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# AGMANZ NEWS

*THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND*

November, 1969



Isel House, Stoke, Nelson

The Council is pleased to inform members that the Association has taken a step towards the establishment of a Secretariat.

The Queen Elizabeth II Arts Council have made a grant to cover the salary of a part-time secretary, and the Auckland City Council have agreed to provide office accommodation in the reconstructed City Art Gallery. The building is expected to re-open in August 1970.

It is timely that the position of secretary should progress from an honorary basis to a paid one because the amount of work involved requires a considerable period of undivided attention every week. International organisations, such as Unesco and Icom, as well as government departments and national committees are increasingly aware that we can be of service in providing information and willing cooperation in the furtherance of the artistic and educational pursuits for which the Association exists.

May I take this opportunity, on behalf of the President and Council, of wishing all members and friends the Compliments of the Season.

B.G.

## AGMANZ News Vol. 11, No. 3 November, 1969

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

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

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

## ASSOCIATION NEWS

A Council meeting was held at the Dominion Museum on 26 and 27 November from which the following points arose :

### **IMPORT LICENCE**

The Import Licence for art galleries and museums remains at \$40,000 for the year ending 30 June 1970. A request was made to the Minister for works of art to be exempted from licensing but in a letter from Mr L.R. Adams-Schneider dated 21 April 1969, replying on behalf of the Minister, it was stated: "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 exempted goods, these have been noted for consideration at the next review of goods remaining under control."

When considering overseas purchases would gallery and museum officials please observe the following procedure :

1. Advise the Secretary of the articles to be imported, country of origin, whether under negotiation or actually bought, expected date of arrival, name and address of bank. Form R.B. 105B (Remittance by third party) will then be completed and three copies sent to the transferee. (Allow for cost, insurance, freight and exchange).
2. When bills of lading are received an extract is required to clear the article through Customs. This may be obtained by notifying the Secretary, or writing direct to Mr Dubber, New Zealand Express Co. (Auckland) Ltd., P.O. Box 15, Auckland 1, who hold the licence.

During the second half of the licensing year it is advisable to make sure there are still funds available before negotiating purchases.

Items covered by the licence are : 1. Paintings etc. executed entirely by hand. 2. Original sculpture and statuary. 3. Antiques of an age exceeding 100 years.



## QUEEN ELIZABETH II ARTS COUNCIL GRANT

As in past years, Council applied to the Arts Council for a grant on behalf of the Association. In the submission the sum of \$10,000 was requested, but in a letter dated 10 June 1969 from Mr Gordon White, Assistant to the Director of the Arts Council, a fuller submission was requested with details of the programme and costs, for presentation to the Council in support of the grant.

In the details submitted, the sum of \$6000 was requested for the Purchases Subsidy Committee because more and larger applications were coming forward from institutional members. However the Association was advised that the Arts Council wished us to administer the Small Purchases Subsidy scheme only and granted \$500 for this purpose.

A subsidy of \$2000 for the exhibition "Cook's Polynesia" was requested but this amount was subsequently covered by grants other than the direct grant to Agmanz, as will be seen elsewhere.

The other subsidies requested in the submission were granted. Details are as follows :

Printing AGMANZ NEWS \$800; Visitors' Fund (to cover the travelling and subsistence expenses of distinguished visitors to whom Agmanz might act as host); Conservation aid to museums \$500; Secretary's salary (3 days weekly at \$10 per day from August 1969 to March 1970) \$1,050.00. Total \$3,350.00. We are grateful to the Queen Elizabeth II Arts Council for their consideration of our needs.

"COOK'S POLYNESIA: original artifacts from the age of the Great Explorer".

Many members will already have seen the Association's outstanding exhibition arranged by Dr Roger Duff to commemorate the Cook Bicentenary Year, while others await the pleasure as the exhibition tours the country.

To enable Council to mount this exhibition the Minister of Internal Affairs generously made \$2000 available from lottery profits. In a letter to the President, Mr G.C. Docking, dated 1 July 1969, Mr Seath observed, "I have, on this occasion, approved the grant because of the very special circumstances involved in this particular case."

The Queen Elizabeth II Arts Council of New Zealand also supported the exhibition with a \$1000 grant, made on the understanding that it be repaid "on

a pro-rata basis relating to the number of publications sold . . ." In addition, the Executive Committee of the Arts Council offered to guarantee up to \$1000 in respect of a "deficit projected between the costs of touring the exhibition and the revenue estimated in the submission."

The catalogue, "No sort of Iron", is a magnificent souvenir of the exhibition and has already been described as a standard work on the subject.

## CONSERVATION AID TO MUSEUMS

The grant of \$500 is to help arrest the deterioration of material in public collections in need of expert attention and can only be used in conjunction with the National Conservation Service now operating at the Auckland City Art Gallery.

Museums considering applying for help should first write to Mr L.C. Lloyd, F.I.I.C., in charge of the Conservation Department, giving him details of the work required. He will advise on the next step to be taken which will probably be inspection of the work in order to arrive at an estimate of the cost involved, and will recommend the best method of sending the work to the studio. After the receipt of an estimate and it has been decided to proceed with the work, the applicant should write to the Secretary giving details of the work and cost involved and making a formal application for a grant-in-aid. It should be noted that no grant-in-aid will be considered by the sub-committee (Mr G.C. Docking, Mr E.G. Turbott and the Secretary) after the work has been completed. Nor can a grant be made for work done elsewhere as the grant is specifically for services arranged through the National Conservation Scheme.

If there is a collection to be inspected Mr Lloyd is available to visit any part of the country providing his travel, subsistence and salary equivalent to the days spent away are refunded to the Auckland City Council.

Member institutions are encouraged to make use of this service.

## SMALL PURCHASES SUBSIDY SCHEME

The grant is for assisting the smaller galleries to purchase works of art. Applications should be forwarded to the Secretary, listing artist, title, medium, purchase price and provenance. The sub-committee (Mr G.C. Docking, Mr E.G. Turbott and



the Secretary) will consider each application as it is received, but it should be remembered that \$500 is a year's grant.

## **MEMBERSHIP**

At the Council meeting the following new member was elected:

Mr. G.I.C. McDouall, Immediate Past President, Wanganui. Public Museum Trust Board.

## **FRANCES HODGKINS FELLOWSHIP AWARD**

Mr J.D. Charlton Edgar, Director of the Dunedin Art Gallery, represented the Association on the Award Committee this year. As members will already know, Mr Michael Smither was selected as the next holder of the Award.

## **DISTRIBUTION OF BIOLOGICAL TYPE SPECIMENS IN NEW ZEALAND**

The Report of the Sub-Committee was presented to Council and copies will be distributed to members early in 1970.

## **ART GALLERIES AND MUSEUMS OF NEW ZEALAND**

The Association's latest publication, a completely revised and augmented guide to the art galleries, museums, houses, cottages, archives etc. open to the public is now available. Members and member institutions will each receive a complimentary copy.

Members are requested to assist sales by making the publication known to their local bookshop, library, school etc. The trade price is 35 cents per copy to retail at 50 cents per copy. Orders should be addressed to: The Director, Auckland Institute & Museum, Private Bag, Auckland 1.

