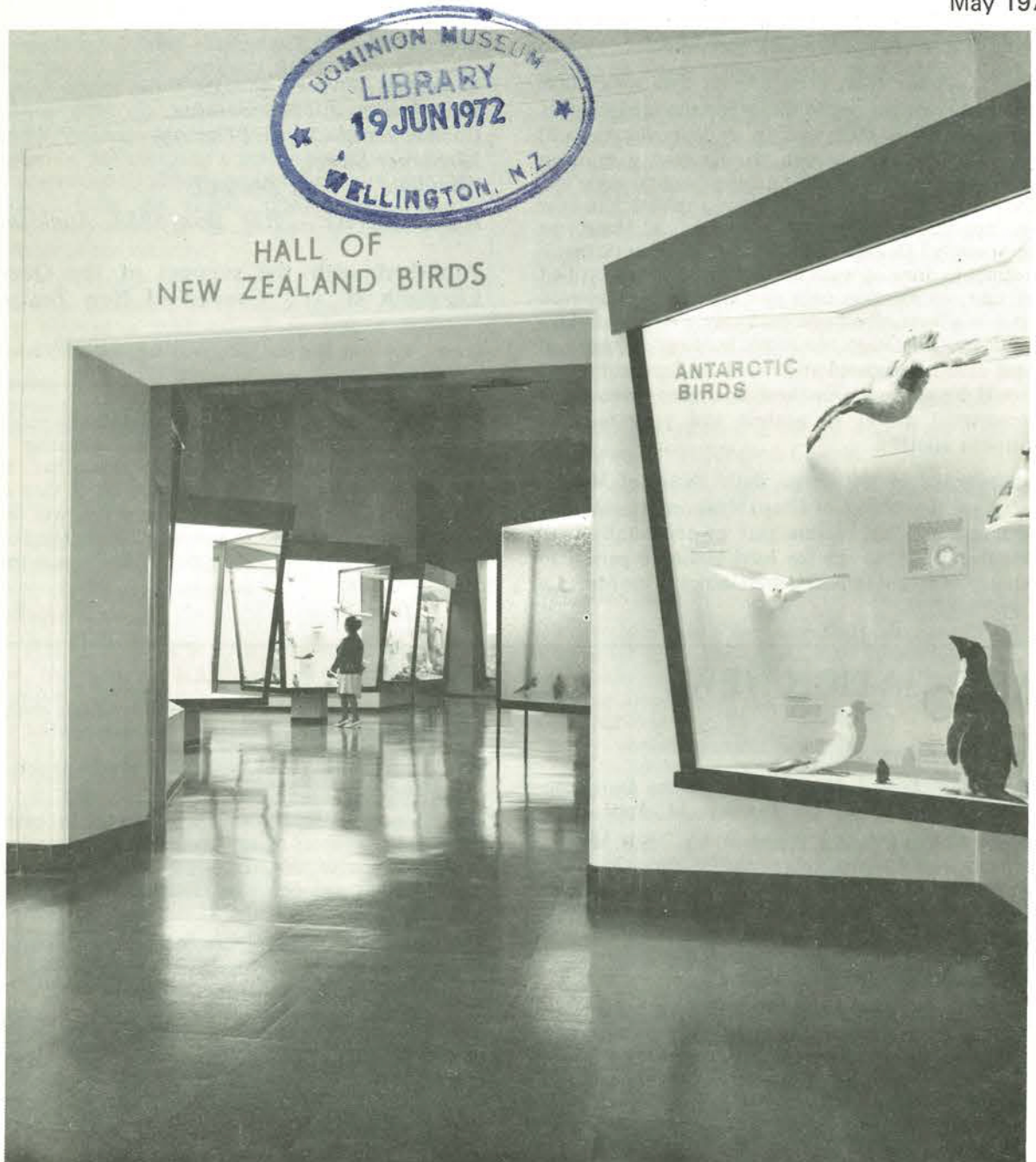


AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

May 1972



Auckland War Memorial Museum — The new Hall of New Zealand Birds

The serious financial situation at Otago Museum, in Dunedin, must be of concern to all member museums regardless of how they are constituted. The escalating costs of labour and services are affecting every educational institution from the price of primary school library books to university appointments. The National Development Council is aware of some of the problems of the art galleries and museums of New Zealand and is recommending to the Government a subsidy scheme to enable urgent maintenance, replacement and extension work to be done on buildings. The less well endowed institutions, which are the majority, will welcome this move to alleviate some of their serious structural problems.

