

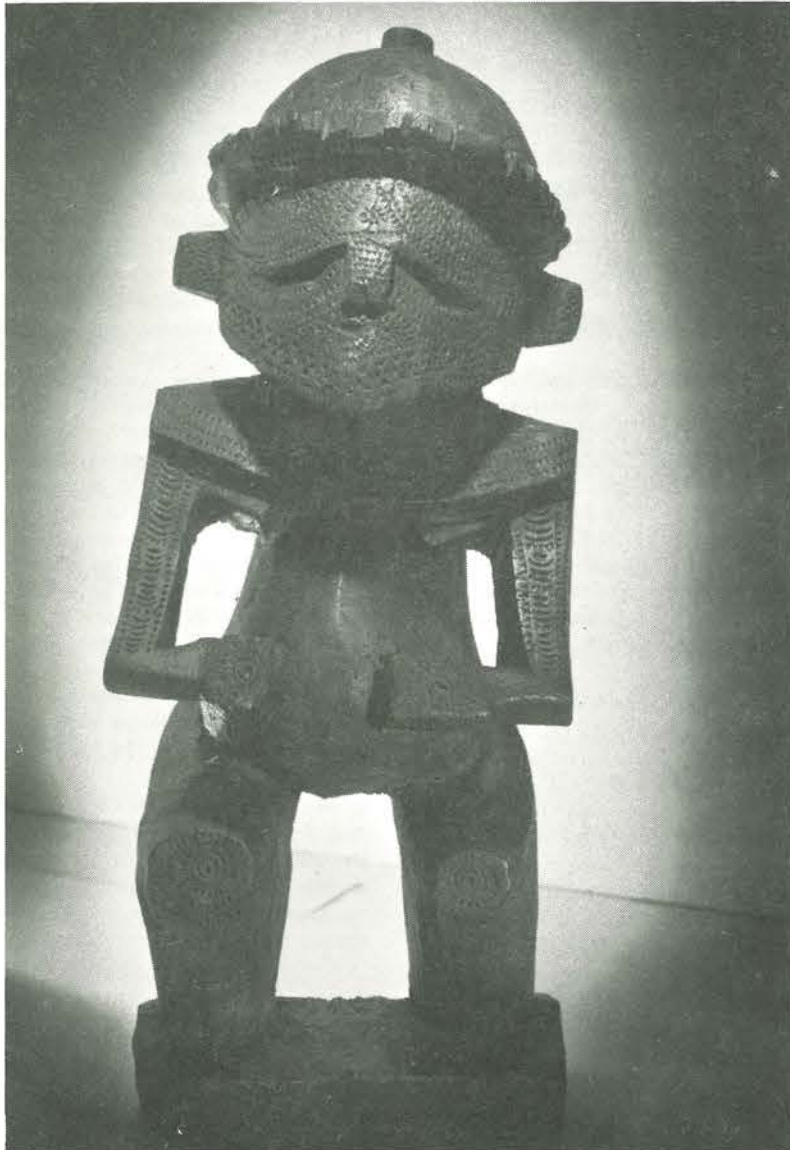
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# AGMANZ NEWS

*THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND*

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August, 1969



Goddess image of Ra'ivavae.

Austral Islands.

This number of AGMANZ NEWS is, I am aware, Auckland-oriented in content. This is not deliberate, in fact it is disappointing that it should be so, but the response by members to a request for material has been poor. Five requests to South Island institutions have been met by three responses, all very cooperative. One member has sent in an overseas item. It is hoped that AGMANZ NEWS will become an instrument for the dissemination of news and ideas between New Zealand art galleries and museums but this can only materialise with members' help. The Queen Elizabeth 11 Arts Council of New Zealand have responded to an application for a Grant to cover the printing costs, so it is now up to members.

Brenda Gamble  
EDITOR

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## ASSOCIATION NEWS

### COOK BICENTENARY EXHIBITION

Our cover foreshadows the attractive handbook planned for the Association's Cook Bicentenary Exhibition of Polynesian Art, in featuring the goddess image of Ra'ivavae, Austral Islands (Exhibition No. 30). During the course of assembling the 170 early Polynesian artifacts for the Cook Exhibition, the hundred pieces from the W. O. Oldman Collection, purchased by the New Zealand Government in 1948 and distributed among the four metropolitan museums under a plan proposed by the Association in 1950, are seen to be outstanding treasures.

This free-standing sculpture from the Auckland Museum's holdings of the Oldman Collection is perhaps the oldest example of Polynesian sculpture to be preserved, and one of the very few to be shaped with stone tools. We owe it to the evangelical zeal of the Rev. John Williams, chief evangelist of the London Missionary Society, who collected it from the Austral Island of Ra'ivavae in the eighteen twenties, and after using it to support lecture tours up and down England for Mission funds, entrusted it to his friend the Rev. Timothy East of Birmingham.

This will feature among 170 half-tone blocks of late eighteenth century artifacts from six Polynesian Groups made famous by Cook, arranged in the following Voyage-order presentation Tahiti and New Zealand (First), Tonga and Easter Island (Second), Cooks and Hawai'i (Third). The long awaited First and Second Voyage collections made by Banks and Sparrman have arrived safely from the National Ethnographical Museum of Sweden, via Tahiti.

AGMANZ News Vol. 11, No. 2  
August, 1969

The Art Galleries & Museums Association  
of New Zealand Inc.

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Auckland City Art Gallery  
2nd Floor Town Hall  
Auckland 1, New Zealand.

Published with the aid of a Grant from the  
Queen Elizabeth 11 Arts Council of New  
Zealand.

On behalf of the Association, Canterbury Museum staff are in the finishing stages of constructing six travel-safe crates, numbering artifacts in terms of a master plan, and preparing labels and lay-out instructions for what should be a memorable Exhibition. The twelve-centre circuit will open at Gisborne on Tuesday, 7 October, when Mr B. Greenhill, Director of the National Maritime Museum, will perform the opening ceremony for an exhibition to be set up in the Williams Memorial Library by Mr R. H. Riccalton and Mr W. H. Way. Because of the necessarily high cost of insurance, and freight, a donation box will be forwarded with the exhibition, in the hope that visitors would wish to help balance the budget of costs estimated at \$4,500 for the Exhibition in particular.

In the same way each Centre is expected to be active in promoting sales of the souvenir Handbook, which Dr Roger Duff as Editor reports will set a new standard for New Zealand and will thoroughly justify its fixed retail price of \$2. Our ability to repay underwriting subsidies depends on selling 2,500 copies of an initial edition of 3,000 at this price. Principal Handbook sponsors are: Queen Elizabeth 11 Arts Council of New Zealand \$1000; Maori Purposes Fund Board \$1000; Canterbury Museum \$300; Auckland Institute & Museum \$400; Otago Museum \$300; City of Gisborne \$300; New Zealand-Swedish Association \$200; Whangarei Museum \$50. Principal grants to exhibition expenses were from: the Minister of Internal Affairs \$2000; Canterbury



Museum \$600; and \$100 each from:— City of Gisborne, Hawkes Bay Art Gallery and Museum; Auckland Museum; Waikato Museum Society; Taranaki Museum; Whanganui Museum; Manawatu Museum Society; New Zealand Display Centre, Wellington; Nelson Museum; Southland Museum; Otago Museum. The Queen Elizabeth 11 Arts Council of New Zealand is further providing an emergency guarantee of \$1000.

(Notes supplied by Dr R. S. Duff, Director, Canterbury Museum)

After opening in Gisborne on 9 October 1969, the exhibition travels to Napier, Auckland, Hamilton, New Plymouth, Wanganui, Palmerston North, Wellington, Christchurch, Dunedin and finally Invercargill, where the tour closes on 18 May 1970.