## **ENQUIRY INTO THE ROLE OF MUSEUMS AND GALLERIES IN NEW ZEALAND.**

In connection with the discussion that took place at the Biennial Conference in March, when it was suggested that if funds could be raised for the project an overseas colleague should be invited to report on the "present state and future development of the movement", Council discussed this matter at their recent meeting.

It was decided to construct a questionnaire which would be forwarded to institutional members, seeking

their views on various aspects of the subject. This will be attended to in the New Year.

## **VALUATION OF COLLECTIONS**

A rather disturbing case has been brought to the attention of Council which, for the benefit of other galleries and museums, is described below.

A member institution wishing to display part of a valuable collection of antique silver decided to obtain a fresh valuation for insurance purposes. A valuer known to the Board was invited to carry out the work, which he did, taking three days to complete the work. However, when the trustees received his account they found themselves faced with a bill for \$842, being 5% of the valuation.

Council made enquiries on behalf of the member into valuation charges and the scale used, and were informed that there is no set scale and that it was really a matter for the Auctioneers' Association.

Member institutions are advised that if material in the possession of public galleries, museums or trust boards requires valuation, most insurance companies will accept a valuation made by a museum or gallery official expert in the particular field of art or craft in question.

## **SECRETARY**

Members wishing to personally contact the Secretary are advised that she is in attendance at the Auckland City Art Gallery's temporary administration offices in the Town Hall on Mondays, Wednesdays and Thursdays, from 9 a.m. to 5 p.m. Telephone number 74-650, extension 632. Home : 599-608.

## **ICOM NEWS**

### **INTERNATIONAL SEMINAR "MUSEUMS AND THE NEW PUBLIC"**

Organised by the National Museum of Cracow, Poland and held from 18th to 24th September 1968.

The Seminar was carried on under the chairmanship of Mrs. Renee Marcouse (Great Britain), the official representative of Icom and Mr. Jan Jelinek (Czechoslovakia). As well as international delegates, the university faculties of Social Science and Philosophy were represented and directors from other Polish museums also attended. The Seminar consisted of papers, reports, discussions, practical demonstrations of educational activities and film sessions. All



participants were given an opportunity to see the historic monuments and museums in Cracow and in the neighbourhood. The foreign delegates moreover, spent the 16th and 17th of September in Warsaw and visited the monuments and museums. The main aim of the Seminar was:

I. To define the concept of the new museum public in various social systems and cultural spheres (Europe, Asia, America, Africa) against the background of social change in the modern world.

II. To determine methods of educational work for the new public;

III. To present the methods used in scientific study and in educational work and to study their effects.

#### I.

The traditional museum public, in the 19th and first half of the 20th century in Europe and countries with similar backgrounds was limited in number. After the second world war a new museum public appeared due to complex processes of social changes — i.e. decolonisation, growth of socialist states, increasing industry and urbanisation, and population variation. This in turn caused widespread social changes in society and resulted in popular participation in culture, and in greatly increased tourism. In the course of these changes the importance of the museum and its place as one of our contemporary cultural institutions was recognized. This leads especially in the last decade to a great increase in museum attendance everywhere. This growth in numbers has in turn resulted in developments in the educational field without however any attempt being made to analyse scientifically the social structure, the educational background or the social needs of this new public.

#### It is recommended that :

In any study of the new public it should be considered from a local, a national and international point of view.

Any such study should take account of the varying levels of the new public:

- a. In relation to their ability to participate in museum visits. This applies equally to children of the school age, to the less-educated adult, to the fully-educated adult and to the specialist visitor.
- b. Aggregations and social groups selected according to sex, age, job, class, cultural and religious traditions,

ideological outlook, etc.

In problems common to studies on the new public, it is necessary to take into account the respective differences in approach to a museum of art, to a museum of science and technology, and to a museum of natural history.

In the future studies on the new public in museums, the Seminar recommended the setting up of national research groups or centres. When such centres are set up, the exchange of information and co-ordination of work on an international level should be carried out through the medium of Icom.

#### II.

The Seminar proved the value of studies carried out by representatives of different branches of science, sociology, aesthetics, psychology, pedagogy i.e. the theory and practice of different educational activities in museums. Special educational methods for different groups were also discussed:

- a. children of school age; b. the less-educated adult; c. the fully-educated adult and d. the expert and specialist.

##### a. Children of school age

1. This group makes up the biggest part of the museum public in all countries and therefore, museums should be recognized as one of the elementary factors in the national educational system.
2. Schools and museums should co-operate to establish special programmes of work. Each programme should take into account the varying requirements of the school curriculum.
3. It is accordingly recommended that the teacher in the school and the educationalist in the museum should receive special training to enable each to co-operate effectively in the educational use of the museum. (This is in line with a similar recommendation made at the International Seminar on Education in Museums held in Moscow in 1968).
4. It is also recommended that active participation by children be developed, that their role in the museum should not only be that of passive onlooker or listener. It has been shown in certain countries that such participation increases personal awareness and understanding of the objects.
5. Special attention should be given to the development of such activities in Children's Clubs and in Circles of Young Museum Friends.



6. Travelling exhibitions have much to offer both to the school public and to older age groups. They are as effectively shown in the community centre as in the classroom and can be made a local point for many other activities, i.e. practical work, films, talks and programmes arranged by different groups according to their particular interests.

b. 1. Special opportunities should be given to the less educated public to encourage their attendance at museums and to increase their understanding of the exhibits. Television, radio and film are especially effective media provided they are adapted to these special needs. These media can be equally effective with all categories of the new public and could be more extensively used.

2. The importance of the aesthetic value of the original exhibits especially in Museums of Arts was stressed in the course of discussion and it is recommended that this theme be studied in order to find out how to stimulate this awareness on the part of the new public.

### III

The Seminar showed that the research undertaken on the methods and types of educational activities in museums and their effect on different groups of the new public is still in a preliminary stage. The Seminar underlined the significance of the museum as a symbol of the continuing cultural traditions of mankind and as representative of its great scientific, artistic, aesthetic and educational values. It was felt however, that the results of the present research programme give insufficient information as to how far the methods used succeed in making the public aware of these values. It has accordingly been recommended that a research programme to be organised to assess:

1. The pedagogical value of temporary and travelling exhibitions.

2. The effect of group visits in different categories of museums (art museums, science museums, museums of history, of biography, houses and monuments of historic interest).

3. The educational value of work with children of school age (lessons, demonstrations, etc.).

The results of such research should have a direct and practical bearing on the work and development of the educational service; and should lead to an improvement in the selection and quality of the

educational personnel and to improved methods of training.

In the course of such research, it should be remembered that in matters of science, the same basic teaching applies in all parts of the world; in the humanities however, differences in cultural and regional traditions have to be taken into account in treatment and presentation.

The question of aesthetic education in museums of art should be studied with the greatest care.

There is a connection between hours of opening and number of visitors to museum; this connection should be carefully analysed for it could help to clarify the question of evening openings (18-22 hours). It should be pointed out that at present the museum is rarely listed amongst those cultural bodies available during leisure time.

Propaganda put out by museums today attracts in particular a public for whom the term "museum" has certain cultural implications. For this reason research should be undertaken to assess the form of museum propaganda best suited to the needs of the new public.