But it appears from press reports that some local bodies do not yet realise the importance and value of the museums in their locality. A councillor can still compare a new road with the facilities a museum offers to society and refer to the "capital value" of the road. When did a road show a schoolchild how to appreciate traditional life in a Maori pa community? Or explain to him how prehistoric man's instinct to draw on walls has developed and diversified so that, to mention only one aspect — commercial art — it affects, albeit unconsciously, everyone today? The value of Otago Museum's holdings in terms of hard cash is estimated at \$2 million. Surely this fact should be sufficient for those interested primarily in commercial values to protect and preserve their district's assets?

An editorial in the Otago Daily Times of May 1, 1972, on the subject of Otago Museum, remarks that museums are "an organic part of community life" and that it is "no use for local bodies to pander to ratepayers by cheeseparing such things as the Museum levy."

ASSOCIATION NEWS

COUNCIL NEWS

Report on Annual Meeting held in the Dominion Museum, Wellington, on Tuesday 11 April 1972

After a welcome by the President, Mr. J.S.B. Munro, members and delegates toured the Dominion Museum and National Art Gallery. Then, under the chairmanship of Dr. John Yaldwyn, a lively discussion on the topic "What do we want from our future conferences?" took place. Among the many ideas and suggestions were the following:

1. Practical demonstrations of special techniques, such as photography, archaeology, elementary conservation, cataloguing, storage and labels. Demonstrations by experts in their own field were considered to be worth many hours of study.

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May 1972

The Art Galleries & Museums Association of New Zealand Inc.

To promote and improve public galleries and Museums.

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Cover: The New Bird Hall, Auckland War Memorial Museum

The dedicated staffs of the public museums and art galleries in this country are endeavouring to communicate the myriad satisfaction that the intangibles in life can bring to everyone if they are given the opportunity to share them. This will only be achieved when all local authorities recognise their responsibilities by supporting the institutions in their area.

B.G.

2. Smaller galleries and museums should be invited to present a five minute progress report.
3. Conferences could be considered as a means of training.
4. Council should consider a subsidy to enable staff members of smaller institutions to attend conferences as in a sense they are training grounds and could be recognised as In-Service Training.
5. Mornings could be devoted to small meetings on a variety of specialised subjects and the afternoons to more general subjects.
6. Methods and types of display could be a theme for a major conference.
7. Members be invited to submit papers (not exceeding ten minutes in length) on their special subjects.

8. A conference convenor to be appointed and his name made known to members well before the conference so that members could send in their ideas.
9. An early notification of the Agenda would help members to make their arrangements to attend.
10. The persistent refusal of the Department of Education to allow their officers to attend conferences might be overcome if finance were made available.

The afternoon was devoted to a talk entitled "Techniques in Display" organised and chaired by Mr. Gordon White, of the Dominion Museum. A representative from Taubman's Paints Limited described the latest products of his firm including a paint which can hold an electric current and be plugged into the power supply. Mr. Everitt, of Lundia Shelving, gave a graphic and entertaining display of his company's shelving and its capacity for adaptation to all sorts of situations. Finally Mr. Killikin, from the G.E.C. (NZ) Limited gave a demonstration of the latest types of lighting now available in this country.

After the President's Sherry Party, held in the Board Room, the guests moved to Downstage Theatre where they enjoyed a performance of D.H. Lawrence's play *A Collier's Friday Night*.

Minutes of the Annual General Meeting held at the Dominion Museum, Wellington, at 10 a.m. on Wednesday 12 April 1972

Present

Mr J.S.B. Munro (President), Dr Wendy Carnegie (Secretary) Miss T. Wilson (Hon. Treasurer) and thirty members and delegates.

Apologies

Mrs F.M. Bestall, Dr R. Dell, Ferrymead Trust, Miss H.M. Hull and Mr J. Mack. It was moved that the apologies be sustained.