#### DR ESMOND DE BEER

On 28 July the Council had the pleasure of acting as host to Dr Esmond de Beer at a small reception in the Council Room at the Auckland Institute and Museum, held there at the kind invitation of the Director, Mr E. G. Turbott.

Dr de Beer's short visit to Auckland provided the opportunity to thank him, and in their absence his sisters, the Misses M. L. and D. H. de Beer, for their continued interest in the Art Galleries and Museums Association of New Zealand, which is demonstrated in so practical a way by the provision of an annual grant to be used for the travelling expenses of members of art galleries and museums staff wishing to travel overseas for further study.

The reception was followed by an inspection of the progress being made in the building of the Museum's Auditorium, and recent innovations and installations in various sections of the Museum.

#### New Zealand Historic Places Trust

Mrs A. N. Gale, LL.B., Dip.J. has been re-appointed to the Trust as representative of the Art Galleries Museums Association of New Zealand.

## ICOM NEWS

### 1969 Programme

Briefly, the main points from the Icom Programme for 1969 are as follows:

"The Theme of the Subject of the Year articles in "ICOM NEWS" will be "Museum and Development."

"The Secretariat will cooperate with the organisation of the meeting in Leicester" (British Museums Association).

"Conservation. A minimum credit of \$4000 will be made available for the Amsterdam meeting."

"Education and Cultural Action". The Education Committee will finalize the precise programme for the experiments concerning museums and community development."

"Icom will continue to prepare for the creation of the North American Agency in liaison with the World Museum Fund."

"The Committee will organise, on a permanent basis, a working group for the preparation of directories of collections of this category."

"The working group on the training of educational personnel in museums will meet in Bath."

"The Secretariat will prepare a report to the Executive Council on the creation of a new Committee for Security and will ultimately apply the instructions given by the Council."

"The establishment of the new International Association of Transport Museums will be continued."

"The Association for Museums of Arms and Military History will hold its General Assembly in Italy."

"An expert nominated by the Executive Committee will prepare a report on the creation of an international body for Open-Air Museums."

"Icom will cooperate with Unesco with a view to organising a conference on the role of the museum in the modern world."

"If means and equipment so permit the Documentation Centre will undertake the compilation of technical papers on various subjects."

## "THE SUBJECT OF THE YEAR"

By Dr. Aaron Sheon

Dr. Aaron Sheon is currently Associate Professor and Acting Chairman, Department of Fine Arts (Art History), University of Pittsburgh. He studied at the University of Michigan, the Institut d'art et d'archeologie of the Universite de Paris, and received his Ph. D. in 1966 from Princeton in art and archaeology. From 1963 to 1966 he was a staff member of UNESCO in the Office of the Director General and in the Department of Education. Recently he has completed post-doctoral work at the University of Pittsburgh in International and Development Education and in Economic and Social Development Planning. He has received grants for his research on museums from the Ford Foundation (International Dimensions) and the Charles Merrill Foundation.

## MUSEUMS AND DEVELOPMENT

Discussing museums and development, or more specifically the role of museums in developing countries, is like predicting the future: we can only attempt to imagine how the roles of museums will change as the cultural, economic and social frameworks of developing nations in Asia, Africa and Latin America are transformed. One thing is certain, however: our conception of museums and their functions will have to be substantially revised, not just because museums will be called upon to reflect the changing society in



which they operate — and we will have to see them in their new guises, but because they will themselves be instruments of a social change. By this I mean that museums will participate more actively and on a much more varied and vast scale in development programmes.

Since plans are now being formulated in the United Nations for the Second Development Decade and for “Global Strategies” of development, the need to re-consider the important role museums can play in development programmes is urgent. Museums are well suited to be catalysts in “nation-building” because as repositories of national cultural heritage they can stimulate national pride and cohesion, which are essential ingredients in any development scheme. In addition, museums can act like windows opening on the outside world by displaying exhibitions from other countries, thereby linking the museum visitor to the world community.

The changes occurring in museums at present in developing countries are only suggestions of the changes to come. There are already a wide range of educational functions for museums and more will certainly be found in the near future. Today new display techniques are increasingly brought into use in museums and dramatic, modern buildings are being constructed to house growing collections. Yet there is a risk that the museums designed today and set in city parks may be obsolete sooner than expected. Tomorrow’s museums in developing nations may be constructed in an educational complex next to elementary and secondary schools, or be housed in a television communication centre. In the latter case, the museum staff will bring museum collections into schools and homes by means of special telecasts. Or we can even consider “mini-museums” built into rural or urban community development centres in which, for example, special visual displays of cultural heritage or exhibitions of new public health practices could be demonstrated. There is no limit to the new uses we can envisage for museums, except for constraints of budgets, bureaucracy and personnel shortages.

It is important to point out that the new or expanded roles for museums, do not need to conflict with the important and continuing functions of collection, preservation, cataloguing, publication and display. What is needed is an extra dimension to museum planning by curators as well as by government economists, educators and development planners, a dimension which will incorporate varied concepts of museum functions and also ally museums directly to the development process.

A general view of the present state of museums in all types of developing nations shows a wide spectrum of serious problems. In the least developed or more slowly developing countries where high illiteracy rates and limited economic development are found, there are often no museums at all or museums that hardly contain more than a small collection in inadequate buildings with poorly trained staff. In the worst cases, there is little art left to collect because visitors and

foreign dealers have gathered almost all artifacts and exported them, and archaeological sites have been left to decay. Future generations in these countries will have little opportunity therefore to discover their cultural heritage — which is often rich and diversified — except by travelling abroad to foreign museums and collections or by consulting photographs.

In somewhat more developed countries, where a museum programme has been extant for several decades, museum personnel have to fight against great odds to safeguard sites and to collect the objects and artifacts in danger of being damaged or destroyed by negligence, warfare, and decay, or exported. With limited funds and staff, poorly equipped laboratories and crowded buildings, and little government support, their work is almost hopeless. With each passing year the national cultural heritage shrinks and can never be replaced again.

A very few nations (India, Mexico, Israel to name only three) have recognized the importance of museums and have established national collections, children’s museums, university museums and scientific-technological centres, and have systematically restored major archaeological monuments. It will be a long time before even half the developing nations can be put on this list of active countries.

But even in the more advanced developing countries there has been little attention given to long range planning for museums development. Most individual museums have at least a basic educational programme, but there is little systematic collaboration at the policymaking level to coordinate museum growth with economic and social development plans, demographic planning, new school building plans, literacy programmes, etc.

The reasons that museum development has remained on the outskirts of overall planning in developing countries are numerous. One part of the fault is concerned with the priorities facing development planners. Museum development does not appear to be a very important priority when government planners consider the demands of the traditionally more-favoured sectors, like industry, transportation, public-health, education, agriculture, communication, etc.

Another part of the fault lies with the planners themselves. They have bias toward museums as non-productive or consumptive institutions which are drains on public finances. Too often the planners do not attempt to reflect upon the potential long-term benefits likely to result from a dynamic museum programme as conceived on a national or regional scale.

A third part of the fault must be placed with museum personnel themselves. Confronted with complex problems every day just to maintain their status quo, they have little time to consider long term plans or even to determine from government officials what development plans are being made in other sectors of the country. Then, too many of the curators have been trained to consider their museum as repositories or shelter cut off from the outside world, a type of



island of repose and reflection in the midst of change and turmoil. If they wish they can resist change through inaction. Because salaries for museums are low, and working conditions unattractive, the profession attracts few persons having a broad knowledge of development planning as well as museum operations. Then, too, museum personnel are often not able to make their voices heard so their problems can come to the attention of the policy making levels of government.