## SOCIOLOGICAL THEORY AND ART PERCEPTION

Pierre Bourdieu

All artistic perception implies a conscious or unconscious deciphering operation. When the cultural code of an artist producing a work is identical with the cultural code or artistic competence of the observer deciphering the work, there is no problem in deciphering. Less educated members of society today have a strong tendency to demand realistic portrayal in artistic representation because they are unable to apply to cultural works any other code than that which enables them to apprehend objects in their everyday surroundings. Educated individuals, on the other hand, are carried towards that kind of ethnocentrism — or "class centrism" — which consists in considering as natural a way of perceiving acquired through education that may be diffuse or specific, conscious or unconscious, institutionalized or non-institutionalized.

A work of art can reveal different levels of meaning according to the "deciphering stencil" applied to it. The most superficial significations can only be partial — and therefore erroneous — if there is no comprehension of the higher level significations which encompass and transfigure them. A work of



art considered as a symbolic (rather than an economic) object only exists as such for those who have the means to appropriate it, or in other words to decipher it.

Artistic competence can be defined as the previous knowledge of the principles which enable a representation to be classified, according to the stylistic indications it contains, among the possibilities of representation which constitute the universe of art and not among the possibilities of representation constituting the world of everyday objects. The perception of the work of art in a truly aesthetic manner consists in noting its distinctive stylistic features by relating it to the whole of the works forming the class to which it belongs in the universe of art. The degree of artistic competence depends on the degree of complexity or subtlety of the available system of classification, and can be measured by the ability to operate a fairly large number of successive divisions in the universe of representations, and through that to determine rather fine classes.

Each period arranges art representations as a whole according to an institutional system of classification of its own, and individuals have difficulty in imagining other differences than those which this system allows them to imagine.

The readability of a work of art for a particular individual depends on the divergence between the more or less complex and subtle code required by the work, and the competence of the individual, as determined by the degree to which the social code, itself more or less complex and subtle, is mastered.

The readability of a contemporary work varies according to the relationship of the artist with the cultural code of the previous period. In this connexion, it is possible to distinguish between classical periods, in which creative artists exploit possibilities offered by an inherited art of inventing, and periods of rupture in which a new art of inventing is invented. Educated individuals are always given to applying inherited categories to the works of their period, and to ignoring for the same reason the irreducible novelty of works which carry with them the categories of their own perception (as opposed to "academic" works). The most innovative forms of art demand the capacity for breaking with all the codes, and this capacity is acquired through knowledge of works demanding different codes and through experience of the history of art as a succession of ruptures with established codes.

The "cultural need", like all cultivated needs, increases in proportion as it is satisfied; each new appropriation strengthens mastery of the instruments of appropriation and hence the satisfactions attached to appropriation.

Even when the educational institution makes little provision for art training, it tends to inspire a certain familiarity with the world of art, to inculcate a "cultivated disposition", a durable attitude implying recognition of the value of works of art and the ability to appropriate these works by means of generic categories. Access to discerning — or so called "personal" — judgements is again the result of education; the ability to throw off school constraints is the privilege of those who have sufficiently assimilated school education to demonstrate an objective attitude towards scholastic culture.

Since at present it is impossible to procure for all those attending school a direct contact with creative works, art education can only benefit those who owe to their family circle the competence acquired by slow and imperceptible familiarization with art. School activity is more effective and durable when it is spread over a longer period (as is revealed by the fact that the decrease in cultural activity with age is less marked when the duration of schooling was longer).

Because the process of acculturation is slow, subtle differences linked with the length of time that they have been in contact with culture continue therefore to separate individuals who are apparently equal in respect of social success and even of educational success.

Museums betray, in the smallest details of their morphology and organization, their true function which is to strengthen the feeling of belonging in some and the feeling of exclusion in others. Everything in museums combines to show that the world of art is as contrary to the world of everyday life as the sacred is to the profane. To claim that the work of art has the power to awaken the grace of aesthetic enlightenment in any individual, however culturally uninitiated, is to presume in all cases to ascribe to the arbitrary bestowal of "gifts", aptitudes which are always the product of unevenly distributed education, and therefore to treat inherited aptitudes as personal virtues which are both natural and meritorious.

(from *The Arts in Society*, International Social Science Journal, Vo. XX, No. 4, 1968. Unesco, Paris.)



The Unesco review MUSEUM is interested in receiving manuscripts for publication. It serves as a quarterly survey of activities and a means of research in the field of museography. Editorial and publishing offices: Unesco, place de Fontenoy, 75 Paris — 7e, France.

## NEW ZEALAND NEWS

### NELSON AND ITS MUSEUM

After a recent decision by Nelson Provincial Museum Trust Board to organise an appeal for funds to build a new museum at Isel Park, Nelson moves into the 1970's as active in providing a museum worthy of the City as its forebears were in planning one as long ago as 1841, before Nelson was founded as part of the Wakefield settlement of New Zealand.

On 17 May 1841 a meeting was called on board the New Zealand Company's ship *Whitby*, in charge of Captain Wakefield, R.N., carrying emigrants to the area later to be called Nelson. Out of the meeting was established the "Nelson Literary and Scientific Institute" for "diffusing general knowledge by means of an extensive library and museum of history and ethnology." Books were solicited from the gentlemen present and a despatch sent forthwith from Teneriffe outlining the plan and requesting further books from following colonists and everyone connected with the settlement by property or family ties. "Besides books in the ancient and modern languages the committee will be glad to receive maps, charts, manuscripts, drawings, paintings, engravings, sculpture, casts, models of inventions and objects of Natural History. These will be placed in the Museum of the Institution and a record kept of the names of the donors."

Within six weeks of the first immigrants landing with the equipment for a printing press, a newspaper was published (the first in the South Island) in which specific mention was made of the obligation of the company in setting up the Literary and Scientific Institute. The New Zealand Company granted \$100 and subscriptions amounted to \$180. A patriot gave part of his town acre holding in the hub of the settlement for a site.

On 27 September 1842 the Library and Reading Room was opened in which the Museum's specimens were stored but not exhibited. Thus the foundations of the Library and Museum were laid.

A grant from the Nelson Provincial Government,

extending the function of the Library to include a Mechanics Institute enabled a building, designed by Maxwell Bury, to be erected. In 1859 Dr Ferdinand Von Hochstetter, employed by the Provincial Government to bring down a report on the geology of the Province, laid the foundation stone and the building was opened. Unfortunately for the Museum, subscriptions were fully expended on the Library and its needs so the Museum languished in a corner.

In 1883 the Philosophical Society requested control of the Museum. This was agreed to and very soon a Gallery was erected adjacent to the Library. This upsurge of interest had an invigorating effect. The Government subsidy ceased in 1888 and the financial situation became desperate. In 1906, fire swept through most of the building but the Museum escaped damage.

The second Institute on the site, a reinforced concrete building designed by A.R. Griffin was opened in November 1912. The Museum was situated on the first floor and a benefactor, Thomas Cawthron, provided for display cases as well as a sum of money for the purchase of exhibits.

The 1929 Murchison earthquake shook the Nelson area demolishing the library tower which fell through the Museum ceiling. Rain added to the damage and because of lack of funds the damage was not repaired until two years later.

One hundred and twenty four years of trials and tribulations came to an end when the City Council took over the Institute Library, and the Provincial Museum Trust Board, formed in 1963 and consisting of the Institute Committee and the Nelson Historical Society, incorporated the Museum in its administration in 1965.

