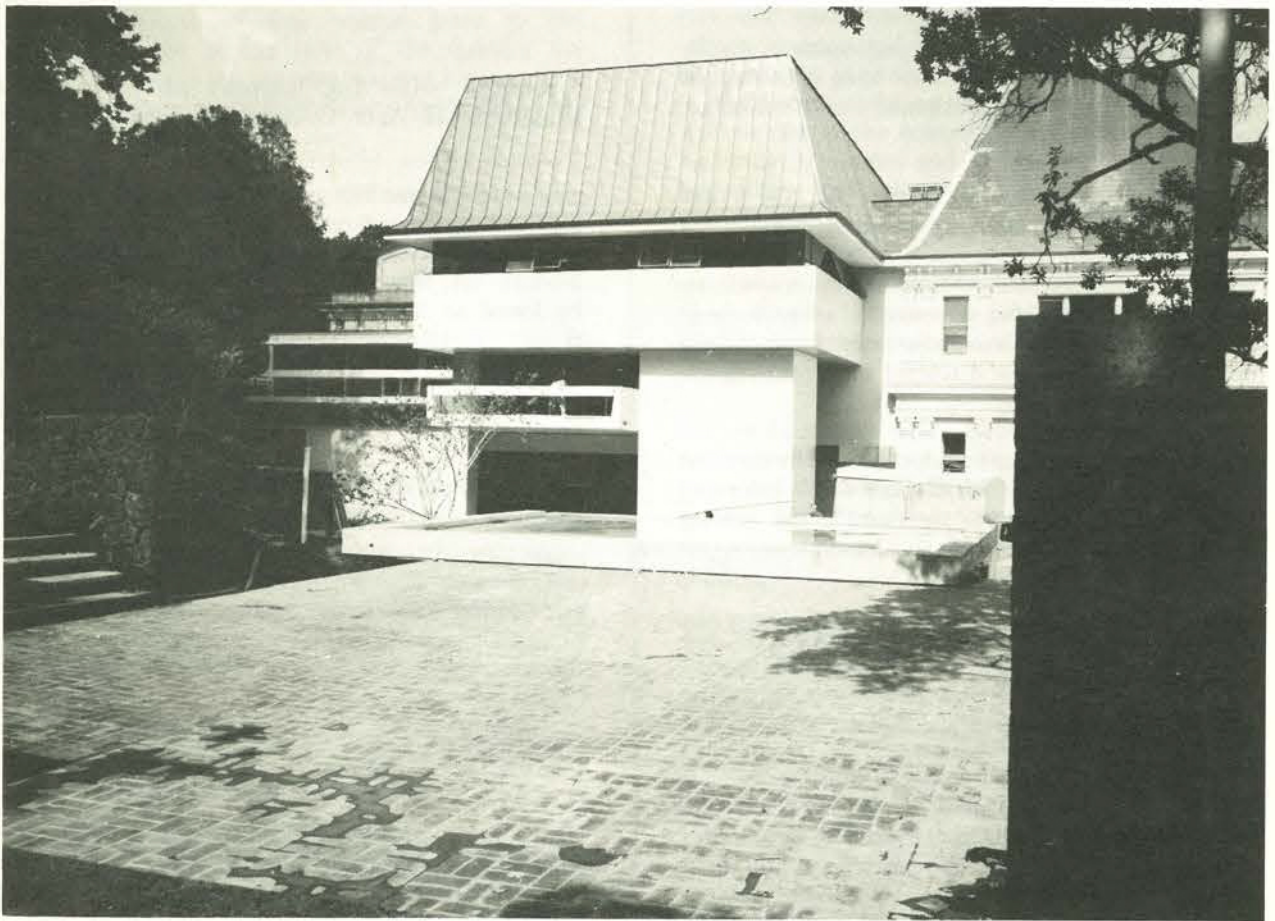




AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

May, 1971



The Edmiston Wing, Auckland City Art Gallery.

The 11th Biennial Conference, held at the Auckland War Memorial Museum, went off well but the small number of members and delegates attending the meetings was disappointing.

A reason for the lack of attendance was put forward by one member and apparently was shared by others. It was that the interests of younger members of museums staff had not been considered when the programme was planned. He went on to say that they did not wish to listen to the directors of the larger institutions discussing and trying to solve their professional difficulties but would prefer to meet together and discuss problems more personal to themselves and their work. Another member reminded the audience that criticisms of a previous biennial meeting had been on account of its fragmentation.

However, the problem of divergent opinions on the conduct of conferences may have been solved by the appointment of Bruce Hamlin as Conference Organiser.

The Capital Subsidies delegation to the Prime Minister, led by Gil Docking, achieved considerable success as the Central Government has asked for a full report on the present conditions and future requirements of all the member museum and art galleries in the country. This is a major step forward in a problem which has been discussed within the association for the past decade.

An example of what can be achieved is to be found in Auckland. The City Art Gallery's new Edmiston Wing places the Gallery as the finest in the country

ASSOCIATION NEWS

Council Meeting

The following points are taken from the meeting of the Outgoing Council held at the Auckland War Memorial Museum on Monday evening, 8 March 1971.

Construction of Conferences

It was felt that although an extra day would be helpful, many members could not afford the time to stay away from their home-base for three days. It was RESOLVED that in view of the urgency of the need for discussion of School Service work in New Zealand museums and galleries, the Education Department be asked to return to its earlier policy

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The Art Galleries & Museums Association of New Zealand Inc.

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and as good as the best in Australia. It has now been included on the South Pacific circuit for major travelling exhibitions emanating from The Museum of Modern Art, New York. Providing the finance can be found to underwrite the costs of insurance and freight, Auckland will receive exhibitions of works by internationally known artists sent at present only to the art galleries in Australia which reach the standards required by The Museum of Modern Art authorities.

B.G.

(Cover photograph by Peter Brennan, Auckland City Council photographer).

of facilitating the participation of education officers in AGMANZ conferences. That this be put to the Annual General Meeting.

Capital subsidies

Mr. Docking's report on the delegation's meeting with the Prime Minister was discussed. In order to follow this up a Capital Grants Subsidies Committee was elected comprising of Dr. Duff, Mr. Docking, the incoming President and the Secretary.

Fellowships

Three names have been submitted to Council by the Fellowship Committee and after a vote was taken Dr. T. Barrow, of the Bishop Museum, Honolulu, and Miss E.A. Evans, who has just retired as librarian at the Auckland War Memorial Museum, were elected.

Publications

Agmanz News: The editor has been given an honorarium of \$50. **No Sort of Iron:** The three sponsors of this catalogue (Canterbury Museum, the Association of Friends and the New Zealand Swedish Association) have been re-imbursed and \$3,300 remains in the fund.

Secretary

Because of the amount of work at the Secretariat, Dr. Wendy Carnegie will be employed for three days a week in future, with an additional day a week when necessary. A re-conditioned Imperial typewriter has been bought for the Secretariat.

de Beer Fund

Dr. E.S. de Beer and the Misses de Beer have increased the sum of their annual grant to the Association, but at the time of the meeting the actual amount of the increase was not clear, so this will be announced at a later date. Applications will be called for immediately.

Mr. J.H. Johnson, Education Officer at Canterbury Museum has been granted \$100 towards his expenses while attending a Unesco Seminar in Melbourne.

ELEVENTH BIENNIAL CONFERENCE held at the Auckland War Memorial Museum on 9 and 10 March 1971.

Minutes of the Annual General Meeting

The President, Mr. G.C. Docking, opened the meeting attended by approximately 45 people by welcoming the guests and calling upon Lt. Colonel A.R. Hughes, President of the host institution, the Auckland War Memorial Museum, to welcome His Worship the Mayor, Sir Dove-Myer Robinson, and delegates.

Colonel Hughes said he hoped everyone would enjoy the various facilities and have a happy, instructive and productive conference.

Mr. Docking then introduced His Worship the Mayor, who, before declaring the Conference open, spoke about the facilities offered by art galleries and museums and the amount of public criticism in the press concerning the money spent on them by local authorities. Sir Dove-Myer Robinson could not agree with the critics because the facilities play a very vital and important part in the life and education of the community. He said that a knowledge of the past and present determined the future.

The President thanked the Mayor and Colonel Hughes who then left the conference.

