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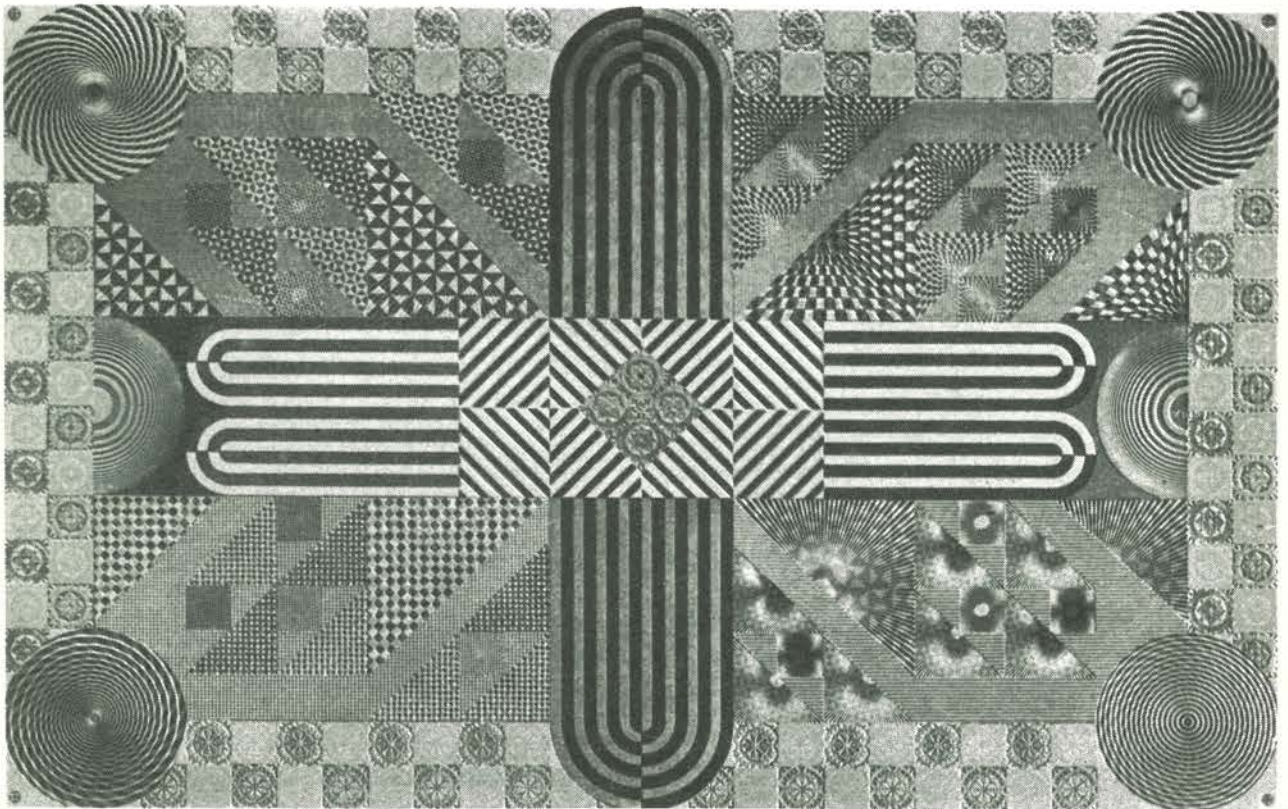
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# AGMANZ NEWS

*THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND*

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CHROMATIC VARIATION Mervyn Williams

18 x 28 Serigraph

This copy of AGMANZ NEWS is the result of a suggestion made at the Annual General Meeting that the format of the Newsletter be changed to one more easily filed away. The method is of course more expensive than the duplicated sheets of foolscap paper used in the previous 45 issues and for this reason it would seem necessary at this stage to issue AGMANZ NEWS quarterly. Even so, part of the cost of producing it is met from funds provided by the Queen Elizabeth II Arts Council of New Zealand.

Contributions from members in the form of articles on gallery or museums subjects, or letters, would be welcome, but no guarantee can be given that all material received will be used.

As Honorary Secretary, and Editor of AGMANZ NEWS, I follow in the steps of Dr Robert Cooper, who held these positions so ably for thirteen years, and whose help I still rely on, and Mr John Maynard, who took over for a year and carried on the work so efficiently. I will try and maintain their standards and those of the previous secretaries since the Association was formed in 1947.

**The Art Galleries & Museums Association  
of New Zealand Inc.**

*Honorary Editor, Brenda Gamble  
Auckland City Art Gallery  
2nd Floor Town Hall  
Auckland 1, New Zealand.*

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## COOPERATION AMONG MUSEUMS

### **Dr Roger Duff, Director, Canterbury Museum**

The following notes of an address delivered to members and delegates at the 10th Biennial Conference, held in Wanganui from 18–20 March 1969, were supplied by Dr Duff.

#### **AFFIRMATION OF FAITH**

This Paper opens with the following affirmation of faith in the public Museum movement :—

1 That it is in the public interest that Museums should rediscover their original purpose of serving as special institutions of popular education and recreation, with research as a by product, through the provision of public repositories to preserve, classify, study and display collections and records considered significant in the history of the community.