In 1968-9 talks were held with the Government concerning the future of the Nelson Provincial Building, an historic wooden building which it was hoped could be retained as part of Nelson's heritage. A subsidy towards reconstruction was offered but the building proved to be unsuitable because of the many difficulties which would be encountered in making it fireproof and bringing it up to contemporary museum standards.

The Board made a survey of all the material immediately available and an estimate was made of space required to house this and for future expansion. This called for a building of 15,400 square feet. A.W. Bowmen, A.R.I.B.A., A.N.Z.I.A., A.M.T.P.I.



was engaged to design a building and an appeal campaign was organised to raise \$150,000 to build the first stage of a new museum over a period of three years. This will consist of display areas, library, offices, reception area, strongrooms, print processing department, workshops and lavatories on the ground floor; Maori, maritime, natural history and other display areas, plus storerooms and workshops on the first floor; and an outdoor, covered, vehicle display area. Stage two will see the erection of a lecture hall, projection room, kitchen, extended display areas and air conditioning for the whole building. The appeal is now under way and monies received include a donation of \$3,431 from the trustees of the estate of one of Nelson's original pioneers, William Songer. The complex will be built in Isel Park, Stoke, which, together with Isel House, was purchased by the City Council in 1960.

Now let us look at Isel House (illustrated on cover) which at present houses some of Nelson's treasures. Thomas Marsden, born in Cumberland in 1810, took up 930 acres mostly at Stoke in 1848, built Isel House and developed a park which is now renowned for its stand of trees. The present acreage of 2 acres 13.6 perches adjoins the "Greenmeadows" playing field of almost 32 acres. Development of the Park into a "woodland garden" by under planting the established trees with rhododendrons, azaleas and other shade tolerant species, along with roses and irises makes it a delightful area. The house, built partly of stone from the Marsden Valley stream, has been used by the Nelson Historical Society since 1960 to house their collections.

At the present time two ground floor rooms are used as display areas. One contains items illustrating the history of Nelson and the other exhibits a selection from the Tomlinson Silver Collection and the Marsden Collection of furniture and ceramics. The finest of the Tomlinson silver, which contains 200 pieces of silver and plate from the past 300 years, will not be displayed until the new museum is functioning. Together with most of the Marsden Collection and the Knapp Collection of Maori Artifacts, both the property of the Cawthron Institute, the silver is in storage.

The Bett Collection of archives, books, paintings and maps of the Nelson area, collected over a period of 40 years by the late Dr F.A.B. Bett and left by him to the City, with an endowment to encourage the continuation of his work, is held in trust at the

Alexander Turnbull Library, Wellington.

The Tyree Collection of Photographs, containing nearly 200,000 negatives, is a magnificent pictorial record of Nelson Province. The Tyree brothers, William and Fred, became professional photographers in Nelson in 1878 and their collection incorporated the work of at least six earlier and contemporary photographers.

Nelson is fortunate in having such generous benefactors and the completion of a new museum to display these fascinating collections will indeed be a memorial to them and a magnificent heritage for the Nelson of the future.

(from notes supplied by Mr J.R. Eyles, Director, Nelson Museum Trust Board.)

## DOMINION MUSEUM, WELLINGTON

### Annual Report

#### "Introduction

The two major features of the Museum's activities during the year have been success in building up the staff to full establishment, and a series of re-organisations of storage and working areas. For much of the year staff numbers, particularly of professional officers, were low, partly because the Museum had to be prepared to wait several months before appointees were available to take up duties. The end of this year sees the Museum staff almost up to full establishment for the first time in many years. In addition the academic status of the staff is higher than at any previous time in the Museum's existence. Two of the new appointees have almost completed Ph.D.'s.

It must be recorded that with a change of policy regarding collections, new activity began with the appointment of a trained historian as Curator of Colonial History.

However, staff shortages throughout the year have thrown additional professional and administrative duties on director and existing staff.

Changes in storage areas have added considerably to the physical hardships of museum life since they have meant for the staff a good deal of hard physical labour. The result has been a reduction in the amount of field work and less research work being brought to the stage of publication . . .

We have this year had evidence of the fluctuations which occur in public interests. At the time of the



introduction of decimal coinage enthusiasm for coin collecting, and the search for information on numismatics were such that a large part of Mr Hamlin's time could have been given to this aspect of his work. Since then the dwindling interest has been reflected in less pressure on the Museum for identification and information on coins and medals. The approach of the Cook Bicentenary is, however, bringing many additional requests for information, lists of our holdings of Cook material, and photographs.

Over the last few years the Museum has worked towards ensuring greater security for reserve collections and material in storage. The measures instituted, while they may inconvenience staff in their daily duties to some extent, seem to be reasonably effective. Over the same period, however, there has been a slight increase in thefts from the display galleries. These have seldom been of objects of great market value, but are directed mainly against items which have recently gained some collector's value. Such thefts of what is essentially public property can only result in material being displayed under stricter security measures and increased oversight of visitors.

A good deal of thought and planning this year has been expended on future developments as regards finance and staffing. The research work of the Museum is not strongly supported financially, particularly in comparison with the Department of Scientific and Industrial Research. An attempt has been made to compare the expenditure on research of comparable branches of DSIR and the Museum. The results are being used to press for additional support of this side of the Museum's activities.

Now that the present staff establishment has reached the prescribed limit, avenues for expansion are being reviewed. The two areas in which expansion is obviously required are those of technical assistance for professional staff and of additional display staff. The case for increasing both these sections of staff seems very strong indeed. No professional officer in the Museum has a technician. Those few Museum staff members who could be labelled as technicians, have specialist tasks of their own to perform. It seems completely uneconomical to employ highly qualified professional officers and expect them to carry out all the routine tasks of a museum department as well as the specialist ones for which they have been trained. At present strong representations have been made for a technician in zoology and one

in botany to be added to the establishment . . .

### **The Public and the Museum**

Calls from the public upon the knowledge and services of museum officers continue to increase. Such relationships are the closest which the Museum makes with individuals and are generally valued as such. Such calls range from the really worried mother whose child has been bitten by a spider, or the citizen whose house has been invaded by a strange bug, to those who are simply imbued with sufficiently strong a curiosity to try to identify some animal they have encountered. Some quite openly are seeking the answer to a crossword puzzle clue, others are project-haunted children who admit they would like to know as much as possible about Ancient Civilizations, preferably with illustrations supplied. Upon the type of answer such people receive depends to a large extent the general attitude of individual people to a museum. The ideal enquirer is one who is genuinely interested and who can bring the object in question into the Museum. Face to face contact gives a chance for the Museum officer to assess the degree of complexity of the answer he should give, the chance for question and answer, the chance to kindle interest. Inquiries from children are usually sympathetically received. For one thing one never knows when a museum contact may not help to kindle a spark which may grow to a life time interest. Public calls of this type are steadily increasing. Time so spent takes a considerable slice from the working day of every Museum officer. The employment of a Colonial Historian with the accompanying publicity has demonstrated the growing interest in early European history in this country. The activity of local archaeologists and the general publicity for archaeology in general has created additional interest in our Maori past, and the problems of reconciling the cold, hard facts of scientific archaeology with Maori myth and legend, and traditional Maori history.

Many overseas tourists and overseas visitors call only at Wellington. Their one contact with the cultural heritage of the Maori people is in the Maori Hall of the Museum. Many are not content with seeing the accomplishments of the Maori of the past, and the Museum Maori Hall becomes more and more the place where such visitors seek further information on the subsequent development of the Maori people, their present accomplishments, their problems, and their place in New Zealand today.