In his Presidential address which followed, Mr. Docking declared that one of the most important achievements during his three year term as President had been the gaining of recognition by Government of the problem of capital grants, and a statement by the Prime Minister that Government will study the problem thoroughly. He said that it was now over to the Cultural Sector of the National Development Council and AGMANZ to study the present situation and propose a submission. The Secretary, Dr. Wendy Carnegie, will visit galleries and museums throughout the country in the near future and prepare a report covering the needs of these institutions for Council and the Cultural Sector. The hope is to establish a principle of capital grants on a self-help basis. The President cited Nelson Museum with its valuable collections scattered through various buildings with no possibility at present of a grant from Government to build extensions to Isel House. He said the real strength of the Association lay in how interested the major museums and galleries were in assisting the smaller institutions.

The President then spoke of the quarterly newsletter, AGMANZ NEWS, and expressed the hope that more members would submit articles, letters and news items in order to make the publication a true reflection of the activities of the art galleries and museums in this country.

The establishment of an In-Service training scheme was referred to next. Mr. Grant Couchman, of Whangarei Museum, will be the first recipient of a grant. Members were asked to keep this scheme in mind and where applicable to make applications for training.

The National Conservation Scheme is now in operation at the Auckland City Art Gallery and is slowly establishing its worth and usefulness. The Gulbenkian Foundation gave \$10,000 towards the purchase of equipment and \$3,000 towards the training of one assistant.

The de Beer Fund has generously been increased to \$800 p.a. by Dr. de Beer and the Misses M.L. and D.H. de Beer and applications for overseas travel grants will be called for.

The "Guide to Art Galleries and Museums of New Zealand" was discussed and the President asked member institutions to display copies on their sales counters because there are nearly 4000 copies on hand.

The disbandment of the licence to import works of art was announced by the Minister of Customs late last year and this is expected to come into force after 1 July 1971. By an oversight, original prints had been left off the list of exemptions, but this is to be rectified by the Customs Department in the near future.

Finally Mr. Docking said how fortunate the Association was to have secured Dr. Wendy Carnegie as their new Secretary and that Council had agreed to increase the Secretary's hours from two days a week to three, and where necessary four days a week.

At this point the President introduced Mr. W. Sheat, Chairman of the Queen Elizabeth II Arts Council who wished to speak on the financial problems being faced by the Arts Council. Before retiring as President, Mr. Docking thanked members for their loyal support during his three year term. He wished the in-coming President well and expressed the hope that the Association would develop tremendously in the forthcoming years.

Mr. Sheat said that the Arts Council was granted \$470,000 annually three years ago but because of the decrease in the value of money it is now 16 per cent less than was granted in 1965 and this amount is not adequate for the demands made on it. He asked the Conference for support in the bid the Arts Council will be making to Government for a substantial increase in its yearly grant. In order to flourish, Mr. Sheat said, the arts required the financial support of the general public, commercial businesses and local and central government. He would like AGMANZ to appoint a liaison officer to act with him and keep him posted on the progress made in the matter of capital grants and the report which is to be prepared for Government. After questions from the floor Mr. Sheat left to return to Wellington.

After morning tea the business of the Annual General Meeting was proceeded with.

Apologies were received from the following:— Mr. Rigby Allan (Taranaki Museum); Dr. R.K. Dell (Dominion Museum); Mr. Charlton Edgar (Dunedin Art Gallery); Capt. J. Malcolm, (Museum of Transport and Technology Inc., Auckland); Mr. A.G. Manson (Aignantighe Art Gallery); Mr. J. Moreland (Dominion Museum); Mr. I North (Manawatu Art Gallery); Mr. A.A. St. C. Murray Oliver (Alexander Turnbull Library); Mr. D. Peters (Director, Q.E.II A.C.); Mr. W.H. Way (Gisborne Museum and Art Gallery); Mrs. M.J. Duff (Canterbury Museum); Miss Hull (Hawkes Bay Art Gallery and Museum); Miss M. Nielson, (Manawatu Museum).

It was moved (Mr. Hamlin/Mr. Munro) that the apologies be received. Carried.

The following delegates attended the Conference: Mr. V.F. Fisher (Howick Historical Society); Mr. and Mrs J.S.B. Munro (Hawkes Bay Art Gallery and Museum); Mr. D.V. Day, Mrs. M.I. Douglas, R.M. Green; (Waiuku Museum Society); Dr. E.H. Roche and Col. Hughes (Auckland War Memorial Museum); Mr. B. Hamlin (Dominion Museum); Mr. D.W. Cimino (Wanganui Museum); Mr. J. Eyles (Nelson Museum); Miss E. Shaw (Gisborne Museum and Gallery); Mr. K. Corby and Mr. Noel Rowe (Waikato Museum); Mr. M. Hitchings (Hocken Library); Dr. R. Duff (Canterbury Museum); Mr. W. Baverstock (Canterbury Museum); Mr. E. Dawson (Oceanographic Institute); Mr. G. Brown (Waikato Art Gallery); Dr. J. Yaldwyn (Dominion Museum); Mr. Mackenzie (Southland Museum) representative. (Manawatu Society of Arts); Mr. Richardson (Museum of Transport and Technology); Mr. R. Ballard (Govett-Brewster Art Gallery); Mrs. F.M. Bestall (Hawkes Bay Art Gallery and Museum).

Appointment of Scrutineers

It was MOVED (Mr. Docking/Mr. Hamlin) that Messrs. L. Lloyd and Richardson be appointed. Carried. However, Mr. Baverstock pointed out that as Mr. Lloyd was a Council nominee he could not be a scrutineer, so Mr. Noel Rowe was appointed in his place.

Minutes

It was MOVED (Mr. Scobie/Mr. Munro) that the Minutes of the Annual General Meeting held on 7 April 1970 be taken as read. Carried.

Annual Report

It was MOVED (Professor Thomson/Dr. Duff) that the motion be adopted.

In speaking to the motion Dr. Duff congratulated Mr. Docking on concentrating on a single important issue, namely Capital Grants, and the culmination of this campaign had been the encouragement given to the delegation by the Prime Minister Sir Keith Holyoake and the Minister of Internal Affairs, Mr. Seath. He spoke of the 19th century Provincial Governments recognising the importance of art galleries, museums and libraries and their extension of man's education. By the turn of the century governments had ceased supporting these institutions and only re-discovered their responsibilities after the First World War. He said the needs of museums and art galleries were not a handout but were the

right of the community to have a share of the taxpayer's money for cultural and leisure pursuits, and for this reason he supported the resolution that the Annual Report be adopted.

Sir Gilbert Archey supported the mover and pointed out that the first support the Auckland Institute and Museum received was in 1916 when 25,000 pounds was granted after the Museum, through the mayor, had found 50,000 pounds. The next grant was one of 137,000 pounds for the City's War Memorial, which the citizens decided should be a Museum.

Mrs. Gale, in speaking to the Report, said that the Association was indebted to Mrs. Brenda Gamble for her work as secretary, co-compiler of the handbook and now editor of AGMANZ NEWS, and moved a vote of thanks.

Mr. Gregg requested information on the number of members and the reasons for the resignations. He pointed out that Mr. Jacobs had until recently been working at the National Museum of Tanzania, not at the University as stated in the report.

The Chairman asked if it was the wish of the meeting that the report be adopted. Carried.

Statement of Accounts

Each member had received a copy of the Statement of Accounts for the year ended 31/1/71.

Mr. Riccalton, Honorary Treasurer for ten years, had notified Council of his intention to resign the position at the end of the current year. Mr. Munro, seconded by Mr. Gregg proposed that the accounts be adopted and at the same time congratulated Mr. Riccalton on his efficiency as Honorary Treasurer and said how sorry he was, as all members would be, that he was giving up the position. Carried.

Appointment of Honorary Auditor

It was MOVED (Mr. Gregg/Mr. Baverstock) that Mr. A.C. Felton be appointed Honorary Auditor. Carried.

Election of Honorary Members

Dr. E.S. de Beer and the Misses M.L. & D.H. de Beer. It was MOVED (Professor Thomson/Mrs. Gale) that they be made honorary members. Carried.

Dr. R.C. Cooper

It was MOVED (Mr. Baverstock/Dr. Duff) that he be made an honorary member. Carried.

At this point the Chariman said he would hold the election results until after lunch and the meeting dispersed until 1 p.m.

Election of Officers

The Chairman announced the following results :—

President: Mr. J.S.B. Munro.

Vice-Presidents: Mr. G.C. Docking, Dr. R. Duff.

Members: Dr. R.K. Dell; Mr. B. Hamlin; Mrs. A. Gale; Mr. D.R. Gregg; Mr. L.C. Lloyd; Mr. J. Moreland; Professor K.W. Thomson; Mr. E.G. Turbott; Dr. J.C. Yaldwyn. As Mr. Cimino and Mr. Esplin drew equal in the voting it was suggested that a name be drawn from a box. In this manner Mr. Cimino was elected.