A fourth point of the fault concerns the attitudes of government officials toward their national cultural heritage. In some instances officials who were educated in foreign universities see their cultural heritage as vestiges of a past that should be forgotten or ignored since it may act as a barrier to a transformed, more European-imitative culture. Tribal arts and crafts, ritual objects, and costumes are too often considered as remnants of a civilization to which lip-service should be given, but not collected in museums. Future generations, however, may be curious to learn about their ancestors, and if museums do not collect such material before it is lost, there will be no cultural heritage to admire.

A fifth problem is the difficulty government officials have to reconcile the role of museums as an institution tailored to local cultural needs or as a tourist centre for visitors to the country. If the government decides to construct a museum mainly for tourists, the local population may view the building as a foreign intrusion in their city, and one having little relevance to their lives. Also, depending on the proposed function of a particular museum, there may be competition between ministries of education, tourism or culture for control of it, and the museum may suffer in the long run from such indecisiveness.

The importance given to museums by the population they serve is a good measure of a developing nation's appreciation of its cultural heritage. We would suspect that those countries which have been under foreign domination or influence for many generations, and are now active in founding or re-establishing their unique national identity, would give museum development high priority. Yet for the reasons mentioned above the present state of museum growth is overshadowed by the tremendous needs of those countries. Just in the matter of preserving and displaying national cultural heritage much needs to be accomplished. The hostility often found among neighbouring populations or tribal groups might be dissipated by imaginative museum displays demonstrating the best characteristics of foreign cultures. Even the programmes like Unesco's Associated Schools Project by which attitude changes have been stimulated by material fostering international understanding could be usefully brought into museums.

One valuable museum experiment was undertaken in the rural district of Mysore, India, by John Bowers and a group of educators. During a seminar on

fundamental education he was able to prepare an interesting display, built of simple equipment purchased locally, on the subject of land conservation practices. The displays used posters, display cases, sound films and tape recorders to illustrate correct conservation practices and basic scientific principles able to be understood by the largely illiterate visitors. The educators were able to judge the best means of stimulating the viewers to follow new conservation methods and planned to do research into new display techniques. Such experiments on other development programmes could enhance the usefulness of museums and make government officials more conscious of museum potentials.

The immediate needs of museums in developing countries are many, especially when we see the problems of poor buildings and inadequately trained personnel. In certain countries there should be crash programmes to collect and preserve art objects artifacts and sites. It is unfortunate that the Unesco museum training school at Jos, Nigeria, is not expanded to train more curators and technicians, and that other training programmes, like the one sponsored by the East-West Centre in Honolulu, are not set up in developing areas. Eventually there should be second and third phase courses for graduates of fundamental courses in order to offer them a broad range of planning studies for museum development.

In the realm of collecting, more attention should be given to purchasing artisanal wares since the crafts in developing countries are likely to be abandoned in the process of industrialization and therefore be lost for future generations. Even architectural decoration, fabrics, costumes, basketry, etc. should be collected as far as space to house them is available. Photographic records will also prove useful in future studies of customs and habits of the population.

More research is needed into the best display techniques for museums in developing countries. Should displays have moving parts? Are guides more effective than tape recorder-equipped displays? What displays are best suited to the educational levels of museum visitors? How do children perceive museum displays? And eventually research should be completed into attitudinal changes brought about during periodic museum visits. In community development work, what types of displays can museums prepare in collaboration with literacy of health programmes? What effect does the architecture have on the visitor?

The personnel needs of museums in developing countries will change as those museums assume more importance in development programmes. For instance, museum staffs will include, depending on the size of the museum, specialists in communications and media, particularly educational media, scientific



displays, educational programmes, and persons familiar with visitor psychology, as well as the regular staff of curators, archaeologists, restorers, administrators, etc. There may also be a specific need for a legal staff to study and formulate legislation for preservation of properties and sites in danger of destruction. This staff will co-operate with customs officials to prevent exportation of valuable cultural resources. In addition, plans for customs agreements with foreign museums will be established and exchange policies to facilitate museum loans from abroad.

In some regions museums may jointly set up restoration laboratories where climatic conditions such as found in tropical zones require expensive equipment or special skills. The Museums Association of Tropical Africa (MATA) is already suggesting such co-operation for its member states. In the not-too-distant future some form of indexing system may be established for museum holdings. If one country in Africa, for example, wanted to learn of the location of objects originally from it, but now in foreign collections such as indexing technique would permit quick information.

It may also be useful to list regularly in an international museum publication the surplus display equipment available from wealthy museums for donation or purchase by developing countries' museums.

In order that museums in developing areas solve their immediate growth problems and prepare themselves for a more active participation in development, a great many financial problems need to be resolved. Of primary, based on a new awareness of the potential value of importance, is the need for local and national support, museums in speeding up development. International co-operation is one of the best means to resolve the financial difficulties. International agencies and regional political groupings can help to find funds and channel them into national or regional museum development. ICOM should certainly continue to take the lead in such endeavors, and we can assume that Unesco will encourage ICOM to fulfill its role in this regard. The ICOM initiative to send two experts to Yaounde is a welcome one. The United Nations Development Programme should be confronted with arguments in favour of museum development worthy of its support. We can even assume that one day the IBRD (World Bank) will see the rationale for assisting museums in the "third world."

Private foundations are already engaged in helping museums. The Asia Foundation, Ford, J. D. Rockefeller III and Harmon Foundations have encouraged new programmes and will undoubtedly increase their financial support in the near future. Ad hoc funds like the World Museum Fund sponsored by ICOM can put the needs and problems of museums in the forefront of public attention and even make museum personnel in developed countries more fully alert to

the needs of their colleagues in other countries. Can we not imagine museums in the developed countries offering scholarships and training programmes exclusively for the poorer nations?

Universities in the advanced countries and in developing areas can also assume a greater part of the training of museum personnel. Special courses in museology and aspects of education, economics and social planning should be offered in summer training courses, possibly under the joint auspices of a University and regional museum associations. At such courses University staff and museum personnel could explore model museum development programmes.

The problems of museums in developing countries are urgently in need of solutions on a short and long term basis. A new spirit of co-operation is needed between the developed countries and the "third world's" museums. Curators, government officials, social, economic and educational planners must revise their conceptions of museums and begin to consider new programmes and opportunities. If they do not change the present status of museums, other institutions may begin to take over the functions museums should be assuming in development schemes.

A long-range museum development programme is not a luxury but should be thought of as a relatively inexpensive means to achieve a large number of benefits. The statement of Mr. Prem Kirpal, secretary of the Indian Ministry of Education during a museum seminar in 1966 at New Delhi, summarizes the matter succinctly:

More than half the "battle of resources" will be won with the emergence of a new attitude to museums and a wider understanding of their role in society; and in the winning of this battle both the museum specialists and educationists have to join forces for effecting a vital change in public opinion.

(Reproduced from ICOM Vol 22 No 1 March 1969 pp 34 - 37)

## NEW ZEALAND NEWS

### "OUR McDougall Gallery"

W. S. Baverstock

"As Director, soon to retire, I welcome the invitation to write an article on the Robert McDougall Art Gallery.

