating conditions that make it difficult for these forgeries to be traded. This is perhaps already happening as most alleged forgeries that have been quoted in recent publicity have come to light in auctions in provincial centres perhaps indicating that the metropolitan centres are regarded as having too much informed opinion.

This brings me to a second point I must dispute. There are experts available in New Zealand who can pronounce on suspected forgery. In most fields of museum collection, particularly where comprehensive authentic comparative material is held in New Zealand.

However apart from detection by scientific analytical techniques which cannot be used in all cases and are not generally available the discovery of forgeries by stylistic judgement can be a long term one. It is said that every forger puts something of his own age into a forgery of an older work but this is not apparent until the forger's age is past. A staff member of the Rijksmuseum said recently he could not understand how people could have accepted Van Meegeren's "in the manner of Vermeer" as anything but forgeries but of course the experts when viewing these works did so with their (1930s) understanding of how Vermeer painted. With time a new understanding of the style of Vermeer has become apparent and this will change again.

Here I must raise the question of experts agreeing or disagreeing. With the Van Meegeren forgeries all the experts did not agree. Had they agreed the forgeries would not have been uncovered. But as it was Lord Duveen received a telegram from an agent immediately after the first of the Van Meegeren fakes had appeared on the market condemning it as a "... rotten fake". The point is that experts will agree and disagree, argue the case this way and that until the evidence has been fully sorted out. At this point a firm pronouncement can be made.

I would suspect that Mr Marks has raised a valid objection to a fourteen day return period on works bought at an auction. But this is just one small facet of the whole problem and a lot can be done and must be done by New Zealand museologists to make sure that it is difficult for any fraud in the world of museum objects and paintings, whether it be a Vermeer, a deliberate misattribution, an added signature or even a forged Claes Oldenburg *Baked Potato*, to be marketed in New Zealand.

Hon. Editor

meeting of agmanz council 23-24 september 1975

Accreditation

The Council received a report from the Convener of the Accreditation Working Party, Mr E.G. Turbott, and requested that work continue with the aim of presenting a detailed proposal, including modified questionnaires, to the next Conference. The Working Party suggested that any AGMANZ scheme should make provision for graded accreditation and this was accepted by Council.

Working paper on staff/ employer relationships

A sub-committee consisting of the President, Dr Yaldwyn and Mr Tony Murray-Oliver was established to draw up a working paper or code of ethics dealing specifically with the relationship of professional staff with Trustees and employing bodies.

Technical Monograph

Mr Frank Canaday of Vermont, United States of America, has donated \$1000US to AGMANZ. This is to be used in the production of a technical monograph on new museum building activity in New Zealand. The monograph is to be edited by Mr Ken Gorbey.

DeBeer grants

Mr Bruce Hamlin, to visit the 1975 Australian Museums Conference — \$400.

Mr Ron Richardson, to attend the opening of the National Air and Space Museum, Washington DC and visit other transport museums — \$800.

Exhibition of Maori Art

The President reported that this exhibition was unlikely to go ahead despite the fact that it could well have been the opening exhibition in the new Rockefeller Wing of the Metropolitan Museum of Art, New York. Government approval for the necessary funds has not yet been given.

New members

The following new members were approved: Betty Logan, H.M. Fraser, Mina McKenzie, Margaret Hodgkinson, Turangi Museum, Karamea Historical Society, RNZAF Museum.

grants from the art galleries and museums fund 1975-76

The following list of grants has been made available by the Department of Internal Affairs.

The following commitments made in 1973/74 and 1974/75 were paid:

<i>Canterbury Museum</i>	\$12,500
<i>Hawkes Bay Art Gallery and Museum</i>	\$75,000
<i>Dowse Art Gallery and Museum</i>	\$50,000
<i>Manawatu Art Gallery</i>	\$39,000

Auckland Institute and Museum,
to assist with smaller museums:

\$3,000 as a subsidy on salary	
\$1,250 for materials	
\$1,000 for staff training	
<u>\$5,250</u>	5,250

Canterbury Museum,
for the salaries of the assistant preparator, assistant curator (colonial) and the assistant zoologist

5,750

Robert McDougall Art Gallery, Christchurch
for the provision of equipment for mobile van, and part salary of person to supervise and co-ordinate

5,000

Dunedin Public Art Gallery,
as a continued subsidy on salary of junior conservator.