But because of the situation relating to the accidental omission of the nomination of Mr. Eyles from the voting paper, the meeting unanimously decided to co-opt Mr. Esplin, Mr. Eyles and Mr. Baverstock, all of whom had been nominated for Council. At this point the in-coming President Mr. J.S.B. Munro, took the chair and Mr. Docking retired to the floor.

The President read a letter sent to the Secretary by Mr. A. Murray-Oliver concerning the Historic Articles Act, and Council's action at the last Council meeting in appointing a second sub-committee to study the question. Dr. Duff said that the nebulous committee of which he was supposed to be a member should be dissolved. It was MOVED (Dr. Duff/Mr. Gregg) that an *ad-hoc* committee be reconstituted and that the standing committee be abolished and that Mr. Murray-Oliver be Convenor of the committee of Historic Articles Act. Mr. Fisher, seconded by Mr. Scobie, MOVED that the matter be better referred to Council and dealt with at their next meeting and the question of whether there should be an *ad-hoc* committee and who should serve on it be decided then. Carried.

As there was a little time before Mr. Turbott was due to present the first paper of the Conference, Mr. Docking suggested the form of the general meetings might be examined. He asked members if they wanted a shorter or longer annual general meeting. He suggested that gallery representatives and museum representatives should meet separately and perhaps an afternoon could be devoted to these meetings so that specific problems could be discussed. Mr. Turbott said it should be remembered that biennial conferences were arranged to do just this, but we had lost sight of it. Mr. Gregg supported Mr. Docking and said that once the theme of the Conference is

decided members should be asked well in advance if they have a contribution.

Mr. Hamlin said that the last time the meeting was held in Auckland it was criticised for being over-fragmented and people from the smaller museums felt left out on a limb.

The President thanks the members for their contributions to the discussion.

Mr. E.G. Turbott, director of the Auckland War Memorial Museum then gave a paper entitled *Museums and the Public*. This was afterwards discussed by the audience. The President thanked Mr. Turbott and the members who had taken part in the discussion and the meeting adjourned for afternoon tea.

Afterwards, Mr. Rodney Wilson, Director of the Wairarapa Arts Centre, presented a paper entitled *The Function of a small cultural centre in relation to the requirements of a provincial community*.

Afterwards the President invited discussion. Mr. Munro later thanked Mr. Wilson for his address and introduced Mr. I.J. Wylie of the Auckland Secondary Teachers College who presented a paper called, *Museums and secondary schools: formal or informal education?*

The day's proceedings finished at 4.30 p.m. and members and delegates attended a sherry party given by Mr. and Mrs. Docking in the Art Gallery at 5.30 p.m.

The Conference re-convened on Wednesday 10 March at 9 a.m. and was opened by the President announcing that he had received a telegram from the Manawatu Museum Society, Palmerston North, inviting members to the opening of the Museum on April 18.

The Agenda session commenced with a discussion concerning support of the Queen Elizabeth II Arts Council's quest for a larger grant from the Lottery Fund and the Government this year. Dr. Duff suggested that this might be better debated by Council, and were we supporting a general increase in funds which included grants to the performing arts? Mr. Docking said the Arts Council was seeking our moral support and a telegram from the Conference could be sent. Mr. Hamlin agreed that the Arts Council needed all the support it could get. A telegram was sent reading *Members and delegates attending the Art Galleries and Museums Association's 11th*

Biennial Conference at Auckland Museum today unanimously agree to give their full support to the Queen Elizabeth II Arts Council in their imminent approach to Government for an increase in grants from Government and Lottery Boards.

Munro. President.

The question of a Conference Convenor was then discussed. Mr. Docking suggested that Mr. Hamlin would make an excellent Convenor and suggested he be appointed to draft a programme in collaboration with the President and Secretary for the next annual general meeting. Mr. Hamlin agreed to this with the full approval of the members present.

A discussion on Education Officers attached to museums was discussed next. In his introductory remarks the President stressed the significance of the Education Officer Service in the museum movement and deplored the fact that they had not been present at a Conference since that in Otago Museum in 1961. He then invited Mr. Scobie to speak. Mr. Scobie briefly outlined the situation as it applied to the metropolitan museums and indicated developments that had occurred in recent years. After a full discussion, Mr. Hamlin suggested that a study group be set up by Council to examine the situation more fully. Mr. Scobie was invited to attend the meeting of the In-coming Council.

This ended the Agenda session which was followed by a paper from Mr. Harry Dansey.

Dr. Duff moved a vote of thanks to Mr. Dansey for his fine address and by observing that the museums and art galleries as repositories of arts and crafts help people to discover a sense of identity. Dr. Duff then offered the Canterbury Museum as the venue for the next Biennial Conference in 1973.

Mr. Bayliss said that the small number of people attending this Conference was very obvious and it was vital that more members came to the meetings. Mr. Docking said the Australian Association of Museums received a travel grant from the Gulbenkian Association to assist members to travel abroad and to attend conferences within the country. The President said that a similar scheme was in operation in England whereby younger members are helped with a grant.

Mr. Gregg said there should be a healthier approach than subsidies, the programme should be such that members wish to attend. Mr. Wise (of Auckland

Museum) said that this matter goes beyond the Conference. There is a feeling among some of the members that there is nothing in the Association for the individual. The people who regularly attend the meetings are those on the Council and they are usually associated with administration. These are the first group. The second group are individual members who get nothing except through their own institution. There had been a number of resignations last year, some would have a bearing on the higher subscription rate. He suggested there should be some separation between art gallery and museum people through working groups. He thought Council should give earnest consideration as to what can be done for the individual, such as in the matter of cost of living, salaries etc.

Mr. Riccalton answered Mr. Wise's query on resignations by saying that some had been due to retirement, three had been members moving overseas, only one had given dissatisfaction with the Association as a reason for his resignation. He thought that all the relevant information of the Council's meetings was printed in AGMANZ News; that there was an in-service training scheme for younger members and there was the de Beer travel grant to which any member could apply for a grant.

Mr. Hamlin said he could not see how AGMANZ could operate without the help of the metropolitan museum directors. Mr. Bayliss asked if the directors could discuss institutional business while the members discussed other matters.

Dr. Yaldwyn said Australian institutions had experienced the same problems and had formed two organisations; one was an annual meeting of directors and the other was for discussions on pay, clothing, conditions, etc.

At this point the time had come to close the Conference which the President did by first thanking the trustees of the Auckland War Memorial Museum for allowing the members to meet in the Auditorium, and Mr. Turbott for his help and hospitality. He also thanked the retiring President Mr. Docking, for his part in arranging the Conference and for the sherry party at the Art Gallery on Tuesday evening. Next he thanked Mr. Wadham of the Auckland Museum for tape recording the papers that had been given, and Dr. Wendy Carnegie for coping with everything so well.

He concluded by inviting everyone present to attend the 12th Biennial Conference in Canterbury in 1973.

Dr. Duff thanked Mr. Munro for the way he had guided the Conference.

Council Meeting

The following points are taken from the meeting of the Incoming Council held at the Auckland War Memorial Museum on Wednesday afternoon, 10 March 1971.

School Museum Service

A study group has been formed and a committee nominated to look into the whole question.

Rating

Mr. Michael Draffin, the Association's solicitor, reported that where an institution is erected on land owned by a local authority there is immediately a compulsory reduction of one half of the rates.

Historic Articles Act

It was decided to re-form the Committee with Mr. A. St. C. Murray Oliver, Dr. R. Dell and Mr. B. Hamlin as convenors.

Queen Elizabeth II Arts Council of New Zealand

Council agreed on details of the grant to be applied for the year 1971/72 and the result will be reported in the next issue.

Salary Scale

A standing committee will produce a yearly statement. Committee members are: Dr. R.K. Dell (Convenor), Dr. R.R. Forster, Mr. D. Gregg and Professor K. Thomson.

Biennial Conference in 1972

Mr. Bruce Hamlin was appointed conference organiser and enquiries, suggestions, etc. should be addressed to him at the Dominion Museum, Wellington.

Nominations Committee

It was decided that there be a nominations committee comprising; the President Mr. B. Hamlin and the Secretary.

Reimbursement for attendance at meetings

It was RESOLVED that Council pay part of the fares, up to \$20, of Council members attending meetings who are not attached to local authorities or institutions.