Interest in the marine resources of New Zealand brings more and more inquiries regarding the abundance, distribution, and biology of marine animals with possible commercial uses.

The Museum officers are being drawn more and more into fields which are vitally interesting and important to people at large. No one will deny that this is anything but a timely and proper development, but it requires an ever broader outlook on the part of Museum staff. At the same time the strictly scientific demands on the same officers are becoming steadily more specialised. To fellow scientists the professional museum officer must become more and more of a specialist in a relatively narrow field. To the public he must also be a person with a wide background of knowledge and a broad liberal outlook. Staff with these qualities are perhaps peculiar to museums. The combination of distinguished scholarship allied to a broad outlook and possibly enough of a flair of showmanship to translate their knowledge into a display case which will in turn pass something of this to the visiting public is a rare combination. It has been present in Museum staff members in the past, there are ample signs that the new generation of Museum officers do not lack these abilities. But undoubtedly to fill their proper function staff members must be increasingly prepared to undergo intensive academic training to fit them for a most demanding role.

However, the main function of a museum in the public's eye is to provide an interesting and instructive public display section. The Dominion Museum suffers in two respects regarding this side of museum work. The display staff of the Museum has never been strong numerically. With a small staff it is not possible to cover all the specialist skills which modern display techniques demand. With tightly controlled staff establishment levels it is difficult to change the situation. Secondly, modern type displays cost a great deal of money and involve many man hours. The Museum's basic equipment of display cases is now very old fashioned. Replacement with modern cases is extremely expensive. The Maori Hall and Pacific Gallery although not perfect reach an adequate standard. The new Colonial History Gallery is planned and the plans will be implemented as finance becomes available. A new series of displays in entomology is planned and work has begun. But the Mammal-Bird Gallery, the invertebrates, botany, and ceramics, all demand new treatment. General planning is being undertaken but

most of this area will be taken over for the Cook Bicentennial Exhibition so that little can be implemented here until late 1970. Even then finance will prevent a major onslaught on this section of the Museum. On the present scale of finance, the amount which can be spent on display and the high cost of modern displays, progress towards raising the standards of display throughout the whole Museum will necessarily be slow. Too slow to fulfil our obligations to the public of Wellington. The only obvious solution is for additional finance and staff for display.

### Friends of the Dominion Museum

The Dominion Museum has never had a group of interested people associated with it formally since its close association with the New Zealand Institute ceased in 1903. For several years the possibility of forming such a group has been discussed. Finally a meeting was called for 7 August 1968. A well-attended meeting under the chairmanship of the Mayor of Wellington, Sir Francis Kitts, was enthusiastic in its response. It was decided to form a Friends of the Dominion Museum, and Mr H.C. McQueen was elected Chairman of a provisional committee to prepare a constitution and a short programme for 1968. This committee presented a constitution which was approved at a General Meeting on 9 October 1968. Dr G. Blake-Palmer was elected President and Captain G.T. Stagg, Vice-President with a Council of six. The meeting concluded with a film. The other meeting for 1968 was an informal *Conversazione*, held at the Museum on the evening of 10 December. Some 70 guests were shown the work rooms and store rooms of the Museum with special emphasis on scientific collections and research.

The original response and the continued requests for membership by many Wellington citizens have heartened all connected with the Museum. A strong group of Friends should enhance the Museum's standing in the community . . .

### Display

The major completed display this year is the Colonial House. This represents a simple weatherboard dwelling that a Wellington settler might have built in the 1840s. However, the "house" serves mainly as a series of show cases representing living room, kitchen, bedroom, and toolshed, furnished with material of the time. The Museum has been



very fortunate in obtaining authentic old material and practically every item displayed is known to have been in New Zealand before 1849. Many are associated with Wellington's earliest residents. For example, the piano belonged to George Hunter, Wellington's first mayor, and was landed on Petone Beach from the *Duke of Roxburgh* in 1840. The living room table was brought to New Zealand by John Plimmer on the *Gertrude* in 1841. A small 12-page illustrated booklet *An Early Wellington Home* has been prepared and is available as an extended label to the contents of the house . . .

### Accessions

One of the most heartening events during the year was the presentation to the Museum of the Amokura mere. This greenstone mere had belonged to Hoani Taipua, the first Member of Parliament for Western Maori. But it also had a long traditional history. During 1968 this mere was auctioned. The Museum does not have sufficient reserve funds to compete for such items on the open market. However, a group of local citizens, inspired by Mr R. Chorlton, raised \$600 by public subscription, bought the mere at auction, and later presented it to the Museum. We are grateful to all those concerned for their public spirited action in seeing that this Maori artefact came into public ownership.

Two other important purchases made during the year were a large fish hook and an ox horn with a scrimshaw Maori scene. . . In the Natural History departments the most important accession was the M.N. Watt Collection, mainly leaf miners and gall producers. This second instalment, presented by Dr Watt of Dunedin, comprised 2,494 insects all fully labelled and documented . . . In birds a total of 1,057 new specimens were registered. These included 196 skins received from overseas museums as part of the policy of building up comparative collections. The unusual April storm caused a heavy seabird mortality which Mr Kinsky, together with many volunteer assistants, was able to document very fully . . .

### K.A. Webster Collection

One of the most outstanding gifts in the Museum's history was the bequest to the Dominion Museum of the K.A. Webster Collection of Maori artefacts. Mr Webster was a New Zealander who settled in England about 1936 and built up a collection of Maori

material. He proved to have an exceedingly good eye for Maori artefacts, and concentrating on quality, acquired many exceptional pieces which passed through the sale rooms and second-hand marts of Europe. As early as 1945 he had indicated that he hoped that this collection would ultimately come as a free gift to the Dominion Museum. Over the years Mr Webster acted as an unofficial agent in England for all the New Zealand museums searching for good quality Maori artefacts.

As he built up the collection he transferred sections of it, from time to time, to the Dominion Museum. The first major section arrived in 1948 and significant additions were made in 1952, 1954 and 1958.

Officially the collection was on deposit and legally could have been withdrawn at any time, as in fact small sections were on occasion. Now and then Mr Webster presented significant pieces the most historic item being a Maori club collected on one of Cook's voyages which Mr Webster located in an English antique shop and recognised from the very fine illustration of it in the published results of the Cook voyages.

From time to time Mr Webster reiterated his intention of bequeathing the whole collection to the Dominion Museum, on behalf of the people of New Zealand, claiming that its deposit in the Museum was fair indication of his intent. His sudden and untimely death in late 1967 severed a long connection with the Museum, but his collection duly bequeathed to the Dominion Museum will be a permanent memorial. Each piece had been collected with enthusiasm and discernment, with a near missionary zeal to be able to be able to return some of the best of the art forms of the old-time Maori to their land of origin. The collection as it stands at present consists of over 700 selected pieces, conservatively valued at over \$51,000. Much of it has been on display in the Museum for many years bringing joy and interest to New Zealanders, both pakeha and Maori and to many overseas visitors, and being studied by many workers in ethnology.

The legal formalities involved in the transfer have not yet been completed but it seems certain that this magnificent collection will not be lost to the people of New Zealand.