When in 1928, after a Poll of Ratepayers in 1925, a Scotsman, Robert Euing McDougall, shamed the citizens of our English city by giving them an Art Gallery, they thanked him and, in their excitement, maybe, forgot that adequate funds for maintenance and staffing for development were necessary. However, there have been many developments, which neither I nor the City Council gets any credit for, enough to make nonsense of a description in print of the McDougall "fading away quietly as it has been ever since the opening in 1932," and utter rubbish of



the words "dull mausoleum." Habitual criticism, tiresome as it has become, simply cannot stand up to facts which, apparently, are not wanted.

Do these critics know that never has my recommendation for acceptance of any exhibition been obstructed by City Councillors — and we have had 88 major exhibitions since 1950, and others are booked for this year? The object of touring exhibitions is, as I see it, to show what is going on in the world of art, and we have had the privilege of seeing the art of many nations.

Here I must state what only my two co-operative custodians and I know — how great are the difficulties and disruption caused by staging a touring or special exhibition in the existing building. What are they? First, scores of works in our own Collection have to be dismantled, man-handled at the risk of damage and put out of sight for far too much of the year if nine or more travelling or other shows are accepted. Still, I have consistently made these recommendations for acceptance and have broken down the criticism that we are isolated in New Zealand and see little of overseas work. But at what a cost in hard work and inconvenience to us and to visitors in a Gallery not large enough for the purpose! Admittedly we have been congratulated on making a splendid setting for these exhibitions, but Eric Westbrook, Director of the National Gallery of Victoria, saw at a glance what I was up against and supported my suggestion for the building of a large additional room for touring exhibitions. This would, in one, solve all our problems in showing touring and local loan exhibitions and part of our own Collection, screening more films, having more talks, and providing for music and discussions, without disturbing visitors preferring to view our own paintings, sculpture and pottery quietly. This additional many-purpose room, I feel, is essential and should be provided for on the Estimates.

The list of what I have asked for on the Estimates and obtained for the Gallery since 1948 makes interesting reading. It was a Gallery with no facilities for handling touring shows, with a befouling coal-burning heating plant, no chairs for an audience, a primitive picture-hanging system, no packing room, no night entrance, no lighting for sculpture in the long rooms, and lacking in so many material respects that my requests (granted) make a catalogue of numerous items to show how little equipment there was to work with. Any present day Councillor could very well ask on seeing it if there was much more than a bucket and broom in the Gallery. In fairness I must say that in 1948 touring exhibitions were seldom staged; now they are circulating all over the world.

Acquisitions, since my full-time appointment in March, 1960, include 80 purchases and 125 gifts (not including 23 fine Van der Velden drawings selected from 8 sketch-books from the Nicoll family). In 1948 I began to think of a progressive campaign of reconditioning a Collection noticeably in need of care and much reframing. Piles of abandoned frames

are a too-eloquent testimony that I have spent a lot of money to make many pictures live again and to remove all appearance of shabbiness from works on the walls.

Too much is made of the Gallery's "isolation". It would certainly be better placed facing Rolleston Avenue, as planned, rather than hidden behind another building, but it is the focus of interest to numerous overseas visitors, increasingly so since our Airport opened. Little more need be said about the parrot-like repetition of the criticism that the Gallery is dead. The 1968 Report is sufficient to give the lie to this. The attendance for the year was 40,000. Some imagine that I am not in favour of an organisation in support of a Gallery such as ours, call it "Friends" (the usual term), "Society", "Associates", or what you will. With Eric Westbrook I think it is essential and I am proud to be on the Committee of the Association of Friends of the Canterbury Museum. In conclusion I must thank City Councils since 1948 for the tremendously improved facilities I have obtained for the Gallery. The grants for these have, however, been largely non-recurring, and what successive City Councils have not realised is that the Robert McDougall Art Gallery needed adequate annual financial provision for progressive development by additional professional staff.

Now, perhaps, the ratepayers, who turned down the proposal for a City Art Gallery in 1925 and earlier, will realise that Art is in the ascendancy in this troubled world and support the City Council in financing an establishment to carry out a programme of which I, as one lone professional, who really knew from long experience what was required and how to do it, could not in days and often nights, crowded with administrative detail and occupied with giving attention to innumerable inquiries, find time to put more than a part into practice.

To my young, enterprising and very likeable successor, Brian Muir, my best wishes for a happy and interesting career."

(From "Councilman" Christchurch City-Council Staff Magazine Vol 1, No. 2, July 1969)

MR W. S. BAVERSTOCK, O.B.E., F.R.S.A., Vice-President of the Art Galleries and Museums Association of New Zealand, retires as Director of the Robert McDougall Art Gallery at the end of August, 1969.

He has been officially connected with the arts in Canterbury since 1943 when he became Secretary of the Canterbury Society of Arts, which post he held for 16 years. In 1948 he was appointed Honorary Curator of the McDougall Gallery and first full time Director in 1960. We wish him a happy retirement.

### EWELME COTTAGE, PARNELL

Because of cooperation between the Auckland City Council, the New Zealand Historic Places Trust and a group of citizens willing actively and financially to support the project, Auckland now owns a unique cottage museum.



Unique because Ewelme Cottage has been lived in by the Lush family since it was built in the 1860's and very little of the furniture, fittings or household utensils have been removed. Thus the six ground floor rooms and three attic bedrooms vividly retain the atmosphere of a mid-Victorian home complete in every detail.

Built by the Rev. Vicesimus Lush, later Archdeacon of Waikato, Ewelme Cottage stands in a large garden close to but quite away from the heavy traffic of Ayr Street, five minutes drive from the centre of the City.

When it was realised by Auckland Branch members of the New Zealand Historic Places Trust that demolition was possible but that the Lush family would make a gift of the contents if preservation could be ensured, the Auckland City Council was approached for help. The City Council decided to purchase the property if the Historic Places Trust would restore and maintain it. This was agreed to and at a public meeting the Friends of Ewelme was formed with a foundation membership of sixty. Members, who pay an annual subscription of \$3, have volunteered for various duties including housework, gardening and, when the cottage is open to the public, supervising and guiding duties. But the most important task facing the Friends is fund raising; \$12,000 is the target in addition to \$3,000 already allotted to the project by the Historic Places Trust. The full story of Ewelme Cottage was published in *The Weekly News*, 24 March 1969. Future uncertain for Ewelme Cottage, by Dorothy Wiseman.

## OUR PIONEER VILLAGE PROJECT

### Winifred Macdonald

"In a corner of the Western Springs Museum, just where the Great North Road joins Stadium Road, lies the site of this embryo village — a project which will one day be a great attraction to visitors and a unique exhibition of the goods and chattels of early Auckland. Our Village is not in any way a duplicate of, or a rival to, the beautiful Centennial Street in the War Memorial Museum; it is rather complementary, since the Village is out-of-doors, and covers an acre of ground, which allows for original buildings to be placed there. Each cottage is of a type which was common in early days. We are hoping to have other cottages, also shops, an inn, stables, forge, post-office, and chapel — and when all these are restored and furnished as in the 1850-60 decade, the whole should form an interesting complex which presents the life of those days in realistic fashion.

"Many members will know that we already have three timber cottages, each of a different type but all built in 1848, and we hope soon to acquire the old stone house from Manukau Road, known generally as the Potter cottage. We have also a one-room school from Wainui, near Silverdate, built in 1878 and removed with the help of the Department of Education, which will furnish it with old-time equip-

ment and desks. We have definite plans and ideas for a general store, a butcher's shop and a little post-office — only patience and a little discreet begging and pleading are needed for these. The inn and stables may have to wait for better times but plans have been drawn for a blacksmith's forge, coach-house and harness room and we hope to find finance for this during the year, as an industrial centre is much needed to balance the dwelling houses. The whole village is still very much in the rough; it needs to be enclosed by a picket fence, it wants a better roadway with grass verges and a few flower beds; it should have a well, with bucket and windlass; and the cottages need to have hidden lighting. There is plenty still to be done.