2 To this end the Association should encourage the establishment of a network of public Museums serving every part of New Zealand (and the Chathams) with the respective categories of institutions, as suggested in this Paper, operating in unison.

3 That in particular, the Metropolitan Provincial Museums should provide a paternal supervision over smaller Provincial or Locality Museums to help offset the latter's general lack of professional staff, and to ensure the maintenance of minimum standards in the fundamental task of caring for the collections entrusted to them.

Note : While the need for co-operation among public Art Galleries is no less, this Paper deals quite specifically with public Museums in the accepted usage of this term in New Zealand. Departmental Museums (Government and University) are not included in the present discussion.

#### **A WORKING CLASSIFICATION**

##### **1 National Museums**

The only candidate, the Dominion Museum, ranks formally as the National Museum, although in many respects it serves the role of the Wellington Provincial Museum.

## 2 Metropolitan Museums

Because of a long tradition of research, and in general a sufficient staff establishment to initiate original research, these have been distinguished (D.R. Simmons, AGMANZ Newsletter, No. 35) as "Provincial Museums with Research Functions". As certain Sub-Provincial Museums also conduct research the Simmons classification is not followed here.

Examples : Auckland Institute and Museum, Dominion Museum, Canterbury Museum, Otago Museum.

## 3 Provincial Museums

Although handicapped in research by a small staff establishment, and the general lack of a University centre, some of these conduct research to a useful degree, and can claim a long record as such.

Poverty Bay (Gisborne), Hawkes Bay (Napier), Taranaki (New Plymouth), Wanganui, Nelson, South Canterbury (Timaru), Southland (Invercargill).

## 4 Locality Museums

Otomatea County (Matakohe), Whangarei, Whakataane, Rotorua, Te Awamutu, Picton, Rangiora, Akaroa, Waimate, Oamaru (North Otago Pioneer Gallery), Riverton, Hokitika, Arrowtown Goldfields Museum, Otago Early Settlers' Museum (Dunedin).

## 5 National Park Museums

Waitangi, Arthur's Pass, Mount Cook, Fiordland (Te Anau).

## 6 Specialized Museums

Outside the traditional themes of Natural History, Anthropology and Domestic History, Museums are beginning to serve specialized fields such as :— Technology and Transport (Auckland Transport Museum and Ferrymead Park Trust, Christchurch); Mining (Waihi Museum of Mines); Agricultural Technology (Cawthron Institute Museum, Nelson). Further developments are likely in Shipping and Whaling; Forestry; etc.

## 7 Developing South Pacific Museums

New Zealand should be prepared to help Museums in developing South Pacific Territories, notably those already established in New Caledonia, Fiji, Tahiti, Rarotonga, and those to be expected in Samoa, and Tonga.

## LEVELS OF CO-OPERATION

The proposals under this heading truly represent the process of thinking aloud and are wide open for correction and amplification.

### National Co-operation (Dominion Museum)

Co-operation by the Dominion Museum in its role as a national institution might include the following

not provided in the established pattern of assistance by the Metropolitan to Provincial and Locality Museums :—

1 Nationally available specialist services such as Conservation and Restoration of collections, including a special Department of Restoration of Maori carvings; a national photographic service; etc.

2 National headquarters for (paid) AGMANZ Secretariat and for New Zealand Committee of I.C.O.M.

3 Provide a national Type repository (Natural History) for all institutions, including those Metropolitan Museums which would wish to take advantage of the facilities.

### National Co-operation (Government)

Direct Government assistance (not through the Dominion Museum) might include capital subsidies on locally raised building or extension funds; the seconding of Educational staff for school and adult education; agreement to meet some percentage of the research budget of the Metropolitan Museums; provision of a special purchase fund to enable Museums to acquire Maori artifacts of particular public importance (at the current market value).

### Inter-Metropolitan Co-operation

The desirability of co-operation in such activities as the circulation of exhibitions, joint field expeditions and the widest interchange of collections is taken for granted and not developed in this Paper.

### Metropolitan Co-operation with Provincial and/or Locality Museums

Canterbury Museum's wide and rewarding experience of co-operation with smaller institutions situated both within and well beyond its provincial boundaries is the basis of the suggestions here.

Such institutions include : Akaroa Museum; South Canterbury Museum, Timaru; Mount Cook National Park Museum; Arthur's Pass Museum; Nelson Museum; Taranaki Museum; the Cook Islands Museum, Rarotonga.

The Metropolitan Museum serves the role of a foster parent to smaller institutions, particularly those established within its rating area, to offer the following help :—

1 Maintaining a sufficient staff establishment, notably in display and cabinet-making, to provide direct aid to local display projects, including the provision of show-cases on a labour and material costing basis. Other staff might be lent, in an advisory capacity and for a limited period, to provide specialist identification and supervision of cataloguing in particular.