### Colonial History

Mr. Millar's appointment as Curator of Colonial History broke new ground as regards the Museum's



interests, and indeed is the first fulltime professional appointment in this field for any major New Zealand museum. The Museum had been very aware for some years that interest in the early days of European settlement was growing fast, together with an interest in the household objects and furniture the early settlers used and the implements they used outside the home. There was little precedent to follow in making an appointment, but a strong feeling that such a person should be a historian with an interest in the material culture of the times rather than a person with a specialised interest in one aspect of the culture or technology of the period 1940 to 1890. We were perhaps fortunate in finding the combination of interests in our appointee. Essentially an academic historian with a specialist interest in the Colonial period, he was already writing on New Zealand history. He was interested in social history and had a background to the art, culture, and technology of the period. A series of features in a Saturday evening newspaper, "Photos from the Past" has shown the way in which these interests have blended, and in doing so interested the people of Wellington. Each article consists of a photograph of a Wellington scene in the period 1965 to 1905 together with a factual commentary. Intended originally as a winter series, popular demand has resulted in it being extended to cover many aspects of Wellington social history.

This coupled with the display of early Wellington photographs and a series of short lectures has resulted in a flood of inquiries and the presentation of many historical objects.

In developing a section such as Colonial History it is difficult to lay down a framework from the beginning. The role of a museum curator in this field must be developed around his own interests as well as around museum needs. Collections of material objects are hardly suitable as a basis for research as they are in most other museum fields. Research on these lines can be carried out much more completely in such a country as England where the stores of "Victoriana" are much greater. Collections here are essentially built up to be used either in permanent or temporary displays, but used to demonstrate the way of life of the people of the time. Research for the curator will probably be much more concerned with documents, and these the Museum makes no claim to collect, being content to channel such items to such document libraries as the Alexander Turnbull Library or National Archives. But an interest in

social history makes the transition from academic historical research on the usual sources to the curation of Victorian material culture a reasonable one for a curator to make.

The public response during the first year of his appointment assures us that a Colonial historian has a very definite place in a New Zealand museum . . ."

Extracts from Annual Report of Mr H.C. McQueen (Chairman) and Dr. R.K. Dell (Director) published in the "Report of the Board of Trustees National Art Gallery and Dominion Museum for the year ended 31 March 1969."

## NATIONAL ART GALLERY, WELLINGTON Annual Report

### "... Ellen Harriet Eames Bequest

In August 1968 the chairman reported that the Eames Estate had become distributable and a statement of bequest to the Gallery, of approximately \$100,000 was received.

It is intended that in due course works will be purchased under the terms of the bequest which will form the nucleus of "The Ellen Eames Collection."

### Educational

The Gallery Educational Section has been active during the year. The programme has included lectures and demonstrations to visiting students and adult groups. Workshop sessions were held, and were popular and well attended . . . There has been a growing demand on the services of Educational Section and Victoria University of Wellington has asked for lectures and material relating to work covered in the department of English. Similar requests have been made by the Department of Fine Arts, University of Canterbury.

The Director has spoken at weekend seminars arranged by the University of Wellington and the University of Canterbury. These seminars have been on the new University Entrance Syllabus in Art and Art History.

The Curator has been under increasing pressure to organise educational material for schools, other galleries, and official bodies. In this respect it is obvious that this aspect of the work of the Gallery would be better organised if adequate staff were employed at the Gallery.

The Director and Curator have attempted to enlarge the range of the "Picture of the Month" by making



this a small educational pamphlet. Again, staff shortage and pressure of time have prevented this work from being more definitive. It is felt, however, that there is a demand for this work now that the educational policy of the Department of Education has created a demand for Art History at University Entrance level.

This department offers one of the greatest challenges and opportunities in the Gallery for many years to come . . .

### Conservation

. . . The greater problem facing the Gallery in general and this department in particular is the overhead direct light playing on the paintings. The attention of the Committee of Management and the Board of Trustees has been drawn to the fact that this is absolutely ruinous to the paintings in the National Collection. The Ministry of Works have been asked for technical assistance in overcoming this problem, but both the Curator and Director feel that unless steps are taken immediately to bring the Gallery's lighting arrangements into line with that accepted by major overseas galleries irreparable damage to the paintings will result . . .

### General

As noted in last year's report the continuous expansion of the Collections has made greater demands on storage space. With the passing of time the demand for greater curatorial work increases and the space required for this work is insufficient by contemporary standards.

Further, the expansion of the library, and the cataloguing of newspaper reports, exhibition catalogues, etc., has meant that space is urgently required if the Gallery is to function as a national institution . . ."

(Extracts from the Annual Report of Mr Hamilton Mitchell (Chairman) and Mr M.N. Day (Director) published in the "Report of the Board of Trustees National Art Gallery and Dominion Museum for the year ended 31 March 1969").

### MUSEUM OF TRANSPORT

MOTAT staff and volunteers have been actively engaged throughout the winter months preparing displays and additional machinery for the busy summer vacation period.

Following the Spring "Live Weekend", November 22 - 23, several additional stationary and aircraft engines will be in operating order.

Farm wagons and other horse drawn vehicles have been repaired and repainted, presenting a much more attractive appearance.

The sergeant's fencible cottage in the Pioneer Village has been completely rebuilt. It is hoped that sufficient period furnishings and exhibits will be installed to enable the cottage to be opened for inspection during the vacation period. The stone Potter Cottage (recently removed from a suburban site) has not yet been completely rebuilt; this work is proceeding. There have been many other improvements to the grounds of the Pioneer Village and plans have been prepared for the erection and equipment of a blacksmith's shop. Most of the equipment and tools for the smithy have been obtained. It is intended that this will be another operating exhibit.

The Communications-Electronics pavilion is still in the process of being reconstructed internally and the exhibits rearranged. It is not yet certain whether this will be open to the public before Christmas. Provision is made for special visitors to be escorted through the incomplete display.

The "half tester" bed, made of some 13,000 different pieces of timber, is being reassembled and will be exhibited again with other period domestic items in the hall, which is otherwise devoted to business and office equipment and the IBM 650 Computer.

Collections of clocks and of weighing machines are now also on display in this building.

The model Gemini Space Capsule, donated by the American Embassy, is on display in the Aviation Pavilion, as the centrepiece of a space technology exhibit.

An "Operations Room" typical of the World War II period, has been constructed adjacent to the Aviation Pavilion and is being equipped.

A viewing platform has been erected to enable visitors to see inside the pilot's compartment of the Lancaster bomber.

The Tramway Section is busy extending the operating track right down to the stream which constitutes the Museum's present boundary, while several additional locomotives are expected to be on display in the Railway Section.

(from notes supplied by the Director, Mr J.H. Hogan)



## HAMILTON ART GALLERY

The President of the Waikato Society of Arts states in his Report 1969 that attendances for the year ended 31/8/69 totalled 20,802, an increase in 1338 over the previous year.

## KINDER WATERCOLOURS

An outstanding collection of watercolours by the Rev. John Kinder has recently been located in the Waikato. They have been in the possession of Dr J.F.K. Watson of Te Awamutu, a great-grandson of John Kinder, and he has kindly arranged to lend the collection to the Hamilton Art Gallery for display and safekeeping. This present collection, 33 pictures in all, mainly relates to the Rotorua and Taupo districts, and includes scenes of the Pink and White Terraces. Others relate to Taranaki and the South Island. The paintings are in excellent condition, they are of high quality and probably include some of Kinder's best works. The collection is now being prepared for exhibition in the Hamilton Art Gallery from 14 to 27 February, 1970.