"Already the Pioneer Village has had quite an adventurous history. Our Society was one of the three groups which got together some years ago to form the Technology Museum and it naturally occurred to the Committee to try to preserve a few relics of a way of life which is fast disappearing, as Auckland grows and expands and the demolition gangs take all the shabby little shops and cottages. With great enthusiasm and very little experience, we rushed in to acquire our first cottage — Sergeant Quinlan's in Ireland Road, Panmure — and we donned thick gloves to take down the chimneys. We had some hard lessons to learn about the cost of removing cottages, repairing and re-blocking them, re-building the chimneys, re-roofing with shingles, painting, papering, furnishing, and all the final touches. William Bagnall's charming little house came more easily, with the help of the Historic Places Trust — this is a very superior and well-constructed cottage and the gem of the Village, with its Victorian parlour, attractive cove ceilings and pretty windows. The third cottage, a two-family Fencible, in half of which Private Daniel Lawler lived in 1848, is now restored, with porches at each end and a double fireplace in the middle. Altogether, an incredible amount of work and worry, begging and money-raising has gone into the modest achievement of the three timber cottages acquired since 1964.

"The part of the Women's Auxiliary has been to paint the interiors, restore the furniture, collect curtains and rugs, ornaments and china and to act as guides over the holiday periods and weekends, collecting five cent pieces from adults and selling leaflets. In this way, since the cottages opened in December, 1967, the women have collected nearly \$1000 — quite a substantial sum from such a small fee.

"... It is interesting that Pioneer Villages are being made in many countries. The great changes which have transformed the Western world since the invention of the steam engine have made the old life, when power was by wind or water and transport by horse, seem not one hundred, but five hundred years away. Now that we are in the electronic and space travel age, the simple pattern of pioneer life, before even the first mile of railway line was laid, seems antique indeed. If we want to preserve the furnishings and



tools and clothing of this era set out in our original cottages, we need the backing of all members and the help of anyone who can spare a little time or labour, a suitable antique, or a donation, of course!" (from Newsletter — July 1969, AUCKLAND HISTORICAL SOCIETY)

## MUSEUM OF TRANSPORT & TECHNOLOGY (INC)

"... For months a programme of improvement has been going on in various buildings and in the grounds ... we hope you will be impressed with the "new look" of our Great North Road frontage, entrance driveway and entrance building. Of course we would like to be able to do a great deal more, with entirely new buildings, but all these improvements have been effected out of current income.

"On Sunday August 31st "COUNTRY WEEK" commences with a special Sheep Shearing display, once again using both blade and machine shears, showing pioneer and modern techniques. A lot has been done to produce a more complete and integrated display of historic agricultural equipment.

"There has been a noticeable and encouraging increase in voluntary activity throughout the Museum this winter. Organised restoration and maintenance work has been carried on by most sections — Aviation, Agriculture, Trams, Rail, Recorded Sound, Fire Fighting, Communications, Pioneer Village and others.

"Over 90 school parties have visited the Museum during the second term this year. At the request of our Education Committee — Chairman, Professor R. Winterbourn — free admission to the Museum for school parties in future will be limited to Auckland Metropolitan schools who comply with certain standards of advance preparation to ensure that pupils derive real educational benefit from their visits, and and country schools.

"A series of special displays is being promoted at the Museum so that at least once a month, and eventually every week, there will be a special display, sponsored and assisted by outside organisations and industry. Proposed subjects include:— Armed forces; fire fighting; bricklaying; naval gun races; birth of radio-TV; the office at the turn of the century; books and book binding; Automobile Associations; cooperating; cutting implements through the ages; hand tools through the ages.

"... The New Zealand Institute of Engineers, Auckland Branch, has agreed to establish an Engineering Advisory Committee, to assist the Museum with selection, research and restoration of exhibits."

(extracts from NEWSLETTER August 1969, Museum of Transport and Technology (Inc.) Auckland).

## AUCKLAND INSTITUTE AND MUSEUM Institute Lectures

"Our series this year included two special lectures: the first, the Cockayne Memorial Lecture, is organised triennially by the Royal Society of New Zealand,

while we owe the establishment of a new triennial contribution to our lecture series, to be entitled the Tiwha Bennett Memorial Lecture, to the Auckland Branch, New Zealand Dental Association. The Branch, in their establishment of the latter Memorial Lecture, wish to honour the lifetime of work for dentistry of a former colleague and prominent member of the Branch, the late Frederick Tiwha Bennett. The opportunity was also welcomed to join with the New Zealand Branch, Australasian Institute of Mining and Metallurgy, and the Auckland Branch, New Zealand Institute of Chemistry, in arranging a symposium dealing with the Glenbrook project for the production of steel from ironsand ..."

## Museum Halls

The year has seen the completion of a new series on coins of the world and of New Zealand, while very satisfactory progress can also be reported on the early stages of the two new installations supported by funds from the Sir John Logan Campbell Trust — the Hall of Asian Art and the Hall of Man ... The four cases containing the display of Numismatics were installed through a grant for this purpose made in 1968 by the Auckland Savings Bank. The site chosen, the front gallery ~~with~~ windows immediately over the Main Entrance, looking over the city, was suitable for shallow cases but posed problems in lighting to counteract the strong daylight from the windows: design of suitable cases was undertaken by Mr Bayliss, who prepared a plan for angled glass and strongly toplighted panels ... Turning to the remaining projects, the Hall of Man may perhaps be mentioned first, as this required the installation of new show-cases, together with a complete case lighting system; the Hall comprises in part a former storeroom, new flooring being required in this section ... Following this Mr Simmons and Mrs Brookes have worked continuously on the removal of material from the present Hall of Anthropology for installation in the new Hall, the first section to be completed being the Australian aborigine.

"It may be stressed that the project is one of complete reassessment, rather than merely of transfer of material from earlier displays ... The plan for the Hall includes paintings by Mrs Brookes of a new series of murals — lighted through the tops of the cases ... two murals have now been completed and installed ..."

"The plan prepared by Mr Bayliss for the Hall of Asian Art depended, of course, on the commencement of the Hall of Man and removal from the present "Hall of Anthropology" of all material of ethnic groups other than oriental ... The mid-height table fitments being built in our workshop incorporate black formica-coreboard edgings, a device planned by Mr Bayliss to unify the design throughout the re-planned Hall; in addition case-lighting is being installed ..."

"In the Hall of Botany, a three-panel display entitled "The Making of Pulp and Paper" was installed in August by New Zealand Forest Products: this completes — with the earlier historical display "The Story



of Paper" — the treatment of utilisation of wood-pulp planned for this bay . . ."

"Mr Cappel has finished his work on the central small-scale diorama in the series of panels on "Maori Agriculture" and some details may be given of this task, which has required his painstaking and meticulous attention over the past six months. The diorama shows Wharetaewa pa, Mercury Bay, on Cook's visit, showing the type of agriculture possible under the conditions of tribal warfare prevailing when Cook discovered New Zealand; the scene does, in fact, bring to life Cook's own words, Cook's Journal for 12th November, 1769 — referring to the cultivation seen — being repeated in the label accompanying the diorama . . . in addition to sketches, measurements and photographs on the pa site, Mr Cappel has made all 120 miniature figures appearing in the scene, has prepared the foreground and associated vegetation, and painted the background; he has also installed the lighting effects upon which the diorama depends . . ."