5,000

Otago Museum,
as continued subsidy on salary of extension officer, and purchase of materials

5,500

\$26,500

Finance

The President reported on the rather difficult financial problems faced by AGMANZ with the Queen Elizabeth II Arts Council's decision to largely withdraw its financial support on a block grant basis.

Capital Works

	\$
<i>Aigantighe Art Gallery, Timaru,</i> to assist with extensions (A further \$40,000 for 1976/77)	20,000
<i>Auckland Institute and Museum,</i> to assist with the installation of a ventilation system in the special exhibition hall	750
<i>Black's Point Museum Board, Reefton</i> to assist with the completion of a working crushing plant and a retort house	1,100
<i>Catlins Historical Society (Inc), Owaka</i> to assist with displaying exhibits	250
<i>Cheviot Historical Records Society (Inc), Canterbury</i> to assist with building museum and to house and record early history and photographs (A further \$2,000 for 1976/77)	2,000
<i>Coromandel School of Mines Museum,</i> to assist with housing antique fire engine and horse cart	250
<i>Dargaville Museum</i> for display cases	250
<i>Dunedin Public Art Gallery</i> for gradual replacement of display cases	1,000
<i>Far North Regional Museum, Kaitaia,</i> to assist with extensions for Marine Room	2,200
<i>Ferrymead Trust, Christchurch,</i> to assist with construction of a display shelter to house historic locomotives	2,000

<i>Gisborne Art Gallery and Museum,</i> for new building complex (A further grant of \$40,000 to be made available for 1976/77)	25,250
<i>Karamea Centennial Museum, Westland,</i> to assist with building	1,200
<i>Langlois-Eteveneaux House Museum, Akaroa</i> for extension (A further grant of \$5,000 for 1976/77)	5,000
<i>Northland Regional Museum, Whangarei,</i> to assist with first stage of museum complex and preservation of Clarke homestead	5,000
<i>North Otago Pioneer Gallery and Museum,</i> <i>Oamaru,</i> to assist with renovations and alterations of old library building for museum (A further grant of \$10,000 for 1976/77)	5,300
<i>Onga Onga Old School Museum,</i> <i>Hawkes' Bay,</i> to assist with re-roofing	250
<i>Patea Historical Society (Inc), Taranaki,</i> for display units	150
<i>Smith Memorial Museum, Picton,</i> to assist with extensions	1,100
<i>Tauranga District Museum,</i> to assist with establishment	10,000
<i>Te Awamutu Historical Society (Inc),</i> for furnishings and fittings	2,200
<i>Taieri Historical Park, Otago,</i> for establishment of museum	1,000
<i>Waikato Art Museum</i> to assist with refrigeration, shelving and racks	4,000
<i>Wairoa Rotary Club, Hawkes' Bay,</i> to assist with construction of a new museum	1,100
<i>Waiuku Museum,</i> to assist with extensions	1,100
<i>Wanganui Regional Museum,</i> to assist with ventilating system	3,750
<i>West Coast Historical Museum, Hokitika,</i> for display cases	600
	<hr/>
	\$96,800

letter to the editor

Handling weaving on display

Dear Sir,

The Projects Committee of the New Zealand Spinning, Weaving and Woolcrafts Society has as one of its responsibilities the safeguarding of members' interests in exhibitions and competitions. Recently there has been a considerable increase in the number and importance of exhibitions of handweaving, and we have been perturbed by the lack of respect shown for our work by the public. Exhibits have been pummelled, swung on, picked at to determine their construction and abused in a variety of ways. It was the exposure to such treatment of the international collection *Three Dimensional Fibre* which moved us to ask that members of AGMANZ protect the work of weavers, both local and overseas, by closer supervision, and by making viewers realise that they have not the right to handle exhibits.

Where a collection is owned by a gallery this damage is serious enough: it is distressing to see works of art lose their bloom through constant fingering. However, if they are still the property of the artists, the second-hand look acquired in this way can render them unsaleable. Again, if works have been purchased during an exhibition the buyers may find them too shop-soiled for acceptance when it closes.

On behalf of our members I should like to thank those galleries which have accepted handweaving as an art, and have provided fine opportunities for weavers to exhibit their work.

Kathleen Low,
Convener,
Projects Committee,
N.Z. Spinning, Weaving and Woolcrafts Society.