2 To transfer collections of primarily local interest subject to suitable safeguards, including the retention of ultimate title of ownership. That in return the small Museums advise prospective donors that collections of greater than "Locality" significance should be safeguarded in the appropriate Metropolitan or National Museum.

As examples of both we may cite the Kaitaia "lintel", appropriately housed at Auckland, and the Treaty of Waitangi document at the Turnbull Library, Wellington. Whereas the Treaty House might have claims for the latter, the Kaitaia Museum will have arisen much too late to have saved the former.

3 The Metropolitan Museum should maintain a provincial file of locally held historical material such as : photographs; historical sketches; diaries; letters; Natural History Types; Maori Anthropology. This is to prevent the collections being splintered so finely that we lose the picture of the regional pattern (Cultural or Natural).

4 The Metropolitan Museum should offer aid and advice (the latter varying from building design to the setting of curatorial standards) to aspiring Locality (and Provincial) Museums. In turn the local Committee should undertake to hand over all its collections to the Metropolitan Museum should the former's Museum project fail or founder. Without such assurance the foster parent Museum could scarcely be expected to encourage the establishment of a local Museum, prepared to adopt an irresponsible attitude towards the collections it solicited from its public.

5 The Metropolitan Museum should offer training facilities to local Museum staff both on an in-service basis and through the provision of regular training schools.

NOTE : In general these proposals should embrace the South Pacific Islands Museums listed in Category 7.

## THE PROBLEMS OF FINANCIAL SUPPORT IN A SUB PROVINCE

G.I.C. McDouall, Chairman, Board of Trustees

### Wanganui Public Museum

Following distribution to the press of Newsletter No. 45 which contained the text of Mr McDouall's address to the 10th Biennial Conference on 18 March 1969, the New Zealand Herald dated 21 April 1969 carried an article headlined "MUSEUMS BLAME GOVERNMENT" which contained some of the points made by Mr McDouall but no additional comment. In the Auckland Star on 22 April 1969 the following sub-leader appeared :

#### "THE CASE FOR SELF-HELP"

"The Government ought to help us" is a familiar catch-cry in New Zealand whenever any group finds itself in need of money. It was heard again at the conference of the Art Galleries and Museums Association. Most provincial museums are struggling for financial support. And according to the chairman of Wanganui Museum board of trustees, Mr G.I.C. McDouall, Government indifference to their plight is a "national disgrace".

"But why should the Government be berated for the problem ? Provincial museums certainly fulfil a most worthwhile purpose in preserving and recording the history of their own localities. They are an important educational and cultural amenity for any comm-

unity. And surely it is reasonable to expect the community which benefits from a museum to pay for its upkeep and expansion. In fact, Mr McDouall acknowledges the value of local support.

"Other centres could well take a lesson from Auckland, which has a proud record of local support for its museums. Six years ago 47 local authorities throughout the province agreed to an Act which provided for them to be levied annually to support the Auckland War Memorial Museum. Several other local bodies which were unwilling to meet a compulsory levy have made voluntary annual donations. As a result the museum last year derived more than 90% of its income of \$133,000 from local authority contributions. When the museum launched an appeal for a new auditorium the Auckland public and business houses donated \$106,300 in 18 months.

"Since the Museum of Transport and Technology opened at Western Springs in 1964 it has existed almost wholly on private support — and it has thrived to the point where it is literally bursting at the seams and planning for further expansion.

"None of this happened by chance or good luck. Both museums have worked hard to achieve their fine record of public relations. The War Memorial Museum canvassed local bodies throughout the province for months before the passing of the 1963 Act, convincing them of the benefits to be gained from supporting a progressive museum.

"The point is obvious – any community should be able to support its own museum if it is aroused to do so. Perhaps other provincial museums have been too concerned with preserving stuffed birds in glass cages and have ignored the challenge to present a good public image of themselves. They should get out and sell themselves to their own people."

The President of the Art Galleries and Museums Association of New Zealand Incorporated, Mr G.C. Docking (Director of the Auckland City Art Gallery) sent the following letter to the Editor of the Auckland Star on 5 May 1969, and it was published on 9 May 1969.

"Dear Sir,

Your sub-leader of 22 April called "The Case for Self-help" was not, I feel, fair to the ideas expressed by Mr G.I.C. McDouall (Chairman of the Board of Trustees, Wanganui Public Museum) in his address delivered at the 10th Biennial Conference of the Art Galleries and Museums Association of New Zealand. Your sub-leader's emphasis was shifted from Mr McDouall's balanced analysis of the problems experienced by public museums and art galleries in obtaining capital grants, to one of saying 'give me', when in fact, all those institutions work hard to get financial aid both for capital expenditure and annual support from local sources.

I submit that your sub-editorial is not correct for the following reasons :

1 The case AGMANZ is working on is for capital grants to improve old buildings, erect extensions and build new museums and galleries by persuading the government to establish a capital aid policy on say a dollar for dollar basis which is based on the principle 'self help'.