"The space available for uniforms was greatly expanded by the reconstruction as two wall units of eight of the free-standing cases formerly housing the silver and glass collections: this provided for a complete reorganisation and expansion of the displays, and the uniforms are now shown on lay figures made of card, and designed and made by Mr Bayliss (assisted by Miss Bertrand). The reconstruction of the cases was carried out by Mr Bogdalski . . ."

"General extensions to displays include the addition to the series of ship models in the Maritime Hall of a fine scale model of the bucket dredge "Hapai"; this was lent for exhibition by the Auckland Harbour Board and is of special interest in view of the dredge's long association with Auckland . . ."

"As we were able to give much-needed attention to the renovation — including re-cradling — of the New Bedford whaleboat "Tainui" . . . the opportunity was taken, too, to prepare the boat with sail set and fully rigged . . ."

(Extracts from ANNUAL REPORT AUCKLAND INSTITUTE AND MUSEUM 1968-69)

### Auckland Institute and Museum

Attendances during 1968/69 reached a new record: 439,379. Since 1962 each year's attendances have increased and this year's are more than 50% higher than those for 1961/62/63, which are also shown in the President's Report.

### THE WAIMATE HISTORICAL SOCIETY (INC.) CANTERBURY

During the past year 1200 sq. feet of additions have been made to house old implements . . . recent acquisitions include a portable steam engine built in 1888 . . . a mid-19th century potato digger.

In his annual report, the President, Mr J. M. King, states that at its formation in 1954, the Society had

no assets; the current balance sheet shows assets worth \$4625.63 and a membership of 226.

### HAMILTON ART GALLERY

Attendances for the year ending 31/5/69	23,036
Attendances for the year ending 31/5/68	17,158

### Hamilton City Council Grant 1969/70

"We are delighted to note that the Hamilton City Council has approved a grant for the year ending 31/3/70 sufficient to enable the appointment of a full time professional director for the Gallery. Steps are being taken to finalise arrangements with Council regarding method of appointment and future Gallery administration . . ."

(Extracts from NEWSLETTER — JULY 1969)

### SOUTHLAND MUSEUM TRUST BOARD INC.

"The Museum staff are, at present, busily engaged in reconstructing the display area in the West Gallery, first floor, to show antiques depicting the late Victorian period . . . anyone who would like to offer articles which could be preserved for all time . . . please contact the Museum, telephone no. 89-753. We would be interested in hearing from persons with any of the following items: Velvet hangings, plush table coverings, carpet squares, marble top wash stand, lace curtains, items of good quality furniture . . . old type dummy models for the display of Victorian gowns.

" . . . Attendance figures are on the increase and for the period January - May, we had 19,816 visitors whereas for a similar period last year, the figure was 13,350 . . ."

"Building Extensions. The Board has now finalised the plan for the proposed new Lecture Hall/Art Gallery . . . The proposal also includes an Observatory to house the twelve inch telescope, which has been stored at the Museum for some years, awaiting a home . . . Our next major job is to raise the additional finance required, being approximately \$23,000 — we already have \$17,000 on hand . . ."

(Extracts from Newsletter No. 9)

### NEW ZEALAND HISTORIC PLACES TRUST

#### Historic Buildings and Sites

"Waimate Mission House . . . Thanks to the Trust's improved financial position it has now been able to authorise the construction of a display building at Waimate for the exhibition of agricultural equipment associated with the Mission Station. So too the Trust has been able to approve substantial repairs to the adjacent church of St John the Baptist."

"Orari Gorge Station Buildings — For a number of years the Trust has been discussing ways and means



of preserving a group of station buildings complete, if possible, with early equipment. Several in Canterbury and Otago were investigated, and the choice fell on those at Orari Gorge. Though the woolshed is some distance away, the station possesses a remarkable group of buildings, with a wide range of equipment, close by one of the best preserved homesteads in New Zealand.

"Orari Gorge Station is part of the high country run taken by C. G. Tripp and J. B. Acland in 1855. Discussions with Mr C. H. Tripp and his family over the preservation of these buildings have been going on for several years. The Lottery Profits Board of Control offered financial support. Practical considerations of public access have unfortunately made it impossible for the Trust to take over the whole group and open them to the public. It has been agreed, however, that the homestead grounds and the adjoining area where the buildings stand shall be declared a Private Historic Reserve, and three of the buildings (the slab hut, the cadet building, and the smithy) have been handed over to the Trust for preservation, in return for financial assistance in the construction of a new smithy on a different site . . ."

### Archaeology

"Two major salvage archaeology projects undertaken by the Trust have been substantially completed. These are the Tongariro Power Development and the Kapuni Natural Gas Pipeline investigations, both of them financed by special grants and supported by the Ministry of Works through the practical assistance given by engineers in the field. The Trust hopes that the principle established in relation to these two projects, namely that those responsible for any major work liable to destroy or intrude upon sites of pre-historic or historic significance should support prior archaeological investigation, will become as widely accepted here as it already is in the United States and elsewhere. The purpose of archaeological surveys in such circumstances is to locate and evaluate any known or discoverable sites threatened by the projects so as to avoid them if possible or, if destruction is inevitable, to salvage information from them before they are destroyed. It is also necessary where practicable to investigate sites whose existence is not known or discoverable until they are exposed by construction works . . ."

(Extracts from REPORT OF THE NEW ZEALAND HISTORIC PLACES TRUST for the year ended 31 March 1969)

### The National Party and the Arts

Following the National Party Conference, the following letter was sent to Mr D. A. Highet, Member for Remuera, Auckland, on 8 August 1969, but up to the time of going to press on 28 August no reply had been received. If a reply is received in time for publication it will be included.

Dear Mr Highet,  
Soon after the 1969 Labour Party Conference I

received from Mr Hamish Keith, their candidate for Remuera, his Party's proposals for stimulating the artistic growth of this country should they become the Government in November. These were published in the Association's quarterly magazine AGMANZ NEWS.

Now that the National Party's Annual Conference is over, I wonder if you would be kind enough to let me have details of your Party's plans for further encouragement of the arts in New Zealand?

I am preparing copy for the next issue of AGMANZ NEWS for publication later this month and I should be happy to include a statement from the National party.

I enclose a copy of AGMANZ NEWS, Vol 2, No 1; the article "The Labour Party and the Arts" may be found on page 9.

Yours sincerely,  
Brenda Gamble  
HONORARY SECRETARY

### STAFF NEWS

#### Auckland Institute and Museum

Mr W. O. Cernohorsky, conchologist in charge of the department of molluscs, has been awarded a certificate of academic achievement by the Smithsonian Institute. Mr Cernohorsky held the post of Research Associate at the Smithsonian Institution, U.S. National Museum during eight months leave in 1968.

#### Dunedin Public Art Gallery

Mr James C. Mack, Assistant Director, has been accepted for the Asia Pacific Museum Training programme in Hawaii. He leaves for Hawaii in August and will be away for seven months.

#### Hamilton Art Gallery

Mrs Laura Ward has been appointed as Secretary.

## OVERSEAS NEWS

### UNITED STATES

#### ANYTHING BUT MONEY

by Grace Glueck

Sick U.S. museums! They're understaffed and their staffs are underpaid. Their buildings are antiquated. Their services are sketchy. Their research is neglected. And they can't cope with the needs of the vast public that attends them.