Resignation of honorary treasurer

Members will be sorry that Ralph Riccalton is resigning at the end of this year but they will at the same time be very grateful to him for the sterling and efficient way he has carried out his work as treasurer for the past ten years.

We therefore, regretfully, must seek a successor. Would any member willing to take over the position please let the President or the Secretary know.

New members

We welcome two new members:

Mr. Robert C. Ballard, Director of the Govett-Brewster Art Gallery, New Plymouth, and recently from the United States of America.

Mr. Rodney C. Wilson, Director of the Wairarapa Arts Centre, Masterton.

Museums and Secondary Schools — Formal or Informal Education?

A talk given at the 11th Biennial Conference by Mr I. J. Whyte, Senior Lecturer in Education at the Secondary Teachers' College, Auckland.

"A medical specialist in Mount Eden has quite an interesting location for his consulting rooms. They are in a former stable at the end of a carriage way. Quite a museum piece, and also a little of Mount Eden's history, social and cultural. I find that adaptation of the old to the advanced needs of the present rather charming. If the doctor chose to go on using a carriage instead of a motorcar that, however, would be quite odd.

Some changes in the educational field overseas are so different from what we are used to here that our schools are in danger of appearing not just a little conservative and out-of-date, but a little odd. For example, if a teacher avoids the spirit duplicator and dictates mounds of notes, I question the efficiency of his method.

Museums have multiple functions. They are custodians of the past. They are also educational institutions. It is because of this latter reason that I find myself here. It is for you to decide whether the changes that are going to occur in schools are to have their effect on you, or whether the changes are only surface ones that can be ignored. It is perfectly all right to be a specialist with a former carriage way and stables. But to live in the educational past would be odd.

I want you to consider what might well be thought of as "museum pieces".

A transistor radio: I heard my first at almost the same time that I first heard of them, about 11 years ago, which is almost the whole lifetime of my youngest child.

A transparency or slide: this one was purchased from the Auckland Art Gallery — and I think they are relatively recent in this form.

A cassette tape recorder — about six years old now, displacing disc sales quickly overseas and ready to flood in here. This one plays but does not record. It is really a tape player.

The teaching service is very slow in taking up these devices, and the reasons for that are another story. But the general public are not so slow. Transistors for ads and pops and 'total radio'. Slides by the box to remember travels and vacations, and perhaps bore the visitors. And tape recorders for the most limited of purposes: to be a replay transistor.

The ordinary parent or child will sacrifice to get them; but the community does not sacrifice to have them for education.

Informal Education. I have always admired the schools education service of the museums. I loved it as a teachers' college student (my group walked through from Epsom in 1944 for one free-ranging afternoon a week). I loved it as a young primary teacher planning a visit with an excited class. I love it still for what it has meant to my own children at school — at primary, not secondary, that is. For the formal class and group sessions fade away at secondary level. Yet the new look, overseas and here, at individualised instruction, could carry much of the museum's messages into the leisure learning of the secondary school pupil.

Individualised instruction is not new. The Winnetka plan, a contract system of learning, with the pupil working at his optimum pace, dates back to the 1920's. New dimensions of choice of curriculum topics, variety of experiences, a self-directed education in part, self-starting and self-propelling — these are the fruit from what is quite old stock.

The museum can set up a display or diorama that is unique in an education system. The Auckland Museum's new display case for the moa will never be duplicated by a school, and probably never by a business firm. It will provide a unique experience. There is only one Maori war canoe, one Pacific Hall.

The new devices mean that anything the expert, or the master teacher can tell me face to face, can be said to me as I insert a jack-plug into a socket and listen to an earphone. You ban the transistor in a museum, obviously; and the tape-recorder; but not the ear plug.

The slide projector can be on automatic today, as you know. You could support the static item with a set of slides in a carousel — perpetual motion. The continuous loop is applied to 8 mm movies and you could support the static exhibit of the Maori

war canoe with a continuous and automatic screening of the visiting canoe from Ngaruawahia last regatta day. And you can have sight and sound combined if you plan it.

For leisure, for the day visitor, you just multiply the pleasure.

For school pupils, in their leisure time, or in their scheduled visit in school time you could provide a package on chosen displays or themes. A package of of printed word (you have been at that for years), graphics (you are experts), objects (all yours), slides and tapes. I don't like the term, but there it is — a multi-media package.

Formal Education. There is a greater division in New Zealand between primary and secondary education than exists in other places, I fear. That makes for difficulties in using museums fully for secondary. It also makes for difficulty in finding people with two teaching careers — one primary, one secondary. But the complexity of the secondary school timetable is the real problem. A visit (with travel) requires half a day. My timetable says one period. If I take a class away I am in trouble with three other teachers who feel I have stolen *their* class teaching time. And in trouble with three other teachers who have to cover the classes I leave behind me. It's as simple as that.

The informal education of my title is one answer to the situation. Pupils could extend their learning into their leisure — and many do go to the museum in their own time.

My other proposal is to *join* the schools seeing that you can't beat them. Take part of the museum to the school. In school after school teachers now face a new area of the science syllabus, namely the *Earth Sciences*. Some teachers do it well some adequately, some awfully — but professional discretion forbids me to utter that.

Suppose we plan to use museum materials and even set pieces, add the new technology, take a caravan with portable classroom extensions, and travel. A week in school A would cover all the third forms in one topic; and we could plan an itinerary to suit a group of schools. It would be more efficient, more stimulating, and — a magic word — more creative learning than we can manage at present. We are short of teachers, of specialist teachers. It would pay us, if we believed the syllabus item really important, to do it this way than to try to make do with an inadequate teacher, or to ask an adequate one to become an expert in too many topics.

One warning: if you show any suggestion of beating teachers at their own game they will freeze you out. If you can't beat 'em, join 'em: you must be seen to *join* the teachers in improving learning.

The basic skills of a new organisation are being practised in many schools now. Some schools have new team teaching facilities. Once teachers are

familiar with the team work of team teaching, a unit such as I have proposed would be assimilated quite easily into the team.

Four areas of change and innovation either current or pending in New Zealand secondary schools are: individualised instruction
curriculum change
team teaching
and objectives.

The last is a critical area, in terms of behavioural objectives. This is a technical term meaning that results of learning should be measurable and observable. Much of what I have said must obviously come to the question of what learning we wish to occur, and the answers could be rather precise.

May I ask you to look again at the topic: formal or informal education? For secondary I favour informal to begin with. It is a more modest, safer, and a surer beginning. It fits in easily with other levels — primary and adult. And it would be good training in the use of the media if you want to try the other more complex exercise later.

You may think that art galleries have been neglected this session. The cassette and ear phone system is, of course, only a swept up version of the tour leader's commentary of the Louvre and the Uffizi.

Both museum and gallery people know what they wish to preserve and display, and what message they wish to communicate. I have done no more today than try to give the view of an inquiring visitor, and a teacher of teachers. That is small return for the immense pleasure I have received from galleries and museums, and, I add, mostly received free.

I have tried to raise some issues concerning modern inventions that could change an educational approach quite considerably. I should prefer now to have you discuss them with me rather than that I should go on elaborating my own view.

And I have with me the cassette player and a loop player for further demonstration and explanation if you wish".

(Other papers given at the Biennial Conference will appear later).

AGMANZ Delegation to the Prime Minister regarding proposed Capital Subsidy Grants to Public Art Galleries and Museums.

Report to Council by the President.

On Tuesday, 9 February 1971 at 12 noon, the AGMANZ delegation, comprising the President, G.C. Docking, the Vice-President Dr. R. Duff, Council Member Prof. K. Thomson and Wanganui representative Mr. G. McDouall, called on the Prime Minister, The Right Hon. Sir Keith Holyoake. The Chairman of the QEIIAC, Mr. W. Sheat, accompanied the delegation to speak on behalf of the Arts Council. Also attending with the Prime Minister were the Minister of Internal Affairs, the Hon. Mr. Seath and the Secretary of Internal Affairs, Mr. P. O'Dea and the Prime Minister's Private Secretary.

The Prime Minister welcomed the delegation and the President of AGMANZ then read the following submission:

"PROPOSAL: CAPITAL SUBSIDY GRANTS TO PUBLIC ART GALLERIES AND MUSEUMS OF NEW ZEALAND.

SUBMISSIONS TO GOVERNMENT FROM THE ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND. TUESDAY 9 FEBRUARY, 1971.

(1) In this submission, the representatives of AGMANZ seek the support of the Government to match the contributions of Local Authorities who, with the exception of the Dominion Museum and the National Art Gallery, maintain the Public Art Galleries and Museums of the nation.