2 The larger metropolitan Museums have received capital grants from the Government – including the Auckland War Memorial Museum – from time to time; however, such grants are urgently required by numerous provincial and local galleries and museums. Obviously the large number of institutions requiring support makes Government help difficult, yet some policy of giving even limited assistance could surely be worked out.

3 The Museum of Transport and Technology has approached the Government on several occasions recently for capital grants-in-aid for urgently required new buildings.

Of the seven institutions reviewed in Mr McDouall's address, only one is financed directly under local authority rating, five receive local authority grants, one depends on admission charges, donations and sales. Mr McDouall then discusses other means of

raising money; voluntary subscriptions, interest and endowment income, etc.

He lists eleven museums and galleries with extensions planned, most of them with some capital already raised locally and goes on to discuss his ideas for alleviating the situation, one of which is to alter the appropriate sections of the Gaming Amendment Act 1962 so that galleries and museums could receive capital subsidies on an agreed ratio from the Lottery Profits Board. He finished by asking : "Are we doing all we can to support ourselves ?" and "Do we present our case adequately to those from whom more support should be forthcoming ?"

Yours faithfully,

G.C. Docking, President, Art Galleries & Museums Association of New Zealand Inc."

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## ASSOCIATION NEWS

### COUNCIL MEETING

At the Council meeting on 20 March 1969 a **Credentials Committee** was set up to review the granting of Fellowships to members. The Committee consists of Dr R.K. Dell (Director of the Dominion Museum, Wellington), Mr G.C. Docking (Director of the Auckland City Art Gallery), Mr B.G. Hamlin (Botanist at the Dominion Museum, Wellington), Mr R.H. Riccalton (Preparator, Canterbury Museum, Christchurch) and Mr E.G. Turbott (Director of the Auckland Institute and Museum).

The **Nelson Provincial Museum Trust Board** wrote to Council inviting two members to sit on the Advisory Committee set up to investigate the possibility of using the Provincial Building as part of a museum complex. Mr G.C. Docking and Mr R.H. Riccalton were elected.

Following a resolution of the Annual General Meeting that Council investigate **salaries, scales and conditions** of employment of art gallery and museum staff in institutions below the level of metropolitan museums, Mrs A.N. Gale (Chairman, Executive Committee, Taranaki Museum) and Mr J.C. Mack (Assistant Director, Dunedin Public Art Gallery) were elected to convene a meeting and review the situation.

**The Problems of Capital Finance.** Following the Annual General Meeting's resolution regarding a meeting with the Minister of Finance to discuss the problems experienced by New Zealand museums and galleries, Council appointed Mr G.C. Docking (Director of the Auckland City Art Gallery, and Mr G.I.C. McDouall (Chairman of the Board of Trustees, Wanganui Public Museum) to prepare a preliminary report before seeking an interview with Mr Muldoon.

## DE BEER GRANT 1969 Mr L.C. Lloyd

Mr L. Charles Lloyd, F.I.I.C., Conservator at the Auckland City Art Gallery, has been granted \$1,000 to enable him to visit Great Britain in June to attend a British Council course on the Conservation of Antiquities; to study recent methods in this field at the Victoria and Albert Museum, London, and to select equipment for the Conservation Studio at Auckland.

He has been invited and has agreed to represent AGMANZ at the British Museums Conference to be held in Leicester from 14 to 19 July 1969.

## IMPORT LICENCE 1969/70

Extract from a letter to the Hon. Secretary from the Hon. L.R. Adams Schneider, Minister Assistant to the Minister of Customs, dated 21/4/69.

"I am pleased to advise you that provision has been made to meet your request for a licence to the value of \$40,000 in the 1969/70 period. The Collector of Customs at Auckland will be issuing this in the near future.

"While Government is constantly adding to the list of exempted goods, you will appreciate that the extent to which this can be done is limited to the amount of overseas funds available. Although it is not possible at present to include works of art in the list of exempt goods, these have been noted for consideration at the next review of goods remaining under control."

## PURCHASE SUBSIDY FUND

Council approved the following subsidy to the Govett-Brewster Art Gallery, New Plymouth :

Michael D. Smither, **Still Life (flowers)**  
oil, price \$180. A subsidy of \$120.

## 10TH BIENNIAL CONFERENCE

A letter to the Hon. Secretary from Wanganui Public Museum dated 24 April 1969.

Dear Mrs Gamble,

At the last meeting of the Board of Trustees, I was requested to convey the Board's appreciation for the many letters received from Delegates and others who attended the Conference expressing their thanks for this Museum's hospitality. I am to advise you and these good people that the Museum Board were indeed delighted to have had the opportunity of so doing.

The Board also agreed by resolution to meet the expenses incurred locally and therefore no reimbursement is sought.

Yours faithfully,  
J. Chasemore James  
Manager.

# ICOM NEWS

## New Zealand National Committee 1969

At the Council meeting on 20 March 1969 the following members were elected : Mr John Maynard (Chairman), Messrs G.C. Docking, J.C. Mack, J.S.B. Munro, E.G. Turbott and Mrs M.B. Gamble (Hon. Secretary).