The remedy? A massive dose of Federal help. That's the urging of the "Belmont Report: America's Museums," a study commissioned two years ago by President Johnson from the National Council on the Arts and Humanities. Recently presented to the Senate by Senator Claiborne Pell (D-RI), and to the House by Congressman John Brademas (D-Ind.), "Belmont" was hatched by a 16 man committee set



up by the American Association of Museums. It derives its name from meetings at a country estate outside Baltimore (the conferees include four art museum directors: Sherman Lee of the Cleveland Museum, Charles Parkhurst of the Baltimore, Tom Messer of New York's Guggenheim, and the Philadelphia's Evan H. Turner).

Touted as "the most comprehensive and significant assessment of American museums presently available" (a safe claim), the 80-page report backs with (somewhat spotty) facts and figures this contention: "The totally unpredicted popular success of American museums has strained their financial resources to the breaking point, has compelled them to deny service to much of the public and will require many of them, unless help comes, to close their doors."

On the surface, the fact that more than 300 million visitors a year look in on the country's nearly 6,000 museums (a broad statistic that includes collections of whaling implements, woodcarvings, wax figures and locks) sounds encouraging. But with the attendance boom has come a zoom in operating costs. More visitors require more guards, more professional and administrative staff, more maintenance. As a result annual deficits are now routine. Staff salaries stay low, deflecting desirable personnel. Buildings remain unimproved, and such culturally enriching public services as guided tours, museum classes, TV programmes, travelling exhibitions, are necessarily limited.

The Federal government, the report points out, behaves rather badly toward museums. For one, it does not recognize them as educational institutions, thus denying them certain Federal grants and tax concessions accorded to schools and universities. For another, though museums cooperate with Federal agencies in furthering Federal programmes, they do not receive appropriate Federal reimbursement. But most importantly, while museums are in effect "a national resource," the Federal government provides less than 1 per cent of their income for operating expenses. The remaining 99 per cent comes mostly from private donors, state and local governments (with a handful supported wholly by private money). More or less in the spirit of nothing ventured, "Belmont" takes a bold step. For starters, it recommends initial Federal grants of between \$35 and \$60 million in funds, basing its pitch on the understanding that such grants would not replace existing sources of museum funds. It simply urges the Federal government to see the need to share the burden. Hearings will be held in Congress on the report. What will come of them, no one can predict. But Congressman Brademas put a nice lead on his presentation speech: "The Federal government has for too long followed an A.B.M. policy for America's museums — Anything But Money.

(From The New York Times, Sunday, June 8, 1969)

## PUBLICATIONS

### Museum

The quarterly review *Museum* (Vol. XXI, No. 3), contains a report by Nathan Stolow on the technical organization of the International Art Exhibition held in Montreal from 28 April to 29 October 1967, as part of Expo 67. The author shows how the building constructed to serve as a permanent museum was planned and utilized within the overall exhibition layout, and gives details of the systems of air conditioning, lighting, emergency, fire protection and security, the transportation of works of art, the installation of the exhibition and its maintenance. The lessons learnt and experience gained should be of interest to museum technicians responsible for the organization of national mobile art exhibitions, and may be useful to small institutions with limited budgets.

(extract from unesco chronicle, May 1969 Vol XV No. 5)

The Editor holds a copy of the journal referred to above.

**Auckland Institute and Museum Publications**  
April 1968 to March 1969

### Applied Arts

BAYLISS, T. J.

1968 A guide to European ceramics. Auckland War Memorial Museum. 21pp.

### Scientific

CERNOHORSKY, W. O.

1968 The date of publication of Kiener's *Mitra* monograph in the "Species general et iconographie des coquilles vivantes". *The Veliger* 10(4): 349.

1968 The *Ovulidae*, *Pediculariidae* and *Triviidae* of Fiji (Mollesca: *Gastropoda*). *The Veliger* 10(4): 353-374.

1968 *Conus crassus* Sowerby, 1857, Hawaiian Shell News 16(5): 7.

1968 New records of *Cypraeidae* from the New Hebrides. Hawaiian Shell News 16(11): 8.

1968 Teratological damage in *Cypraea caputserpentis* from the Philippines. Hawaiian Shell News 16(12): 5.

1969 *Erronea rabaulensis* (Schilder 1964) from the Solomon Islands. Hawaiian Shell News 17(1): 7.

1969 List of type specimens of *Terebridae* in the British Museum (Natural History). *The Veliger* 11(3): 210-222.

COOPER, R. C.

1969 Flowering of taro, *Colocasia esculenta* (L.) Schott, Araceae, in New Zealand. *Rec. Auckland Inst. Mus.* 6(4-6): 403-406.

1969 Outgrowths of kauri, *Agathis australis* Salisb., Araucariaceae, in the Auckland Institute and Museum, New Zealand. *Rec. Auckland Inst. Mus.* 6(4-6): 407-412.



**DAVIDSON, JANET M.**

- 1968 Nukuoro. Archaeology on a Polynesian outlier in Micronesia. In Prehistoric culture in Oceania, a symposium. YAWATA, I. and Y. H. SINOTO (Editors). 11th Pacific Science Congress, Tokyo, 1966. Bishop Museum Press, Honolulu. pp. 51-66.
- 1968 Review of Osborne, D.: The archaeology of the Palau Islands; an intensive survey. *J. Polynes. Soc.* 76(4): 526-528.
- 1969 Archaeological excavations in two burial mounds at 'Atele, Tongatapu. *Rec. Auckland Inst. Mus.* 6(4-6): 251-286.  
Y. H. SINOTO (Editors). 11th Pacific Science Congress, Tokyo, 1966. Bishop Museum Press, Honolulu. pp. 51-66.

**GREEN, R. C. and DAVIDSON, JANET M. (Editors)**

- 1969 Archaeology in Western Samoa, Volume 1. *Bulletin of the Auckland Institute and Museum No. 6.* 278 pp.

**POWELL, A. W. B.**

- 1968 The turrid shellfish of Australian seas. *Australian Natural History*, March. pp. 1-6.

**SIMMONDS, D. R.**

- 1968 A note on the Lake Hauroko burial. *J. Polynes. Soc.* 76(3): 367-368.
- 1968 Man, moa and forest. *Trans. Roy. Soc. N.Z. Gen.* 2(7): 115-127.

**STEPHENSON, A. B.**

- 1969 *Irona melanosticta* (Isopoda: Cymothoidae), a new record for New Zealand waters, with descriptions of male, female and larval states. *Rec. Auckland Inst. Mus.* 6(4-6): 427-434.

**TURBOTT, E. G.**

- 1969 Native birds. In *The natural history of Canterbury*. G. A. KNOX (Editor). Reed, Wellington. pp. 426-434.
- 1969 Roof-nesting black-backed gulls. *Notornis* (in press).

**WISE, K. A. J.**

- 1969 Three new insect records for the Auckland area, New Zealand. *Rec. Auckland Inst. Mus.* 6(4-6): 423-426.

**NEW ZEALAND PAINTING PRINTS**

On sale at the Auckland City Art Gallery are 10 new colour prints of paintings in the collection. Each print is approximately 15 x 23 inches and costs 60 cents. The titles are:

- Gretchen Albrecht: The wooden horse  
Don Binney: Pipliwharauoa mating  
Don Binney: The sun shall not burn thee by day nor moon by night  
Shay Docking: Nikau Palms  
Pat Hanly: Figures in light no 9  
Pat Hanly: Figures in light no 17

- Ross Ritchie: The 19th garden  
M. T. Woollaston: Landscape Komara  
Walter Wright: Burning of the Boyd

**NEW ZEALAND PAINTING,**

an introduction 1839-1967  
by Gordon H. Brown & Hamish Keith 11 x 8 3/4 inches, 222 p.p., 43 colour and 75 black-and-white plates, fully indexed.  
Price \$7.50. Collins, London & Auckland

*The Technical Requirements of Small Museums* by Raymond O. Harrison, M.R.A.I.C., with an appendix on Small Art Gallery Requirements, by A. F. Key. Technical Paper No. 1, Canadian Museums Association.