The following delegates attended the Conference: Mr E.G. Turbott (Auckland War Memorial Museum); Mr B. Hamlin and Dr J.C. Yaldwyn (Dominion Museum); Mr L.C. Lloyd (Dunedin Public Art Gallery); Mr Eric Young (Auckland City Art Gallery); Mrs A. Gale and Mr R. Allen (Taranaki Museum, New Plymouth); Mr J. Eyles and Mrs R.S. Duncan (Nelson Provincial Museum); Mr A. St C. Murray Oliver (Alexander Turnbull Library); Mr D. Millar (Dowse Art Gallery, Lower Hutt); Dr G.A. Fleming and Mr I.W. Keyes (N.Z. Geological Survey, D.S.I.R.); Professor K.W. Thomson (Manawatu Art Gallery, Palmerston North); Capt J.H. Malcolm (Museum of Transport & Technology, Auckland); Mr E.W. Dawson (N.Z. Oceanographic Institute, D.S.I.R.); Mrs N. Munro (Hawke's Bay Art Gallery & Museum); Mr W.S. Baverstock (Robert McDougall Art Gallery, Christchurch).

Appointment of Scrutineers

Mrs N. Munro and Mr D. Miller agreed to act.

Minutes

It was MOVED (Mr Hamlin/Mrs Gale) that the Minutes of the Annual General Meeting held on 9 March 1971 at the Auckland War Memorial Museum and published in Agmanz News, May 1971, be taken as read and confirmed. Carried.

Annual Report for the year ending 31 January 1971

The President said that the Education Service committee is working on a report and that it should be raised to a national service instead of at present a local one. Pressure should be brought for obtaining officers to work in art galleries. **Salary Scale:** it was reported that more information on this subject was to come. **Honorary Treasurer's resignation:** Mr Ralph Riccalton was congratulated on his ten years of tremendous work and the manner in which he had kept things going. Miss T. Wilson, of the Auckland War Memorial Museum, was officially welcomed as the new Honorary Treasurer. The farewell of Mr G.C. Docking, former director of the Auckland City Art Gallery, and Mr D. Gregg, former keeper of Geology at Canterbury Museum, was noted. The President, on behalf of the Association, had attended the New Zealand Library Association conference in Rotorua and a meeting called by the Department of Internal Affairs to consider the Historic Articles Act 1962.

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

It was MOVED (Dr Duff/Mr Hamlin) that the motion be adopted. Carried.

Alteration to Rules

The President read the proposed alteration to the rules as set out in the agenda, viz: "It was agreed that we accede to the terms suggested by the Inland Revenue Department for Item 34 in the Agmanz Rules and that . . .

'any surplus of assets remaining after payment of all its debts and liabilities such surplus shall be disposed of in such manner as the Association in General Meeting resolves' be deleted and 'such surplus assets left be disposed of as a Judge of the Supreme Court should direct' — be substituted."

Professor Thomson asked if it was a requirement or advice by the department. Mr Riccalton replied that it was an abstract point that the department had wished to establish. It was MOVED (Dr Yaldwyn/Mrs Gale) that the rules be altered as set out. Carried.

Statement of Accounts

Each member had received a copy of the Statement of Accounts for the year ended 31/1/1971.

Mr Riccalton said there was no need to amplify these. Dr Yaldwyn asked why there was such a build up of assets. Mr Riccalton explained that it was never the intention of Council to budget for a surplus but through circumstances certain monies were not used during the year. In theory all the money was expended but owing to grants not being used and carried forward, or the postponement of the use of money, some years ended with a surplus. The auditors had warned that this was not a good policy. Mr Riccalton said that a budget had been formed for the current year and that it had been drawn up to balance with our own resources and those from the Queen Elizabeth II Arts Council. It was **MOVED** (Mr Hamlin/Professor Thomson) that the motion be adopted. Carried. It was **MOVED** (Dr Duff/Dr Yaldwyn) that this meeting invites Council to reconsider its policy with regard to accumulated financial assets. Carried.

Election of Officers

The Chairman announced the following results:

President: Mr J.S.B. Munro

Vice Presidents: Dr. R. Duff; Professor K.W. Thomson

Members: Mr E.W. Dawson; Dr R.K. Dell; Mr J.R. Eyles; Mrs A. Gale; Mr B.G. Hamlin; Mr R. Teller Hirsch; Capt J.H. Malcolm; Mr Brian Muir; Mr Noel Rowe; Mr E.G. Turbott; Dr J.C. Yaldwyn.