## European Romantic Painting, 19th Century

Members will be interested to know that arrangements for this Pilot Exhibition have proceeded a step further as far as this country is concerned with the appointment of Mr Hamish Keith, Keeper at the Auckland City Art Gallery, as New Zealand representative in charge of all arrangements. He will work in conjunction with Australia's representative once that country has given ICOM headquarters in Paris a firm commitment to support the exhibition.

Organised by the ICOM International Committee for Art Exhibitions, under the chairmanship of Dr A.B. de Vries, Director of The Mauritshuis, in the Hague, it will consist of approximately 50 paintings borrowed in Europe and America. The exhibition will be shown in two galleries or museums in New Zealand and two in Australia and the costs will be borne by the two countries. The tour is expected to take place in 1972 and last between six and eight months.

## "REPORT ON THE MISSION OF THE DIRECTOR OF ICOM TO THE PACIFIC AREA."

**Training** "... as New Zealand quite often receives grants from various foundations for training abroad, it is suggested that the ICOM National Committee make more extensive use of the facilities offered by ICOM Paris for organizing efficiently these study-trips in Europe or the United States."

**Information for ICOM News** "Various original experiments carried out by several museums in New Zealand, being of interest to all ICOM members, should be published in some detail in "Museum" or "ICOM News"; museum training for students and future teachers at the Wellington Dominion Museum; archaeological excavations undertaken by the Transport Museum, Auckland, to recover spare parts of old aeroplanes; architectural remodelling of a cinema into an art gallery in New Plymouth; administrative and financial status of the museums in Auckland, Christchurch and Dunedin; etc."

**National Training** "National Committees of ICOM could also organise, locally, an advanced training through professional seminars, on the model of

what is already done in New Zealand by the AGMANZ. These seminars could in some cases be animated by experts from other countries of the region, if they are not available nationally. Among subjects to be stressed I suggest presentation and handling of temporary art exhibitions, museological planning and general principles of conservation (environmental conditions, lighting etc.)”

**Exhibitions** “With the help of ICOM and its International Committee for Art Exhibitions, a series of actions should be undertaken at the regional and international levels, in order to make possible in the near future a flow of exhibitions of high quality within the Pacific Area and between this area and other regions of the world. Various stages must be envisaged :

1 Improvement of the material conditions, i.e. equipment of museums, particularly for conservation, climate, storage; training and recruitment of qualified personnel for handling works of art in transit; financial resources necessary to practice an independent policy for exhibitions, at the professional level; agreements with Customs Authorities for the strict and automatic application of the international agreement for the import of objects of an educational, scientific or cultural nature;

2 Realisation of the pilot project proposed by ICOM for a circulating exhibition of romantic paintings from Europe as an experiment to explore existing difficulties and find solutions;

3 Creation of a regional association composed of art museum directors, with the purpose of realising exchanges of temporary exhibitions within the region itself;

4 Preparation, in the various countries of the region, of important exhibitions on the local culture, traditional and modern, for exchange with Europe and other regions of the world;

5 Study of the various possibilities of exchanges, such as for instance long-term loans and short-term deposits through twinings or bilateral agreements; purchase of collections in Europe or America, with the aid of the good offices of a corresponding museum etc.

It must be remembered that these suggestions have only one aim, which is to enable the museums to establish their own programme of activities, according to their specialty, to the needs of their public, and also to the specific needs of higher and secondary education. If this is not done, the museums will be obliged to remain in their previous static isolation.”

## NEW ZEALAND NEWS

### The Print Council of New Zealand, 2nd Biennial Exhibition

This exhibition, which opened at the Auckland City Art Gallery on 8 May 1969, consists of seventy-five prints by nineteen print-makers and displays a wide variety of techniques and subjects, all of a very high standard of technical achievement.

The Samarkand Award of \$200 (donated anonymously) was won by Mervyn Williams of Auckland, who is represented by three serigraphs each displaying brilliant colour variations and called **Chromatic Variations 1-3**. (See cover.)

Two complete collections of this exhibition will be touring the four main centres and one is going to Australia.

For the smaller centres in New Zealand the exhibition has been divided into three sections consisting of 25 prints each. Each section will require about seventy-five running feet of wall space. An illustrated catalogue containing a survey of print-making in New Zealand, by Gordon Brown, accompanies the exhibition, priced at 20 cents, which includes 10 cents commission for the exhibitors. A poster is available for general display and further copies are for sale at \$1.50 each. Order forms for the prints will be supplied with the exhibition.

The Queen Elizabeth II Arts Council of New Zealand will be responsible for the transport costs.

Will any galleries or museums interested in showing this print exhibition please write as soon as possible to : Mrs B. Grossman, P.O. Box 6520, Wellesley Street, Auckland 1.

### Touring Exhibitions

The Auckland City Art Gallery is preparing a pilot exhibition which as well as being flexible, light and easily crated will be principally of a didactic nature. A model for this, both physically and graphically are the biographical screens prepared for the Hodgkins Centenary Exhibition.