These public museums and art galleries play an immensely important role in collecting, conserving and presenting the cultural, ethnological and natural scientific history and traditions of the land we have inherited, along with the Pacific regions generally.

(2) At present, sixty-three large and small institutions belong to AGMANZ. The boards, committees and staffs of these institutions feel very responsible for the collections entrusted to their care and for the physical condition of the buildings which house these collections. In many cases, these collections hold irreplaceable material which is of great value in general education, research, and for the recreational and spiritual enrichment of our people.

But the boards, committees and professional staffs who govern and administer some of these public institutions are now facing a crisis. Buildings to house these collections are, in some cases, temporary; in other cases they are decaying or inadequate for modern needs.

(3) Our responsibilities are increasing and more New Zealanders and tourists than ever before are visiting our museums and art galleries for instruction and enjoyment. Our Association is concerned to help one another so that all may safeguard and develop our

heritage. Art galleries and museums can do much to inculcate amongst the people a real sense of belonging to New Zealand, to develop an understanding and consequently a sense of pride in the achievements of the Polynesians and Europeans who have built the nation. It is hard for people to take pride in national collections which are poorly housed.

Yet such is our spirit of independence that many local bodies are doing their utmost to meet the growing burden of capital expenditure on old buildings and to raise funds for extensions and new buildings. But the task is beginning to break the spirit of many committees and supporters of local museums and art galleries.

(4) During the past few years a number of applications have been made to the Government by local authorities for financial aid for capital costs. These applications are usually sent by the Government to the Queen Elizabeth II Arts Council. The Arts Council cannot help by making grants for capital expenses. We have reached an impasse. There appears to be no existing machinery whereby such applications may be examined and a decision made leading to a grant for capital expenditure. (A recent example is the application submitted by the Nelson Provincial Museum Trust Board).

Without the partnership of Government the burden of developing our public museums and art gallery buildings falls inequitably upon the local ratepayer.

(5) Our submission is that a procedure and a formula be established by the Central Government which will encourage the principle of self-help in relation to capital expenses for museum and art gallery buildings administered by local communities.

(a) It is suggested that applications for grants-in-aid of capital expenditure for museums and art galleries be dealt with by a committee of the Lottery Board of Control, or by the Internal Affairs Department. (The secretariat of AGMANZ could be of assistance with submissions or in administration procedures).

(b) That capital grants be according to a set ratio, the total grant to be governed by the amount of locally raised capital sums for the provision and expansion of visitor exhibition space and collection storage areas.

G. C. Docking
PRESIDENT

A supplementary, and supporting submission by the Vice-President Dr. R. Duff was then tabled. Dr. Duff's submission was under the headings of:—

Statement of Principle
Arts Council and Kiwi Lottery Fund
Subsidy Rate and Management
Community Value of Museums
Early Initiation from Government
Local Body Levy System
Quality of Life Threatened.

Dr. Duff directed his remarks towards the community value of museums especially in areas of education, the expected population growth of New Zealand, the increasing responsibilities of museums relating to the quality of life in urban areas, and the history of the museum movement in New Zealand from the days of Provincial Government to the present.

Professor Keith Thomson spoke on the subject of the younger but rapidly growing cities of New Zealand which are without adequate museum and art gallery facilities. Unlike the older urban centres these cities have not inherited museum and gallery buildings.

Mr. G. McDouall spoke on the subject of the increasing number of tourists who are visiting New Zealand. The fact that the tourist industry can be assisted by museums and galleries is being demonstrated already in some centres. But the industry can be more effectively served by improving the buildings and increasing the number of attractive museums and art galleries run by the local authorities. However, the financial responsibility of building and enlarging these museums should not be left wholly to the local ratepayers. Mr. McDouall also referred to findings of the National Development Conference as they bear upon tourism in relation to museums and art galleries.

Mr. W. Sheat re-emphasized the fact that the QEIIAC cannot service applications for capital subsidies submitted to the Arts Council or referred by the Lottery Board or the Government to the Arts Council. The budget of the Arts Council is directed towards the performing and the creative arts, etc., and is not adequate to allow for building grants.

There was a period of general discussion when the case of the Nelson Provincial Trust Board was strongly pressed. The Prime Minister asked questions and finally agreed to the following statement.

That the Government will set in motion a thorough study of the problem of capital grants to public museums and art galleries. That this study shall be initiated and carried out by the Internal Affairs Department along with QEIIAC in its capacity as a Sector Body of the National Development Council. That this study will take some time to complete but when completed it be submitted to Government for consideration.

The Prime Minister expressed his personal appreciation of the work carried out by many committees and people associated with our institutions.

The delegation records its thanks to the Prime Minister for allowing over and over of his time for the presentation of the AGMANZ case.

It is now apparent that the Secretary of AGMANZ will need to carry out a very careful and detailed survey of the present situation and the capital requirements of museums and art galleries with viable plans for new buildings and extensions, etc., which will be of real assistance to those who will be studying the problems in detail.

The delegation was successful in making its case for capital grants a subject of national concern. Hence, a critical and important phase of development is immediately ahead of AGMANZ. This period could lead to positive results but only to the extent that the institutions belonging to the Association are willing to work in the interests of all and not merely for their own ends.

G. C. Docking,
President.

(The above report was presented to Outgoing Council at their meeting on 3 March 1971 — Ed.)

NEW ZEALAND NEWS

The official opening of the Edmiston Wing of the Auckland City Art Gallery took place on Friday 16 April 1971 in the presence of the Governor-General, Sir Arthur Porritt, and Lady Porritt, His Worship the Mayor, Sir Dove-Myer Robinson, City Councillors and their wives, the Edmiston trustees and more than two hundred guests.

The Governor-General and the official party were greeted on arrival by a fanfare of music from the University Brass Ensemble, who played a programme of renaissance music later in the morning. After formal speeches and the unveiling of two bronze plaques, morning tea was served.

The new Wing is approached through a tiled forecourt and is fronted by two pools and a waterfall in the Sculpture Garden. The carpeted Mackelvie and Grey galleries are seen beyond the spacious foyer which contains a bookshop, lift and stairway to the upper floors. The second floor houses the new East and West galleries and the Mezzanine Gallery. The coffee room is also on this floor but will not be functioning until later in the year.

The Conservation studios and the Administration section are on the third floor level.

The special exhibitions organised as part of the Auckland City Council's Centennial celebrations are the **Pacific Cities** loan exhibition consisting of seventy works from nine galleries in the Pacific area, and, thirty-one **Contemporary French Tapestries** from the Peter Stuyvesant collection, Holland.

Lunchtime concerts will become a regular part of the Gallery's programme again and in good weather the Sculpture Garden will be used for theatrical and music performances.

(See cover photograph)

A HISTORICAL NOTE ON THE AUCKLAND CITY ART GALLERY

The Auckland Art Gallery was opened in 1888, and was from the first located in the present building which it has shared with the Auckland Public Library and, in earlier years, the Municipal Offices.

This building, an example of Victorian colonial architecture that is not without a certain charm, was erected after Sir George Grey had offered to present his collection of books, pictures and curios to the City. It was decided then to put up a building to house these various collections and to serve as a Free Public Library.

The gallery was initially under the administration of the City Librarian, Mr. Edward Shillington; and then from 1913 until 1952 under John Barr, succeeding City Librarian.

The Auckland City Art Gallery may be said to have come into its own however with the appointment of its first autonomous Director, Mr. Eric Westbrook. Mr. Westbrook, an Englishman of considerable flair and enthusiasm, managed to get the whole City interested in the gallery, and was the first of three professional directors who have continued the work of building it up to its present position. After Westbrook left in 1956 to become Director of the National Gallery of Victoria, Peter Tomory was Director from 1956 to 1965. He was succeeded by the present Director, Gil Docking.

The gallery has benefited from several notable benefactions. The Grey Collection, as has been mentioned formed the nucleus of the Collection. In 1885 Mr. James Tannock Mackelvie, a former citizen of Auckland, died in London and left his art collection to the City. After some vicissitudes the bulk of this was integrated into the Collection, and funds administered by the Mackelvie Trust have continued to purchase works of art for the gallery.