Appointment of Honorary Auditor

It was **MOVED** (Miss Wilson/Mr G. White) that Mr Paul Dechan, of Auckland, be appointed honorary auditor and that the firm of A.C. Felton, in Christchurch, be written to and thanked for their ten years of service to the Association. It was also suggested by Mr Murray Oliver that a letter of thanks be written to the retiring honorary treasurer, Mr Ralph Riccalton. Carried.

General Business

Dr Duff apologised for not attending the outgoing Council meeting on the previous day and explained that he had just launched a fund raising appeal for the 100th Anniversary Wing of Canterbury Museum. He went on to advise that a fund raising campaign should be organised by a professional organisation and recommended those which took a reasonable monthly rate of 1% of the gross takings rather than others which claimed a static fee (if the target figure was not reached the money still had to be paid.) He pointed out the difficulty in approaching people for fund raising and said he had arranged for a team of volunteers to make two calls a week and a total of twenty over two months. He stressed that galleries and museums must be made comfortable and exciting. That the finances for 'housekeeping' should come from the rate-payers, and subsidies to sustain the academic and scholarly facets should be available through taxes and government grants.

Mr Darby said he was alarmed to learn that government grants in the future were for extensions and renovation of buildings only. He pointed out that

Otago Museum opened a new wing thirteen or fourteen years ago and it was still empty owing to lack of money. The President stated that although major maintenance and extensions had priority, the division of funds for equipment etc. had not yet been clarified.

There followed a lengthy discussion on the difficulties of making known the work of galleries and museums through various media. The film, *Another Time*, made by the National Film Unit, was discussed and found favour with some members but not others. (The film was screened for the benefit of Council members in the afternoon). It was felt that the message should be conveyed through objects not words. It was suggested that Agmanz might subsidise member institutions for the production of their advertising material. Animated displays were agreed to be tremendously popular.

It was **MOVED** (Dr Duff/Mr Hamlin) that next year's conference devote a day to 'Publicity activities by members' and that Mr Ralph Riccalton be appointed as conference covenor. Carried.

The proceedings finished the meeting adjourned at 12 noon.

THE ROLE OF THE ART GALLERIES AND MUSEUMS ASSOCIATION—FROM AN ARTS COUNCIL VIEWPOINT

Address to the Annual Conference of AGMANZ by The Director of the Arts Council; Mr Mike Nicolaidi

Royal Society Room, Dominion Museum, 12 April 1972.

As you know, the Arts Council strongly supports the AGMANZ case for financial support for capital needs for museums and art galleries. The council chairman, Bill Sheat, accompanied your delegation in February 1971 to the then Prime Minister, Sir Keith Holyoake, at which it was agreed that the Cultural Council of the N.D.C. would examine the case for capital grants in consultation with AGMANZ and submit a report to the Minister of Internal Affairs.

The Cultural Council consists of substantially the same membership as the Arts Council although it has different functions. It acts as an advisor to the Government on broad policy questions in the cultural sphere, whereas the Arts Council itself can and does make decisions concerning the granting of funds. The Cultural Council set up a working party on the capital grants question, which ensured the involvement of AGMANZ as an organisation in the considerations and formally adopted the recommendations of this working party in November last year.

The recommendations have now gone forward to the Minister of Internal Affairs. All the preliminary work

has been done. Whether provision is now made depends on the appropriate political climate. This climate can only be created by the people to whom this is an important matter. You must accept the responsibility of shaping public opinion and assisting the political machinery to arrive at the best possible decision.

The interests of the Arts Council and of AGMANZ coincide at many levels. The importance of art galleries and museums as an essential community service and as a vital component of education may be well known within your own ranks. But you should not assume that this importance is as widely appreciated by the public at large or the decision makers. As you know we are giving you an increased grant this year and I hope that by the time the year is out, many more New Zealanders will be aware of your organisation, the kind of work that you do, and the type of services you provide. Like any organisation, you must work, show your relevance—in effect, do a job.

I have had a good look at your balance sheet, and really I do believe you already have the resources to be doing much more than you currently are. An organisation is not some nebulous thing—a link with God, or anything else. It implies working together effectively. And I would like to think that this year, here, all affiliated bodies will look at AGMANZ and think how it can help strengthen the body and make it more effective. I would also hope that next year you could contemplate far greater coverage in the public media. By reading the newspapers, no one would be aware you were meeting this week in Wellington.