The first exhibition will probably be based on the Gallery's collection of etchings by Francisco Goya (1746-1828) and will consist of four double-sided screens (60"x40") which will display : photographs (Goya self-portrait; enlargements of etchings, or details of paintings, etc.); notes by and about the artist; historical and biographical material. With guaranteed security the screens could be accompanied by a small selection of original works.

This display could be the model for a number of others, covering European and New Zealand painters both historical and contemporary. Gallery activities, particularly restoration, could also be included.

This project will be of particular interest to smaller art galleries and museums who, for a fee, may hire these displays.

It is suggested that those institutions interested in taking these exhibitions may care to purchase their own display equipment (which is not expensive) and merely insert the graphic panels. In such cases I should be happy to supply full details of requirements. Would galleries and museums wishing to participate in these tours please address their letters to : David Armitage, Loan Exhibitions, Auckland City Art Gallery.

### **Dunedin Public Art Gallery**

"Four years ago, on March 1, 1965, I joined the staff of the Gallery in the position of Director .... Under my guidance the Gallery has developed, and gains have been considerable, but over these years I have endeavoured to keep a relative perspective in the knowledge of what was accomplished over the many prior years of the Gallery's establishment .... The development of the Gallery over the years is a remarkable tribute to the citizens of Dunedin. Everything in the Gallery collections has been given, bequeathed or purchased from monies gifted .... the acquisition of the Smythe collection, the addition of many important paintings and objets d'art and the building of the administration block are highlights .... An attempt to achieve a contented, devoted and youthful staff is paying off in the energy and creative approach to Gallery work and procedures .... The appointment of an Assistant-Director has been a wise move .... the breaking down of the incidence of Gallery work, which was steeped in complexity, by a system of council committees, has been a great assistance to the Director .... Many hundreds of works of art have been added to the Gallery collections .... A start has been made in building up the collection of graphics and pottery and some very choice ceramics have been added to the fine antique collection .... A considerably expanded system of exhibitions and lectures has been developed. The encouraging of one-man shows and the charging of commission on such temporary exhibitions has led to both the opportunity of selecting good works and obtaining additional Gallery finance .... Films, dance and musical recitals and pottery exhibitions have also been held .... The Gallery has undertaken the loan of works by arrangement between the artist and the patron without interference to the Gallery's permanent collection,

through a picture loan scheme .... A considerable effort to complete new buildings, the raising of finance for this and other purposes, the streamlining of administration and records, the development of a conservation unit, increased publicity and assistance to the tourist industry are a few of the future necessary tasks. There is every reason to view the future of the Art Gallery with confidence as the end of my term of office approaches.

CHARLTON EDGAR, Director.  
(extracts from **bulletin** April 1969)

### **The Manawatu Prize for Contemporary Art 1969**

Entries are invited for this competition which offers a prize of \$500. Each competitor must have been a resident of New Zealand for at least twelve months prior to the closing date of the competition and entries must have been painted within the twelve months preceding that date. The judge's decision will be announced at the official opening of the exhibition at the Palmerston North Art Gallery on 27 September 1969. For further details please write to : The Secretary, Manawatu Art Prize, Box 565, Palmerston North.

### **Auckland Institute and Museum**

The Syllabus for the 1969 lecture series is centred round Captain James Cook. From the first talk on 14 April until the last one in November each month's lecture deals with an aspect of the world in the 1760's; its natural and social history, artists, doctors and botanists and, of course, the man himself. Attendance is limited to members and friends.

### **Museum of Transport and Technology (Inc.)**

"The Museum is organising a Walsh Memorial Aviation Library and developing a new display dealing with the history of N.Z. Aviation."

"The 19th century country schoolhouse from Wainui, North Auckland is now on a temporary site at the Museum - eventually it will become part of the Pioneer Village complex."

(extracts from **Newsletter**, April/May 1969)

### **Waihi Arts Centre and Museum Inc.**

now have two recorded talks available to visitors; one describes exhibits in the Radio Room and the other gives a brief history of Waihi and the exhibits on display. Both have been provided by the Waihi Branch of the Amateur Radio Transmitters. The Museum's latest exhibit is the camshaft from the **Golden Belt** on the Kopu-Hikuai Road.  
(extract from **Newsletter** 20)



“..... we have been lately heartened by a spontaneous offer of assistance of the local Lions Club who intend to improve the appearance of our building and conduct a drive for members ..... An historical bulletin produced by Mrs Nell Climie has great appeal and records much material which might otherwise be lost or overlooked, while excursions to places of historical interest encourage popular support.”

(extract from Newsletter 21)

### **Hawke's Bay Art Gallery and Museum (Inc.)**

“..... How many people know what an important part the Art Gallery and Museum takes in educating the children ? That we have a valuable historical library ? And an official Archives for collecting valuable documents, maps, manuscripts, photographs, etc ? The Historical Section records and collects anything of historical importance. Incorporated with us is a very keen Pottery Group – Music Group – Art Classes ..... The Napier City Council has again given us increasing support in both a financial and practical manner. The Planetarium is nearly completed ..... The section between the Art Gallery and the Planetarium is where we are going to build our Auditorium and Administration Block. An architect is working on plans and when these are finalised ways and means to raise the money to build will be gone into. We have nearly \$20,000 in hand .....”