The Edmiston Bequest, a trust fund left by Mr. P.A. Edmiston, who died in Sydney in 1946, was in the first instance directed toward the building of a new art gallery, and only after this toward purchase of works for the gallery's collections. By 1967 however, the present Director managed to persuade the Trust Board to spend a considerable portion of the money in the reconstruction of the existing building. This work, including the making of an open-air sculpture garden in the area near the northern wall of the gallery and fronting Kitchener Street, is now virtually complete. With its five new air-conditioned galleries, new administration areas, conservation studios, print-room and print-gallery, new reference library, bookshop selling art books, and coffee-room, the Auckland Gallery will now be a more adequate answer to the needs of the community in the 1970s.

Some aspects of the gallery's present collection that might be mentioned are as follows: the collection of European Old Masters; a comprehensive collection of New Zealand art including works in various media from the time of Cook and his draughtsmen to work by artists of the present day; a large collection of graphic works by modern and earlier masters; a fine collection of twentieth century sculpture with works by Rodin, Malliol, Degas, Lehmbruck, Moore, Hepworth and many others; a very representative collection of works by Frances Hodgkins; and a collection of major importance of thirty-seven drawings by Henry Fuseli.

The gallery has on sale many of its own published handbooks and publications on many aspects of New Zealand art and history, as well as catalogues of exhibitions of European, American and Australian art.

(N.B. This note was supplied by Ross Fraser, librarian of the Auckland City Art Gallery, who has recently prepared a short history, *The Gallery's First Eighty Years*, obtainable from the gallery's publications department).

Import Licence

The Minister of Customs, Mr Adams Schneider, recently announced many exemptions from present import controls, these to be effective from 1 July 1971.

Included are "Paintings, drawings and pastels, executed entirely by hand (other than industrial drawings of tariff heading no. 49.06 and other hand-painted or hand-decorated manufactured articles). Original sculptures and statuary, in any material. Antiques of an age exceeding 100 years."

This means that after 30 June 1971 it will be unnecessary to apply for a portion of the licence issued to the Art Galleries and Museums Association for the purpose of importing works of art except for *original prints* which were not included in the exemptions. So until further notice, an application must be made for the importation of these items.

All members will welcome this action by the Minister of Customs as it means that if a gallery or museum can raise the necessary funds, there is no obstacle to acquiring any work of art or sculpture.

The present licence, finishing on 30 June 1971, has already been fully used and no further portions are available.

Auckland War Memorial Museum

A sculptured Indian stone buddha of the second or third century A.D. was recently presented by the Mackelvie Trust.

Purchased for \$6000 at a London auction, the buddha is an important addition to the Museum's Asian art collection. In style the sculpture has strong affinities with Greek classical sculpture.

\$1000 for Young Contemporaries Exhibition

The conservator of the Auckland City Art Gallery, Mr L. C. Lloyd, has donated \$1000 to the Auckland City Council as an allocation for purchasing selected works entered in the N.Z. Young Contemporaries Exhibition, organised by the Auckland City Art Gallery and one of the Auckland Centennial exhibitions.

Mr Lloyd's only condition is that works selected by the Purchasing Committee must be by artists between the ages of 20 and 30 years. This is an example of the sort of private patronage we should like to hear of more often in this country.

National Bank Art Awards

The National Bank of New Zealand Ltd. invites entries from artists for its 1971 mural and water-colour awards. The mural section carries an award of \$1000. In addition, at the discretion of the judging panel, up to three special awards may be made aggregating up to \$300. The major award in the watercolour section will be \$400. Additional awards will be made, aggregating up to \$400.

Entry forms are obtainable from: The Organising Secretary, National Bank Art Awards, P.O. Box 1791, Wellington.

de Beer Fund

Applications are invited for grants from this fund. Members are reminded of the following conditions attaching to grants.

"The Association shall from time to time accumulate such annual payments until there is in the opinion of the Council of the Association a sufficient fund to provide either the total cost of sending a member or members of the staffs of museums and/or art galleries in New Zealand overseas or such amount which together with other grants available for such purpose as will enable a member or members as aforesaid to proceed overseas with the object of

furthering the knowledge and interest of the institutions to which such member or members shall belong". Other considerations to be taken into account by Council are the sources of assistance available other than from the fund; whether the employing institution would continue to pay the applicant's salary during absence, and the length of time the applicant's services would continue to be available on return from overseas.

Grants

The Editor has been asked to seek details of grants available to members through Aspac and details will be published when they become available. Similarly Anzac Fellowships will be advertised when details are known.

(See page)

News and articles

Will members please keep in mind the need for news of their institutions for inclusion in Agmanz News. Your Editor considers the contents as not only recording the present activities of New Zealand's art galleries and museums, but taking a long-term view it should be possible to consider Agmanz News as a true record of the progress and achievements of its member institutions and their staffs.

Hawke's Bay Art Gallery and Museum Inc.

From 1 June there will be an admission charge for visitors who are not members. The rising costs of maintaining the services offered and the buildings has necessitated this decision.

Hawke's Bay maintains its full programme of activities with members' groups meeting to study collecting, music, historical affairs and recordings. Chamber music recitals and Massey university extension lectures have also been arranged for the coming season.

Admission charges

The question of paying for admission to public art galleries and museums or maintaining free admission has been in the news recently.

During his opening address at the Biennial Conference, the mayor of Auckland, Sir Dove-Myer Robinson, referred to the proposition that a charge be made by the Auckland City Council for admission to the Art Gallery. He refuted the idea completely saying that such institutions have traditionally been free to the public and in his view should remain so.

After later, formal, consideration by the Parks and Library Committee, the admission charge proposal was shelved. It is interesting to note that Auckland's two daily papers devoted sub-editorials to the subject, each taking an opposite view.

On 26 March the *Auckland Star* said Mr Docking "had presented a logical and reasonable case for introducing an admission charge". Ratepayers, school

groups and pensioners would have been admitted free, but other visitors would be charged 20 cents admission with \$1 concession tickets available which would allow 20 admissions. Expensive overseas exhibitions cannot be borrowed and paid for from the present Council grant. The *Star* concluded that charging admission was more sensible than levying the ratepayers and concluded, "the Council would do well to reverse its committee's decision".

The following day the *New Zealand Herald's* sub-editorial remarks "Free entry to such places as museums and art galleries is a precious public right where it still exists . . ." It suggested that running costs "should be spread among the people of the area it serves", and that the "Auckland City Art Gallery should become a regional responsibility, with the extended budget that wider support could give it".

No doubt other art galleries and museums are facing the problem to "charge, or not to charge, that is the question". (With apologies to W.S.)

Please see OVERSEAS NEWS for further item on this subject.

Ewelme Cottage, Parnell

Lady Auckland officially declared the cottage open on Sunday, 25 April, in the presence of His Worship the Mayor, Sir Dove-Myer Robinson, the Mayoress, Civic dignitaries, New Zealand Historic Places representatives, members of the Lush family and members of the *Friends of Ewelme* society.

After many months of careful restoration the cottage is now open to the public daily, with a curator in residence. Visitors will find much to admire, from the new shingled roof, white weatherboard walls, fences and gates, to the carefully presented dining and drawing room, study, kitchen, buttery and attic bedrooms, with all their Victorian paraphernalia. Opening hours are from 10.30 to 12.30 and from 1.30 to 4.30. A charge of 20 cents is made. Parties are shown round by arrangement with the curator, who should be written to at 14, Ayr Street, Parnell, Auckland, 1. Telephone number 370-202.

Dominion Museum, Wellington

"The area at the commencement of the Colonial History Gallery is being developed as an Early Navigators section. Here will be exhibited the Cook cannon, the model of the *Endeavour* and other authentic Cook relics. The poop deck which was erected in the main museum entrance during the Cook Exhibition has been shifted into this gallery. Mr. White is making progress with a replica of part of the Great Cabin of *Endeavour* in which will be installed figures of Cook and Banks together with cabin

chests, telescopes and other authentic Cook material."

(From Dominion Museum Newsletter No. 8, April, 1971).

Museum of Transport & Technology Inc., Auckland.

As a centennial gift to the Museum the Auckland Savings Bank has given \$100,000 for an exhibition hall. Such a magnificent gift means that instead of the Museum's valuable collections of cars, carriages, printing presses, cameras, farm machinery, aeroplanes, etc. being housed in cramped and separate makeshift buildings, these items will be displayed to advantage in a modern building designed for the purpose.

Conference Convenor

Bruce Hamlin, botanist at the Dominion Museum and a Council member, has been appointed Conference Convenor for future annual general meetings and biennial conferences.

Will members please write to him with their suggestions for the programme to be arranged for next March, and the 12th Biennial Conference in Christchurch in 1973. He will endeavour to arrange meetings and activities balanced to suit all sections of the membership.