This manual, first published in 1966 and revised in 1969, is a useful guide for those people, or groups, interested in knowing how to begin planning a public museum or art gallery. Its 27 pages contain advice on site selection, principles of museum planning, special requirements of the small art gallery, basic plans, building material and equipment. It was produced because of the growth of museums and art galleries in Canada and the need for technical information to be available to organisations and their consultants. Copies are available from:

Canadian Museums Association  
56 Sparks Street, Ottawa 4  
Ontario, Canada.  
Price \$1 (Canadian)

**CURRENT AND FORTHCOMING EXHIBITIONS AUCKLAND**

- Auckland City Art Gallery  
Frances Hodgkins Centennial Exhibition  
August 11 - August 31  
Origins of Frances Hodgkins  
October 3 - October 19  
Auckland Institute & Museum  
Science Teachers' Association Science Exhibition  
August 22 - September 1  
New Zealand Society of Potters Exhibition  
November 16 - November 30  
Cook Bicentenary Exhibition of Polynesian Art  
November 22 - December 7

**CHRISTCHURCH**

- Robert McDougall Art Gallery  
Print Council of New Zealand Exhibition  
August 6 - August 19  
British Painting 1930-1960  
November 2 - November 23



## DUNEDIN

Dunedin Public Art Gallery

Mona Edgar Collection

August (dates not specified)

R. N. Field Retrospective Exhibition

October 4 — October 26

Paintings and drawings by John Richie

October 4 — October 26

Paintings and drawings by Ian Hutson

November 1 — November 23

Paintings & drawings by Derek Ball (Frances Hodgkins Fellow 1968)

November 1 — November 23

Pottery & weaving by New Zealand artist-craftsmen

November 29 — December 21

## GISBORNE

Art Gallery and Museum

Cook Bicentenary Exhibition of Polynesian Art

October 9 — October 24.

## HAMILTON

Victorian City (photographs)

August 9 — August 22

Origins of Frances Hodgkins

August 30 — September 12

Environmental Photographs

October 18 — October 31

Teachers' College Exhibition

November 1 — November 14

Venturoni and Croft Exhibition

November 15 — November 29

## INVERCARGILL

Southland Museum

Historical Southland Paintings

August 1 — August 17

Grete Graetzler Memorial Exhibition

September 21 — October 12

Young Contemporaries

October 26 — November 9

Philatelists' Exhibition

November 15 — November 30

## NAPIER

Hawke's Bay Art Gallery and Museum

Cook Bicentenary Exhibition of Polynesian Art

November 1 — November 15

## WAIHI

Waihi Arts Centre and Museum Association

Children's Art Competition Exhibition

August 15 — September 10

Loan Collection of work by Eric Lee-Johnson

August 15 — September 10

Antique Exhibition

November 6 — November 26

## ASPAC

Cultural and Social Centre for the Asian and Pacific Region.

**PURPOSE** To promote friendly relations and mutual understanding among the peoples of the Asian and Pacific region through the furtherance of collaboration in cultural and related social fields; and Eventually to contribute to the promotion of freedom, peace and prosperity of the region.

## BRIEF HISTORY

June 1966 Establishment of the Centre proposed by the Republic of Korea and Thailand at the 1st Ministerial Meeting of ASPAC held at Seoul, Korea.

September 1968 Inaugural meeting of the Executive Board held in Seoul. Professor Byung Kyu Kang, of Chungang University in Seoul, appointed Director of the Centre.

October 1968 Centre formally opened at the Republic of Korea Central Officials Training Institute in Seoul.

## FUNCTIONS

1. Make recommendations on measure for achieving closer understanding between member governments of the Centre;
2. Assist members to coordinate appropriate research programmes of their countries;
3. Collect and disseminate information on relevant activities of the countries of members;
4. Act as a clearing house of information in respect of research activities in the countries of members in the social and human sciences;
5. Promote programmes within its field of interest which encourage personal contacts and exchanges of ideas among the peoples of the region;
6. Encourage and sponsor the holding of lectures, seminars, symposia and similar activities;
7. Encourage and sponsor concerts; cultural exhibitions and theatrical performances in the region;
8. Arrange for translations into the languages of the countries of members of works of special distinction of the region;
9. Study measures for the preservation of the cultural heritages of the countries of members;



10. Coordinate and encourage as appropriate the activities of members in the region, including training schemes;
11. Foster cooperation between appropriate institutions;
12. Establish awards for activities which contribute to the development of regional understanding; and
13. Act as a repository for reference material of the countries of members.

## PROGRAMMES

1. **COORDINATION** Coordinate research programmes of member countries and foster cooperation among cultural organizations.
2. **INFORMATION SERVICE** Collect, clear and disseminate information on member countries including research activities in social and human sciences.
3. **CULTURAL-EXCHANGES** Sponsor Cultural activities including festivals, concerts, exhibitions and theatrical performances, and the exchange of personnel engaged in cultural and related social fields.
4. **EDUCATIONAL PROGRAMMES** Sponsor educational activities including lectures, seminars, symposia and international meetings; conduct and encourage research on problems facing the region in cultural and related social fields.
5. **REFERENCE SERVICE** Establish a repository for reference materials on subjects related to the work of the Centre and provide a reference service for those who are engaged in cultural and social study of the region.
6. **PRESERVATION OF CULTURES** Assist member countries in the preservation of their cultural heritages.
7. **PERSONNEL EXCHANGES** Exchange scholars, experts, writers, journalists, artists and persons of distinction in related fields in order to encourage mutual knowledge and understanding within the region.
8. **SCHOLARSHIPS AND AWARDS** Award scholarships for the training of the languages of member countries and the study of regional affairs and establish ASPAC Cultural Prizes for activities which contribute to the development of regional understanding.

9. **TRANSLATION** Translate works of literary distinction into English and the languages of member countries.
10. **PUBLICATION** Publish periodical and non-periodical publications, and collect, reproduce and distribute as appropriate publications of member countries as well as information on regional affairs.

New Zealand's representative on the Executive Board is Mr R. E. B. Peren, Charge d'Affaires, a.i.

(from a prospectus published by the Secretariat, Cultural and Social Centre for the Asian and Pacific Region, I.P.O. Box 3129, Seoul, Korea.)

## CHRISTMAS CARDS

The New Zealand Historic Places Trust have produced six black-and-white cards showing views of five New Zealand buildings: Langlois-Eteveneaux House, Akaroa; Old St Paul's Church, Wellington; The Mission House, Waimate North; The Cuddy, South Canterbury; Broadgreen, Stoke, and Te Kooti's pa Te Porere.

These are for sale at \$1.25 per dozen, or 12 cents each.

A Christmas card of Pompallier House, Russell, featuring a 5-colour reproduction of a painting by Eric Lee-Johnson, is also available at \$1.80 per dozen, or 20 cents each. Coloured postcards of this are also available at 10 cents each, sold in multiples of 5.

Orders should be sent to: New Zealand Historic Places Trust, P.O. Box 10055, Wellington.

## ENQUIRIES

Richard Parkes Bonington (1802-1828)

Dr Marion L. Spencer is preparing a catalogue raisonne of the work of this artist and wishes to know the whereabouts of his works in public and private collections in New Zealand. Details should be sent to Dr M. L. Spencer, c/o The Paul Mellon Foundation for British Art, 38, Bury Street, London, S.W.1., England.