(extracts from the report of Mr K.J. Wilson, President, in the Annual Report, 1969)

“..... Just over 37,000 people visited the Art Gallery and Museum. This is twice as many as last year and a record ..... The Students Exhibition is becoming a major event on our calendar. The greatly improved standard of work and its presentation is reflected in the interest shown by the public ..... On 28 August, a lunch hour Concert was given by 17 NZBC orchestral trainees ..... This was an outstanding success, 542 attending. The response was overwhelming, indicating the interest in live music ..... A total of over 3,000 children used the Museum Service .....”

(extracts from the 45th Annual Report, prepared by Mr J.S.B. Munro, Director, Hawke's Bay Art Gallery and Museum)

### **The Labour Party and the Arts**

At the Labour Party Conference held in Wellington 21 April – 24 April, the following policy points affecting the Arts were adopted.

“That a Government Service Bond be introduced to replace the present secondary school and other special government bonds and that a tribunal be set up empowered to give dispensation in special cases.” While these cover a wide area of study, note should be taken of the fact that many painters and sculptors come out of art school bonded to teach. Under this new system the fact that they may be of more use to the nation as painters or sculptors can be considered. It may be that a Labour Government would consider the employment of bonded painters and sculptors in the Architectural Division of the Ministry of Works or in Museums and Art Galleries.

“That a Ministry of Sport and Culture be established. That in recognition of the significance to national development of –

(i) Town and country planning, urban renewal, conservation and pollution, and

(ii) Cultural development and cultural institutions; a Labour Government will create new Cabinet posts solely responsible for them.”

These remits were agreed to in principle and while it may be some time before a Ministry and portfolio is established the adoption of the remit suggests at least a Parliamentary under-secretary will be delegated sole responsibility for cultural affairs.

“That a Labour Government will vigorously promote New Zealand culture abroad, through exhibition exchanges, participation in international exhibitions, concert tours, publications and exchange schemes for individual artists, composers, writers, etc., particularly with those in Pacific, Asian and American countries.”

“That the present limit on annual tax deductible gifts for charitable and cultural purposes be increased to \$100 and affirms that the Government should also be expected to play a greater role in promoting culture and the arts.”

The original remit on this subject also suggested that such gifts could be aggregated over a ten year period, however, administrative difficulties have ruled this out at present. It may be that further approaches to a Labour Government from interested bodies will lead to the introduction of at least some machinery for aggregation.

“That the restrictions at present imposed on the importation of educational, scientific and cultural materials by public institutions be removed.”

“That the financial assistance to the arts be restored to the guaranteed basis they enjoyed under previous Labour Governments.”

"That all New Zealand promotional activities, offices and buildings abroad and public buildings and projects at home, adequately reflect New Zealand creativity and talent."

"That support be provided for cultural institutions such as art galleries, museums and libraries, on a separate basis to the general assistance given through the Queen Elizabeth II Arts Council."

Note : This information was supplied by Mr Hamish Keith, Labour Party candidate for Remuera, Auckland.

It was my intention to invite the National Party to send in their proposals for administering the arts in the future, but in the meantime Mr Seath, the Minister of Internal Affairs, announced the Government's increased grant to the Queen Elizabeth II Arts Council of New Zealand over the next three years. A grant of \$180,000 per annum has been made, plus an additional subsidy of a dollar for dollar on donations from the general public and from sponsors, with a maximum of \$20,000 a year over the three year period. With the lottery grant of \$260,000 the Council could benefit to a total of \$480,000 a year.

The Minister is to be congratulated on acknowledging the need for furthering the arts in New Zealand. Increased grants should mean not only stimulation of activities in the field of performances, exhibitions, etc. but that the established institutions (musical, theatrical and visual arts and sciences) will be in a better position to assist the smaller, less able members of their profession to attain a firmer basis from which to influence and strengthen their own communities throughout the country. Editor.

## STAFF NEWS

Dunedin Public Art Gallery : Mr James Mack, Assistant-Director, was awarded the Diploma of the British Museums Association in February. Copies of his diploma thesis, **A Survey of New Zealand Art Galleries and their Relationship with amateur and national organisations concerned with the development of the visual arts**, are available for perusal at the Auckland City Art Gallery, the National Art Gallery, Wellington, the Dunedin Public Art Gallery and the Hocken Library.

Other New Zealander's awarded the Museum Association's Diploma whose names are listed in **Monthly bulletin**, March 1969, are :

Mrs B. McFadgen (Dominion Museum)  
I.R. Rockel (living in London)

Mr Rockel is interested in returning to New Zealand and obtaining a position in an art gallery. The Editor

has his address.

### Robert McDougall Art Gallery, Christchurch

Mr B.D. Muir (Director of the Palmerston North Art Gallery) has been appointed Director in succession to Mr W.S. Baverstock. He will spend a month in Melbourne, at the National Art Gallery of Victoria, before taking up his duties.