One of the Arts Council's particular concerns, is to help spread the arts as widely as possible throughout the community. Some Arts Council projects of particular interest to you obviously lie in the exhibitions field. I would like to take a moment to tell you about the massive *Portrait of Mexico* exhibition which will tour the country for most of this year. It is a huge exhibition, probably the largest and most costly the Council has ever handled — it weighs something like 21 tons and is valued in the millions of dollars. It is a complete picture of Mexican cultural life from pre-Colombian times to the present day, and, in many respects is particularly geared to audiences with broad artistic and archaeological interests. *Portrait of Mexico* opens in Dunedin on 29 April and will later tour to Christchurch, Wellington, New Plymouth, ending in Auckland in December-January, where it will be on display at both the Auckland City Art Gallery and the Auckland War Memorial Museum.

Because of the costs involved, the council is assisting galleries with promotion. What we want to see are crowds of New Zealanders attending the galleries, so much so that people may have to wait in order to get in. We would like demonstrable proofs to all New Zealanders that exhibitions such as these are what people want to see and enjoy. We would like to see parties travelling from the smaller centres in order to see the exhibition. We already have a major bus operator in Invercargill interested in promoting tours to Dunedin, and taking busloads of school-children and adults. We hope this will be repeated elsewhere. And this is where you all can help—by co-operating in promoting and organising trips to the nearest exhibition point. Admission is being charged for this exhibition—20 cents adults, 10 cents children, with profits being shared by the galleries and the Council. The success of the exhibition will I believe set the pattern for exhibitions in the future. They are costly to bring here. They are costly to tour. But everyone wants them. A success with *Portrait of Mexico* will ensure stimulating programmes in the future. What is more, exhibitions like *Portrait of Mexico* could have more immediate appeal to you as a collective group.

The bringing of major exhibitions to New Zealand is greatly inhibited by the lack of facilities in our galleries—in particular up to date and acceptable facilities without which galleries will be unable to exhibit highly valuable paintings and objects of art from overseas. The one exception is the City of Auckland Art Gallery. It is essential, if we are to have an increasing number of major exhibitions, that these essential facilities be provided in at least one other gallery. As a matter of urgency, preferably in the South Island, and that others follow as soon as possible. The experience of the Auckland City Art Gallery has been that the presence of overseas exhibitions of the highest standard has been greeted by the public with highest attendances.

Professor John Simpson of Christchurch, has offered to prepare a report for the Council on the humidity control question, but really this is a matter for the galleries themselves to take in hand.

To serve the smaller centres, where there is perhaps not even a gallery, the council is planning to put a van on the road. We hope to make positive progress this year and last month the Council moved towards the construction of a model, upon which the van itself will be based. The van will be an essential element in the Council's move towards a National Arts Service, which will have a two-tier approach of attack. The service will involve "beefing-up" regional arts organisations so that they become more effective in their particular areas, in stimulating artistic

endeavour. It will also involve directly assisting individuals and groups who have created or are in the process of creating, national reputations, to get around the country more—provided there is evidence from a community or a region that they are interested. I can tell you this, we are not going to superimpose anything on anyone. But we want to help improve the depth of artistic activity and appreciation wherever possible.

Finally, and it is particularly relevant to the National Arts Service question, I would like to refer to the use of galleries and museums for purposes other than just those directly connected to the institution.

I picked up the paper last week and saw there had been some controversy in Wanganui over the use of a pop group in the Sargeant Gallery. Frankly, I think the pop group was a good idea and a good way of popularizing the gallery. Galleries, like theatres or any other capital asset concerned with the arts, need a wide base of popular support. The Arts Council believes that every effort should be made to get people into galleries and museums and, quite seriously, is considering making it a condition of making available travelling exhibitions to galleries that no person be allowed in wearing a black tie. Nothing is more deadening than the impression created by stuffy exhibition openings. Artistic and cultural activity does not thrive in an atmosphere of moth balls and hair restorer. The action of the Wanganui Gallery in attracting more people, particularly young people, to the gallery is warmly welcomed.

M.N.

No Licence Required

From 1 July 1972 original drawings and prints may be purchased without requiring a licence.

Secretariat's New Box Number

Please note that the address of the secretariat is now: Care of the Auckland City Art Gallery, but the box number is — 6853.

NEW ZEALAND NEWS

Queen Elizabeth II Arts Council grants

On April 7, 1972 the Arts Council chairman, Mr W.N. Sheat, announced the grants for the 1972/73 financial year. These will be distributed when the council received funding from the Government and Lottery Board of Control.