Anzac Fellowships

The Fellowships were established in 1967. They are awarded to enable New Zealanders of ability to study or train in Australia to the benefit of themselves, New Zealand and the furtherance of good relations between Australia and New Zealand, and for Australians to study or train in New Zealand.

The purpose of the Australia Fellowships is to enable New Zealanders who have shown outstanding ability and achievement in such fields as primary and secondary industry, commerce, education, the arts or public service, to spend from 6-12 months in Australia in the pursuit of an approved programme. The approved programme may include practical experience, investigation, or research in their field of interest.

Two Fellowships a year are awarded, preference being given to those under the age of 45. Applications from women are particularly welcomed.

Benefits: maintenance allowance of \$A6000 p.a. (plus marriage and child allowance), airfares and medical insurance premium.

Applications close on 1 August each year. For further details write to: The Secretary, Anzac Fellowship Selection Committee, C/- Department of Internal Affairs, Private Bag, Wellington.

Winston Churchill Memorial Trust

As from 1 May the Trust will be calling for applications for awards.

Applications will close on 31 July and the awards to the successful applicants will be announced at the end of the year. This year's awards will be for projects which are to be undertaken in 1972.

Awards are made to New Zealand citizens for any study, investigation or activity in New Zealand or overseas which advances their calling or in some other way benefits New Zealand or helps to maintain the Commonwealth as a beneficial influence in world affairs.

No specific qualifications are laid down, but applicants must have sufficient background of study and experience to be regarded as likely to make a contribution to New Zealand through their careers.

Application forms may be obtained from the Secretary, Winston Churchill Memorial Trust, P.O. Box 8025, Wellington, C.I., or from the Auckland, Wellington and Christchurch offices of the Department of Internal Affairs.

ASPAC Fellowship Exchange Programme 1971.

As part of its Work Programme the Cultural and Social Centre for the Asian and Pacific Region will award nine fellowships, one for each member country.

The aim of ASPAC Fellowship is to promote regional understanding by providing an opportunity for creative writers, scholars, journalists, artists of various fields including stage and dance performers of the ASPAC member countries to acquire a direct experience of the way of life in another member country, and to undertake observations and studies in their respective field of interest through personal contacts with the peoples of the country they visit. The ASPAC Cultural and Social Centre, therefore, expects that the holders will contribute much toward promotion of mutual understanding in creating an awareness of other ASPAC member countries by writing, lecturing and performing, by making use of their studies and experience obtained through this Fellowship.

Terms of Award: Fellows will receive an economy class round-trip air ticket and a per diem allowance of US\$15.00 for a period of six weeks. In addition, US\$210.00 will be allocated to the Liaison Office of the host country to cover the expenses for the fellow's internal travel and other miscellaneous costs.

Full details may be obtained by writing to: M.T. Catbonton, PR & I Officer, Cultural and Social Centre, Asian and Pacific Region, ASPAC, I.P.O. Box 3129, Seoul, Korea.

NZ News

STAFF NEWS

Mr. T.R. Ulyatt was appointed as Photographer at the Dominion Museum in March.

Mrs. C. Mackay, B.A. (Hons), who has recently completed an Archaeology course at London University, has been appointed as Ethnologist at the Dominion Museum.

Mr. David Miller has been appointed as the first Director of the Dowse Memorial Art Gallery, in Lower Hutt.

Dunedin Public Art Gallery Society (Inc.)

Art Gallery Director

Applications are invited for the position of full-time Director for the Dunedin Public Art Gallery, Logan Park, Dunedin.

The salary, with superannuation, will be within the total range of \$5,600 – \$7,200, being at the same scale as that at present in effect for a university senior lecturer. The commencing salary will be at a point within the scale commensurate with the experience and qualifications of the successful applicant.

The closing date for receipt of applications is noon on Tuesday, 1 June 1971. Further particulars are available from:—

The Director,
Dunedin Public Art Gallery,
P.O. Box 224,
DUNEDIN.

Wairarapa Arts Centre, Masterton

Director

Applications are invited for the position of Director. Applicants should be capable of contemporary art gallery techniques, should have a deep interest in all the arts and be capable of fostering their development through the activities of the Centre.

Applications close on Friday, 21 May 1971 at noon and should be addressed to the present Director, Mr. T.L. Rodney Wilson.

Further particulars may be obtained from the President, Wairarapa Arts Foundation, P.O. Box 633, Masterton.

Publications received

A Guide to Pompallier House, R. M. Ross, 41 pp., illus. New Zealand Historic Places Trust publication no. 7, 45 cents.

This excellently researched publication is a valuable addition to the guide books already available from the New Zealand Historic Places Trust on the buildings of importance in their care. If one has not already visited Pompallier House, this guide will heighten one's interest in making the pilgrimage. If the building is already familiar the new material on it will be extra welcome.

It will be of particular value to those wishing to know the early history and activities of the Roman Catholic Church in this country. Mrs Ross has had access to the early records of the Church in New Zealand and as well describes the activities of French navigators, commercial and naval vessels in this area of the Pacific from the middle of the eighteenth century. New information about Bishop Pompallier's life is included and a chapter on St. Peter Chanel, martyred in the Islands in 1841, discusses the local story that he was buried beneath the floor of Pompallier House before his remains were returned to France in 1850. Much information is included about the Mission's printing presses and publications. With full descriptions of the contents of each room, this is an extremely interesting guide.

Evelyn Page Retrospective Exhibition, The National Art Gallery and the New Zealand Academy of Fine Arts, Wellington, 16 pp. illus.

98 catalogue entries, biographical notes and an introduction by Douglas Lilburn.

EXHIBITIONS

AUCKLAND CITY GALLERY

- 17 May – 13 June BRASSAI:
71 Photographs made between 1931-1958 from the collection of the Museum of Modern Art, New York. An Auckland Festival Exhibition.
- 15 June – 25 June YOUNG CONTEMPORARIES EXHIBITION:
Paintings and sculpture selected from works submitted by New Zealand artists between the ages of 20 and 30 years. An Auckland City Council Centennial Exhibition.
- June – July REMBRANDT ETCHINGS:
From the collection of the National Art Gallery, Wellington.
- 22 June – 26 July AUCKLAND LANDSCAPE – 1840 – 1971. An Auckland City Council Centennial Exhibition.

AUCKLAND WAR MEMORIAL MUSEUM

- 22 April – 29 May AUCKLAND 1871:
Photographs, sketches, portraits, clothing, china, glass, silver, musical instruments and sporting gear.

GOVETT-BREWSTER ART GALLERY, New Plymouth

- 4 May – 30 May Exhibition of Chinese Painting.
- 1 June – 14 June To be announced.
- 15 June – 15 July Contemporary French Tapestries
- 9 July – 24 July Sculptor's Touring Exhibition, and, Recent Acquisitions.

HAWKE'S BAY ART GALLERY & MUSEUM, Napier.

- 21 April – 2 May The Taste of Yesterday:
Victorian painting, furniture,
silver and porcelain.
- 2 June – 20 June Annual Exhibition of paintings -
guest artist Geoff. Fuller.
- July New Zealand Sculpture.

MANAWATU ART GALLERY, Palmerston North.

- 2 May – 7 May Manawatu Centennial Photo-
graphy Exhibition.
- 8 May – 28 May New Zealand Print Council
Exhibition.
- 30 May – 11 June Permanent Collection.
- 14 June – 25 June N. Z. S. S. P. TOURING
SCULPTURE EXHIBITION
1971.

SARJEANT ART GALLERY, Wanganui

- 7 June – 11 June N. Z. S. S. P. TOURING
SCULPTURE EXHIBITION
1971.

ARTS CENTRE & MUSEUM ASSOCIATION, Waihi

- 26 May – 23 May Exhibition of mechanical and
static models.

WAIKATO ART GALLERY, Hamilton

- 6 May – 16 May Children's Needlework.
- 17 May – 6 June Images 1971:
Contemporary New Zealand
Photographs.
- June Permanent Collection.

ICOM NEWS

ICOM International Committee

The next meeting of the ICOM Committee for the training of personnel will be held in Marseille from 8 to 10 June 1971.

In addition to members of the Committee, any other members of ICOM who are interested in the training of museum personnel will be welcome to attend.

The meeting will take the form of a Symposium, similar to the one held at the University of Leicester in July 1969. The main topics will be: a) the work of the ICOM Training Unit, b) new courses and training projects which have either been inaugurated since 1969 or are now being planned, and c) the establishment of a common basic syllabus for training course.