The Maynard Report on the proposed new Art Gallery for Hamilton has been adopted in principle by the Executive Committee of the Waikato Society of Arts (Inc.)

In November the Waikato Art Gallery Trust was formed to handle finance and work towards the provision of the proposed new Art Gallery. The charitable trust, for which a fund has already been established, has been formed by the joint effort of the Hamilton East Jaycees and the Waikato Society of Arts (Inc.) Both groups have already made a contribution of \$1000 each to set the ball rolling. It is envisaged that some \$400,000 will be needed to provide a gallery of suitable standard for Hamilton and the surrounding area, and in the establishment of the Trust an important step has been made towards the setting up of a very necessary and significant cultural institution at this time lacking in the Waikato. Queen Te Atairangikaahu is Patron of the Trust.

(Notes supplied by Mrs Laura Ward, Secretary, Hamilton Art Gallery)

## NORSEWOOD MUSEUM SOCIETY

The Chairman reports an increased attendance for 1968/9, totalling 6,500 visitors. The Museum has been presented with an altar and other items from the recently demolished Dannevirke Lutheran Church.

Additions to the barn and the incorporating of a store room into a display area are planned.

## STAFF NEWS

### Palmerston North Art Gallery

Mr Ian North was appointed Director in August.

### Wanganui Public Museum

Mr J. Chasemore James, the Manager, has resigned and will be travelling overseas.

## CURRENT AND FORTHCOMING EXHIBITIONS

### AUCKLAND

#### Auckland City Art Gallery

Works from the Permanent Collection

November, December, January

#### Auckland War Memorial Museum

New Zealand Society of Potters Exhibition

November 16 – November 30

#### Cook's Polynesia

November 22 – December 7

#### Museum of Transport & Technology Inc

Live Weekend (working models)

November 22 – November 23

### CHRISTCHURCH

#### Robert McDougall Art Gallery

British Painting 1930–1960

November 20 November 23

#### Five Young Painters

November 23 – December 13

#### Prints from Australia and Japan

December 20 – January 31

### DUNEDIN

#### Dunedin Public Art Gallery

Paintings and drawings by Ian Hutson

November 1 – November 23

#### Paintings and drawings by Derek Ball

(Frances Hodgkins Fellow 1968)



November 1 – November 23

New Zealand Print Council Exhibition

November 29 – December 21

Pottery and weaving by New Zealand  
artist-craftsmen

November 29 – December 21

British Painting (1930–1960)

January 17 – January 31

Graphics from the Gallery Collection

January 17 – January 31

Dunedin School of Art Centennial Exhibition

January 24 – February 22

Douglas MacDiarmid – recent paintings

January 24 – February 22

#### **GISBORNE**

Art Gallery and Museum

Waikato Travelling Exhibition

November 12 – November 26

#### **HAMILTON**

Hamilton Art Gallery

National Bank Award Paintings: six watercolours

November 15 – November 21

Watercolours by Rev. John Kinder (1819-1903)  
(a hitherto unexhibited collection)

November 22 – December 6

Manawatu Art Prize Exhibition

December 6 – December 19

Waikato Museum

Cook's Polynesia

December 15 – December 21

#### **INVERCARGILL**

Southland Museum

Primary Childrens' Out-of-school Exhibition

December 7 – December 14

British Painting 1930-1960

December 21 – January 11

#### **NAPIER**

Hawke's Bay Art Gallery & Museum

Pots by Gwyn Ace and Weaving by Karen Wakely  
November 18 – November 29

Exhibition of work by R.D. Dunnigham's Evening  
Class

November 18 – November 30

#### **NEW PLYMOUTH**

Tarankai Museum

Cook's Polynesia

December 29 – January 11

#### **PALMERSTON NORTH**

Palmerston North Art Gallery

Invited Sculptors (Allen, Beadle, Duff, Narby, Powell,  
Szirmay, Twiss)

November 16 – December 5

Ray Thorburn (1969 Winner Manawatu Prize)

December 7 – December 19

#### **WAIHI**

Waihi Arts Centre & Museum Association

Summer Exhibition (paintings, drawings, prints,  
pottery)

Opening December 7

#### **WANGANUI**

Wanganui Public Museum

Cook's Polynesia

January 16 – January 30

#### **PUBLICATIONS**

*No Sort of Iron: culture of Cook's Polynesians*  
Souvenir handbook of the Cook bicentenary  
exhibition organized by the Art Galleries and  
Museums Association of New Zealand, edited by  
Roger Duff. 91 pp. 3 colour plates, many black-and-  
white photographs, half-tone end papers.

The catalogue contains "A Retrospect of Cook's  
Polynesians", essay by Roger Duff, Director of the  
Canterbury Museum; "They sailed with Captain  
Cook", essay by Bengt Danielsson, Director of the  
National Ethnographical Museum of Sweden; "The  
Cook Ethnographical Collections", by Ernest S.  
Dodge, Director of the Peabody Museum, Salem,  
as well as a foreword and bibliography. Copies may  
be obtained from the Canterbury Museum, Rolleston



Avenue, Christchurch, price \$2.00.

### **Dominion Museum Publications 1968/69**

Ten parts of the Records of the Dominion Museum were published during the year, and one part of the Records in Ethnology.

Hewitt, G.C., 1968. *Cecrops latreillii* Leach (Cecropidae, Copepoda) on *Mola mola* in New Zealand waters. *Rec. Dominion Mus.*, 6 (5) : 69–59.

Ponder, W.F., 1968. The Morphology of Some Small New Zealand Prosobranchs. *Rec. Dominion Mus.*, 6 (6) : 61–95.

Hamilin, B.G., 1968. The Genus *Carex* Sect. *Echinochlaenae* Th. Holm in New Zealand: Typification, Classification and Descriptions of New Species. *Rec. Dominion Mus.*, 6 (7) : 97–111.

Ponder, W.F., 1968. Notes on New Zealand Prosobranchs with Descriptions of New Species and Subspecies. *Rec. Dominion Mus.*, 6 (8) : 113–124.

Ponder, W.F., 1968. Three Commensal Bivalves from New Zealand. *Rec. Dominion Mus.*, 6 (9) : 125–131.

Garrick, J.A.F., and Moreland, J.M., 1968. Notes on a Bramble Shark, *Echinorhinus cookei* from Cook Strait, New Zealand. *Rec. Dominion Mus.*, 6 (10) : 133–139.

Ordish, R.G., 1969. A Natural Hybrid Butterfly of the Genus *Vanessa* in New Zealand. *Rec. Dominion Mus.*, 6 (11) : 141–144.

Climo, F.M., 1969. Classification of New Zealand Arionacea (Mollusca, Pulmonata) I. The Higher Classification. *Rec. Dominion Mus.*, 6 (12) : 145–158.

Scott, G.A.M. 1969. The New Zealand Species of *Zoopsis* (Hepaticae). *Rec. Dominion Mus.*, 6 (13) : 159–174.

Keyes, I.W., 1969. A Unique Ceremonial Bone Fork from Western Wellington. *Dominion Mus. Rec. in Ethnology* 2 (2) : 17–19.

In addition a small booklet describing the Colonial House was produced for sale in the Museum.