Mr Sheat said that increased funding would give the council new flexibility to consider projects,

particularly for regional development and establishment of a national arts service. "The council is also setting money aside for projects aimed at encouraging a greater range of artistic fare in the smaller centres" he said, "The emphasis will be on quality and exposure of groups and individuals who are building national reputations." A grant of \$6000 has been made to this association. Other grants which will be of particular interest to members are those of \$15,000 for a mobile van project for visual arts; \$45,000 to overseas exhibitions, including *Portrait of Mexico*; \$5000 to the Association of New Zealand Arts Societies; \$1600 to the New Zealand Print Council, and \$750 to the New Zealand division of the World Craft Council. Fellowships and awards to individual artists in 1972 will total \$52,000.

In elaborating on the grants Mr Sheat said that "this year's figure is a minimum and must be viewed in the light that it will certainly rise again next year . . ." He went on to say that the council's budgeting for the visual arts focussed on a mobile van project which would enable a variety of specially assembled exhibitions to penetrate country areas, and an expanded exhibitions programme. The council's major commitment this year is the *Portrait of Mexico* exhibition which opened recently in Dunedin and tours the main centres before closing in Auckland in January 1973. "Training in the arts" said Mr Sheat, "is an area of increasing importance. In the future we visualise an advanced institution for all art forms."

AUCKLAND WAR MEMORIAL MUSEUM'S NEW BIRD HALL

On 10 April 1972, His Excellency the British High Commissioner in New Zealand, Sir Arthur Galsworthy, K.C.M.G., declared open the magnificent Hall of New Zealand Birds, thus bringing to fruition the plan conceived in 1960 when space for it was allotted during the erection of the Second World War extensions. In the period immediately after opening neither the funds or the qualified display staff necessary for a major natural history display project were available.

The new Hall, which replaces the one set up in the 1930's, has a ground area of approximately 3,500 square feet and incorporates contemporary display devices and diorama techniques. It was planned by the Director, Mr E.G. Turbott (as scientific supervisor) and the Preparator, Mr L.J. Cappel, designer and artist.

Mr Cappel's ground plan breaks up the space into four main alcoves housing respectively sea birds, forest birds, birds of town and country today, and birds of shore and swamp (the moas and other pre-European birds are included in the *Birds of town and country today* with a view to placing emphasis on the

effect of Polynesian man and later of European man upon the bird fauna). Each alcove contains at least one main diorama, while smaller dioramas or insets are included at intervals: the Hall contains a total of 14 dioramas in all, large and small.

It was not possible to finish the complete series of dioramas upon opening, six still remaining at present for completion; included in the latter is the Hall's "feature diorama" (i.e. centre of the vista seen from the entrance) which will show forest birds of Little Barrier Island.

As regards content, the Hall is, firstly, an identification series, and includes almost all of New Zealand's native and introduced birds—a total of approximately 200 species. The arrangement is ecological, beginning with sea birds and passing on to forest birds, town and country birds, swamp birds and shore birds. Both in emphasis within individual panels and in label text, care has been taken to highlight the birds of Auckland and the surrounding provincial area; at the same time the Hall deals with the whole range of habitats found throughout New Zealand, and with species of special interest in all districts. Sections on birds of the antarctic and subantarctic, and of the Kermadec Islands (tropical Pacific) are included.

The dioramas depend, of course, upon special lighting effects, while all identification panels are illuminated by standard fluorescent tubes above an obscure glass case-roof. Access is obtained to light fittings through a flap above the glass case front. The high windows have been curtained with a moderately-dense material, providing for reduced daylight although not total darkness in the Hall. The steel frames supporting the plate-glass were installed by outside contract, while some outside carpentering was required in the installation of partitions and the wooden elements in the case frames.

The team working on the installation during the past two years has included—in addition to Mr Turbott and Mr Cappel—Miss Jocelyn Bertrand who, as art assistant, hand-lettered all labels and drew maps and diagrams; Mrs Christine Condon, assistant preparator, who joined the team at the beginning of the second year; and Mr T. Bogdalski, cabinetmaker.

Capital cost, estimated at approximately \$12,000 had risen to approximately \$15,000 by opening, and may prove to be higher when all accounts have been met. Generous financial assistance from two institutions, the Sir John Logan Campbell Trust and the Auckland Savings Bank, provided the bulk of the capital required for the installation of the Hall.