The Symposium will be held at L'ECOLE D'ART ET D'ARCHITECTURE DE MARSEILLE (13 Marseille-Luminy, 93). Those wishing to attend should inform M. Francois Bret, at the above address, who will arrange accommodation if required.

OVERSEAS NEWS

Charging for admission: a note by the President [of the British Museums Association]

On 27th October the Chancellor of the Exchequer announced a package of Government decisions, including the statement that "in common with most other countries and with the private sector, we shall introduce charges for admission to the national museums and galleries".

By the time this note appears, the Government's decision will have been considered by the trustees of some of the national museums — none of whom appear to have been consulted in advance. The Association would, I am sure, wish to respond, if either the national museums or the Government felt we might be of use in working out the best ways of carrying out the Government's intentions. The Government's action also carried, in my view, much wider implications. It would surely be surprising

if the governing bodies of the non-national museums ignored this little revolution so close at hand. I think the question "should we charge?" will shortly be asked up and down the country, and that the Association will therefore be involved through the bulk of its membership, as well as through the national museums.

It is a question on which we are well fitted to advise. It has been regularly aired in the Association, and was fully discussed in 1969 at our Leicester Conference, when papers were read on the subject by Dr. Teruggi, Mr. Cheetham and Mr. Cubbon, and were followed by a general discussion. There is a full report of these three papers in the *Museums Journal* for December 1969. The debate on this occasion disclosed a considerable shift of opinion in the Association. Whereas ten years earlier the majority would have been flatly against charging, last year opinion was much more evenly divided. Many people were disposed to consider the matter in practical terms, rather than rushing to man either side of the barricades. These practical considerations were admirably summed up by Dr. David Owen in a letter to *The Times* on 20th August this year (1970) which I think worth re-printing here. He said:

"Sir, As your correspondents have again raised this controversial issue, it is worth recording certain facts which the Museums Association has gathered in its recent discussions on admission charges.

If the purpose is to reduce mischief and vandalism there is evidence that quite a small charge achieves this end, for people once asked to leave for misbehaving are unlikely to return immediately to pay a second time.

If the aim is to keep people out, there is evidence that this may be unsuccessful. Norwich Castle Museum has increased summer attendances since the making of an admission charge. On the other hand certain museums have lost so many visitors through charging that their galleries are scarcely worth keeping open.

If it is intended to raise revenue then the evidence shows that this can be achieved in tourist centres and in very popular museums. In others, the actual cost of taking admission charges can exceed the money taken. If revenue does accrue from admission charges, some method must be devised to ensure that the museum actually benefits. It is very easy to lose it among other local or national finances. And the museum itself must use the finance for proper improvement and not for making itself a peep show to attract even more revenue.

It is, therefore, essential for any authority considering admission charges to decide on the purpose and to consider all aspects. In certain instances such as charge may be a real benefit and permit the purchasing of treasures otherwise beyond reach. It may, on the other hand, prove a mortal blow to an active museum struggling to serve its public".

By contrast with this, the Government's statement of 27th October seemed to favour a doctrinaire, all-or-nothing attitude. This made me feel that the claims of reason should be re-asserted. This notion received the support of the General Purposes Committee of the Association at its meeting on 29th October. They authorised me to write to *The Times* on broadly pragmatic and reasonable lines. I accordingly did so. My letter appeared on 30th October, and is here re-printed — I should emphasize that the actual text is my personal responsibility:

"Sir, The Government has decided to introduce charges for admission to the national museums and galleries.

This will be felt as in itself a minor revolution in British practice. It is also bound to raise the question — should charges be imposed also in the vast majority of museums in this country, i.e. those which belong not to the nation but to local authorities, universities and private bodies of trustees?

Those of us who work in museums cannot present a united answer of Yes or No to this question. Nor do I think this is proof of our incapacity. The question touches issues that go deeper than professional competence. Many of us, however, believe that there are some museums where it is reasonable and right to charge for admission. Such points as the attractiveness of the collections, the reputation of the museum, its geographical placing, and the extent of the tourist use, are among the factors to be looked at. The essential point is that a case should be made out in practical terms for each museum, that the imposing of a charge will not cripple its public use.

There is, however, one condition which I believe my colleagues would unanimously agree to be absolutely vital. This is, that the whole of the money taken in admission charges should be added to the museum's existing funds, and used for the improvement of its public services. We believe that the museums of this country as a whole have long been starved of money, and that their public services have thereby suffered. It is at least logical to say — let the public pay something directly to improve their museums. But to charge admission and use the money to save rate

or tax expenditure will merely perpetuate the present inadequate services of museums, while reducing the public that uses them".

No doubt the debate will continue, I should be grateful if members would give us their views, and would also keep us informed of developments. I would particularly welcome up-to-date information of charges levied, of the effects of charges on the public service of any museum, of actual receipts and of administrative costs involved. (All such information should be sent to the Secretary at the Association office).

The question of charging for admission is clearly important. I would, however, suggest that the clue to handling it wisely lies in treating it as entirely subservient to the service we offer. I believe this is the real issue, and in any particular case the question to ask should be: What will be the effect of charging on our service to the public? If this service is not going to be improved, then I would think the case for charging collapses. Nor should the question of charging divert our attention from our present attempts to reform the museums service of the country as a whole. Regionalisation, accreditation, the future of the Area Councils and the placing of museums in any new local government set-up — I believe these are the crucial issues before us. The Association is in touch with Lord Eccles (Paymaster-General and Minister for the Arts) and with the Standing Commission. We are discussing all these subjects with them. I hope that by the time we assemble for the Exeter Conference in July 1971 we may be able to report on them to your satisfaction.

(From Museums Association Monthly bulletin, Vol. 10, No. 9, December, 1970)

LATE NEWS

HAMILTON CITY COUNCIL

Director of the Waikato Art Gallery

Applications closing with the undersigned at noon on Wednesday, 30 June 1971 are invited for the above position.

Applicants should be capable of contemporary Art Gallery management techniques, and fully capable of administering all art gallery functions.

Pending the appointment of a Director of the proposed Waikato Arts Centre, the appointee will be

responsible for the full control of the Art Gallery, but will be expected to confer and cooperate with the Director, Waikato Museum and any consultants appointed to assist with the establishment of the Arts Centre.

The salary offered for the position will be between \$4017 — \$4440 per annum according to the qualifications, experience and ability of the appointee. There is provision for promotion up to \$4863 at the discretion of the Council.

Further information is available on application to the undersigned, P.O. Box 937, Hamilton.

S.A. Lenz,
Town Clerk.

ICOM NEWS

International Association of Art

"Artists have influenced each other all through history but always at the speed by which news could travel.

Communication between artists, always a haphazard affair, has been the strength of the art of any period, any civilization.

The Bulletin is primarily a letter between artists. It is also a mirror or (shall we take the comparison so far?) a satellite. What it reflects is mainly what you have contributed; and whatever is missing is what you have not contributed.

Some of its features are official documents, of widespread interest we think, addressed from the Secretariat to National Committees for the first time through these pages.

We dedicate this issue to the International Education Year, because by this we acknowledge our involvement with the family of men at large. In particular, we have concentrated on the theme of Art and Technology, which seems to us to echo many of the questions which are filtering through the collective spirit of the artists at this moment.

In the past year, artists from our 60 countries have met to exchange questions and views in Amsterdam, in London, in Budapest, in Belgrade, and in these pages. In our recent work and inquiries, well-known explorers have come into our orbit more than once: Schoffer, Sonia Delaunay, Vasarely, Max Mill, Miro.

In our last issue we spoke of a new beginning. Today we are at phase two.

In Holland, in 1969, our Dutch colleagues made possible a most important meeting for the future of the artist in modern society. What was said at this, the VIth International Congress of Art, may have repercussions into the next two or three decades, touching the lives of artists still waiting to be born. We are glad to print the report of that meeting as our first and main article.

If you are interested in art, in sociology, and even in 'wild life', we promise that you are in for some fascinating reading".

Dunbar Marshall-Malagola

Secretary General of the Association and Editor of the Bulletin.

Bulletin No. 63 of the International Association of Art contains much interesting material under the following headings: 6th International Congress of Art; Art and Technology; International Education Year; Interdisciplinary Contacts; Focus on the World; Art and Organisation, and Books and Publication.

It is obtainable by sending the equivalent payment of U.S. \$1.50 cents per copy to the following address: IAA - AIAP - Unesco, \$1.04 - 1 rue Miollis, Paris 15e, France. When writing please use the following formular for ordering: copies IAA Bulletin No. 63 - ENGLISH.

Ed.

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