Adams, N.M., 1968. An Early Wellington House, 12 pp.

### **Other Publications by Museum Staff**

Besides papers appearing in the Museum publications, the staff published the following papers

in outside journals.

Dell, R.K., 1968. Benthic Faunas of the Antarctic. In *Symposium on Antarctic Oceanography*, Santiago, Chile, 1966 : 110–118.

Dell, R.K., 1968. Composition and Distribution of the New Zealand Brachyuran Fauna. *Trans. R. Soc. N.Z., Zool.* 20:225–240.

Dell, R.K., 1968. A New Crab of the Genus *Trichopeltarion* from Australia. *Austral. Zool.*, Kinsky, F.C., 1968. An Unusual Seabird Mortality in the Southern North Island. *Notornis*, 15 : 143–155.

Ponder, W.F., 1968. Anatomical Notes on Two Species of the Colubariidae (Mollusca, Prosobranchia). *Trans. R. Soc. N.Z., Zool.*, 10 : 217–223.

## **OVERSEAS NEWS**

Mr J. Munro, Director of the Hawke's Bay Art Gallery and Museum contributed the following items which appeared in the Professional Placement Bulletin issued by the American Association of Museums and dated 1 August 1969:

"Challenging opportunity to serve as chairman for government organization dealing with the arts. Good communicator with talent for dialling M–O–N–E–Y. Should be intelligent, personable, culture-loving, preferably blessed with independent income. Must have ability to live with Congress.

Republican sympathies helpful. Salary: \$42,500; part-time aspirants need not apply. Apply to Box 698M-1, American Association of Museums."

"VOLUNTEERS ASSIST CURATOR. Pay as funded. Museum of Courtship, Love and Marriage. 1991 Broadway, New York 10023."

The Australian Council of National Trusts is publishing a series of books entitled "Historic Buildings of Australia", to be published every twelve to eighteen months. The first of approximately ten volumes is entitled "Historic Buildings of Australia", New Zealand price \$15.25.



## REPORT ON A VISIT TO THE UNITED KINGDOM IN JULY-AUGUST 1969 WITH THE AID OF A GRANT FROM THE DE BEER FUND.

L.C. Lloyd, F.I.I.C.

### Auckland City Art Gallery

Through the generosity of Dr E. de Beer, and his two sisters, I was able to visit the United Kingdom for the following purposes:

1. Examine availability of trained staff for the Conservation Studio.
2. Attend two-week British Council scientific course on "Conservation of Antiquities", London.
3. Examine and purchase conservation studio equipment.
4. Attend British Museums Annual Conference, Leicester.
5. Attend ICOM Museology Symposium, Leicester.

#### 1. Conservation Staff

There is a chronic shortage of trained personnel in conservation laboratories and studios all over the world. This situation is worsened by the loss to museums and art galleries of staff entering private practice, for which remuneration is greater. The only means available to institutions to acquire technical staff is to entice them with greater salaries, better equipment and conditions of work. As these are not always possible or available, conservation of collections suffer as a consequence.

The alternative is the long term one of training their own staff which has the disadvantage of requiring a great deal of the time of trained staff and the possibility that when competent, after four or five years, the trainee will resign as a result of a higher salary inducement elsewhere.

It would appear the New Zealand institutions have little alternative but to train their own staff in this field, and either during or after training, when overseas study is desirable, an effective form of bond be entered into as a means of ensuring the trainee's return. The most effective condition is that of marital responsibilities. If forced, the single person would have little difficulty in refunding or paying off a bond while receiving a generous salary or income from private practice, both of which are easily obtainable.

#### 2. Attendance at "Conservation of Antiquities" Course

It was most opportune that the British Council should this year organise a scientific course on the "Conservation of Antiquities." The course, attended by 20 members representing 17 nationalities, was of two weeks duration and of great value as additional knowledge in the conservation of museum objects of wood, stone, ceramics, glass, textiles, metals, etc. and included radio carbon dating. It was directed by Dr Werner, Director of the British Museum Research Laboratory, with experts specialising in every field of conservation.

Visits were made to the Research Laboratory for Archaeology and History of Art, at Oxford University, and to an archaeological site showing evidence of Bronze and Iron Age occupation.

#### 3. Examination and purchase of Conservation equipment

Visits to, or contact with, 84 firms were made, it being found that the larger part of our requirements can be obtained from United Kingdom or Commonwealth sources. This was a condition made by the New Zealand Government in order to obtain the equipment duty free.

#### 4. Attendance at the Museums Conference in Leicester

The Conference was held at the University in the very attractive City of Leicester. It lasted for one week and approximately 350 delegates attended. The text of the subjects discussed will appear in the December issue of Museums Journal, but some of the titles of the lectures and discussions were: "Why collect what?", "Must museums be within walls?", "Charging for admission", "What do we train curators to do?"

Throughout Great Britain, School Museum Service offer help to teachers, student teachers and others engaged in educational work. These services cover the regular loan of museum material for use in the classroom, or for exhibition purposes in the school or college, and talks in the galleries. All have staff dealing solely with the educational use of museum materials, museums and art galleries. The services vary considerably however; many are organised by museums, others by the local education authority. Most issue catalogues of the material available for use in the area served. A visit was made to the City and County Museum at Woodstock, Oxford. This was a model of what the small museum should be.



The section where the above mentioned services were arranged, housed, selected and despatched, appeared to be a most efficient unit.

Leicester University has a Department of Museum Studies, established in 1966, which constitutes the first university department in Western Europe founded for the purpose of training entrants to the museum profession. It works in close cooperation with the local museums and art galleries and with the Museums Association, in London. The Department of Museum Studies offers a one year post-graduate course which provides an introduction to the history and purpose of museums and combines with the theoretical and practical study of museum administration and organisation a special museographic study of an academic subject of the student's choice. This course is designed to qualify graduates for work in different types of museum and includes periods of attachment to various museums in the United Kingdom for practical training. The fees are: U.K. students £75, overseas students £250.

#### 5. ICOM Museology Symposium

The symposium was of three days duration and was held at Leicester University. Discussion centred round the forming of a common basic syllabus for general and specialised museology, and also for museography. The meetings were chaired by Mr H.R. Singleton and Mr H. de Varine Bohan, with representatives of many nationalities taking part.

I would again like to record my thanks to Dr de Beer, whom I had the pleasure of meeting at his home in Kensington, whose grant to the Art Galleries and Museums Association of New Zealand made this visit to the United Kingdom possible.

## LATE NEWS

### UNESCO TRAVELLING EXHIBITION : PAINTING FROM 1900 - 1925

This exhibition which reflects the evolution of the new movements and trends which marked the first quarter of the twentieth century has been made available to art galleries and other appropriate institutions in New Zealand by Unesco and can be borrowed from the New Zealand National Commission.

The exhibition comprises 90 prints framed under plexiglass and is packed in 6 large crates. Its total weight is about 800 lbs and at least 750 square feet

represented include Monet, Renoir, Van Gogh, Matisse, Kandinsky, Mondrian and Miro.

Enquirers should write to: The Secretary, National Commission for Unesco, Department of Education, Wellington, indicating for how long they would like the exhibition and at what time of the year.

### WHY JOIN ICOM?

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For further information please write to the Secretary, Icom National Committee, C/o Auckland City Art Gallery, Auckland 1.