## ENQUIRIES

### Curator for Coromandel School of Mines Museum

In a letter to the Hon. Secretary, Mr C. Watters, Secretary of the Coromandel School of Mines Museum, Rings Road, Coromandel, writes :

"The time has arrived when we feel we should have a Curator to properly catalogue and display our exhibits. Within the district there is still a substantial volume of items yet to be obtained by us - in many cases just for the asking. Very few of the old timers are still living but there are still one or two about who are able to fill in most of the gaps to complete (almost) the history of the district. We feel this should not be lost.

The above may appear to be an ambitious programme for a small body which has not got much money. However, it was thought there may be a member of a museum staff somewhere who would like to retire to Coromandel and take on such a job. Remuneration would not be very great but as we progressed this could possibly be increased. It would likely be a hobby occupation with some remuneration attached. If financial assistance were available we would, of course, be able to offer more ..... P.S. Coromandel is a good place to live."

Any suggestions should be forwarded to Mr Watters.

### Whereabouts of Kenneth Watkins Watercolour "Tangi" Sought

Would anyone knowing where this painting hangs, or whose collection it is in, please write to : Miss E.L. Annan, The Vincent County and Dunstan Goldfields Museum, Clyde, Central Otago.

## OVERSEAS NEWS

### INTERPOL

Details of works of art stolen from public and private collections in Europe and the United Kingdom during October and November 1968 have been received from Police Headquarters. These include a Despiau bronze sculpture, paintings by Magritte and Dali and a number of religious works of art. The list is too long to include here but further details may be obtained from the Hon. Secretary.

## GREAT BRITAIN

### The Calouste Gulbenkian Foundation, Lisbon

United Kingdom and British Commonwealth Branch

On 28 February 1969 the Board of Trustees announced a list of grants to a total of \$6,073,677 made or promised during 1968. The grants were for projects in the arts, education, science and charity mainly in Portugal, the United Kingdom and Commonwealth, the Middle East and among Armenian communities. Included in these grants were two for New Zealand. The Auckland City Art Gallery received a grant of \$13,000 to enable the Gallery to develop a national conservation service, and, Downstage Theatre Society, Wellington, received a grant of \$1,500 to assist in producing new plays by New Zealand playwrights as part of a Sunday Night Workshop Productions project.

A **British in India** Museum intended to provide a permanent record of the years of British rule is being formed at Hendon Hill, Nelson, Lancashire, and should be open to the public in 1971. Items such as photographs, prints, diaries, coins, letters, postage stamps, railway items, military uniforms and badges will be gratefully received.

## NETHERLANDS

**MUSEMENT.** The first joint exhibition by more than 150 Dutch museums and public collections is to be staged at Utrecht from 19 June to 13 July, 1969.

Initiated by the Netherlands Museum Society and supported by the Government, the Royal Netherlands Industries Fair and the Netherlands Tourist Association, the aims are to stimulate wider interest in the treasure of Holland's museums and to demonstrate that the museums are anything but passive in their interpretation of their role. **MUSEMENT** will cover every subject represented in Dutch museums. (The Editor has further details.)

## PUBLICATIONS

**A Guide Book to the National Art Gallery of New Zealand** [Wellington], 1969, 47 p., illus.

**Frances Hodgkins 1869–1947 A Centenary Exhibition**, published by the Auckland City Art Gallery for QEAC II, 40 p., illus. Contains essay: **The Art of Frances Hodgkins**, by Ian Roberts and David Armitage.

## CURRENT EXHIBITIONS

### AUCKLAND

Auckland City Art Gallery

May 8 – May 31

Second Exhibition of the Print Council of New Zealand.

Auckland Institute & Museum

May 30 – June 5

The Hand Weavers' Guild Exhibition

### DUNEDIN

Dunedin Public Art Gallery

May 13 – June 15

Banners from New York

May 31 – June 29

Retrospective Exhibition of Paintings by Olivia Spencer-Bower

June 7 – June 29

Brazilian Graphic Arts Exhibition

July (dates to be determined)

Ralph Miller Memorial Exhibition

### HAMILTON

Hamilton City Art Gallery

May 17 – May 30

Robert Ellis Exhibition

### NAPIER

Hawke's Bay Art Gallery and Museum (Inc.)

May 30 – June 15

"Origins of Frances Hodgkins" (Hocken Library sponsored by QEAC II)

June 23 – July 6

British Painting 1930–1960 (organised by QEAC II)

### PALMERSTON NORTH

Palmerston North Art Gallery

May 18 – May 30

Malcolm Warr – Mono Prints

June 1 – June 13

Young Art Gallery Associates Annual Exhibition

June 15 – June 27

Waikato Painters' Touring Exhibition 1969

June 29 – July 11

Manawatu Society of Arts Annual Exhibition

### WAIHI

Waihi Arts Centre & Museum (Inc.)

May 19 – May 31

20 Lithographic Reproductions of Paintings by Charles Barraud

June 1 – June 16

Auckland Secondary Schools' Exhibition

June 16 – July 7

Environmental Photographs