(From notes kindly supplied by Mr E.G. Turbott, Director of the Auckland War Memorial Museum)

OTAGO MUSEUM, Dunedin

At a meeting on 27 April the Museum Trust Board was told that unless additional finance is found the Museum may have to close. Mr A.G. Aitchison, the newly elected chairman of the Trust Board, said that until there was a majority vote among local bodies in favour of the 25% increase in the Trust Board levy the Museum could do nothing. This year's expenditure exceeds both the annual levy and accumulated funds by some \$16,000. Dr Forster, the Museum's director, had sent a letter to the contributing local authorities explaining the financial position and outlining the recommendations made by the budgetary committee. The committee was set up to approve the budget of the Trust Board for the ensuing five-yearly period.

On the question of charging an entrance fee Mr Aitchison said it would be uneconomic. "It is far better to go for the 25% increase from the local authorities" he said.

Following this report the Taieri County Council invited all county councils in Otago that contribute towards financing the Otago Museum to a meeting in Mosgiel.

Maniototo County Council decided to oppose the increase in levy until it has discussed the matter with other authorities. Councillor Crutchley is reported as saying that "As far as this county's expenditure is concerned, roading is far more important. At least this is connected to capital value."

Mosgiel Borough Council have deferred a councillor's motion that an ex gratia payment be made to Otago Museum until after the local authorities meeting. Balclutha Borough Council says it cannot justify any additional payment without further explanation.

In a further statement on May 3, Mr Aitchison confirmed that the Otago Museum would close within the next six months if a 25% increase in the local authorities levy was not forthcoming. It could not carry a heavy bank overdraft.

Gift from Royal Society of New Zealand

Council of the society's Otago branch called a special meeting to consider ways of helping the Otago Museum and decided unanimously to make a grant of \$100. The secretary, Mr. K.B. Dawber, said that although the grant was perhaps a trivial fraction of what the museum needed, it represented a substantial part of the society's working capital".

CAMPAIGN TO PRESERVE HISTORIC KERIKERI

Recently the Society for the Preservation of the Kerikeri Stone Store Area Incorporated became institute members of this association. During a holiday in the north the editor visited Kerikeri, spoke with some of the committee members and was shown the Kororipo Pa peninsular and the land recently purchased by the society to prevent its sub-division for housing.

As this peninsular is such an important part of New Zealand's early 19th century heritage it is believed that members will be interested in knowing the details surrounding the purchase of land and the present situation.

Following are the main points from a condensed version of **The Lello Report**. The latter document is described as "a general review of the feasibility of establishing a Historic Park in Kerikeri, carried out by the N.Z. Institution of Engineers (Auckland Branch) for the Auckland Civic Trust in April, 1971."

Synopsis

The Review states that in modern Society at the present time there appears to be "an urge to show evidence of roots" and that it is most desirable to encourage this desire as an awareness of the past is likely to prevent people wrecking the present through apathy, boredom, or frustration.

Kerikeri is recognised by historical students and associations as being "a cradle of early colonial life and a meeting place of the two races" and would appear to recommend itself as the site for a "living museum" and development into the country's first National Historic Park.

The Review suggests that initial efforts "will have to be made by civic-minded associations and individuals in a watch-dog role until the needs are fully recognised and provided for at Government levels".

Introduction

In comparing the relative interests of commercial concerns and societies such as the Society for the Preservation of the Kerikeri Stone Store Area the Review stresses that a careful balance is essential and mentions the danger of exploitation and inaccuracy by unprincipled commercial ventures. The solution is "well-managed historic parks at locations of national significance".

New Zealand is described as a country with strong and recent links with the colonial past which is still in evidence. We have two founding races living together, the sea which brought Cook and the traders whalers, settlers and missionaries, and a coast line as unspoiled, all in a climate which is ideal for outdoor activities, including historical living museums which could become world famous tourist attractions.

In the Review Lello gives several pages to outlining the requirements for the successful development of living museum-types of historical parks and concludes that Kerikeri is well favoured and perhaps unique in its suitability in this respect.

Kerikeri's Potential and Possible Scope as a National Historic Park

The incongruity of the present scene where cars, petrol pumps etc. clash with the atmosphere of the past is mentioned and the author visualises a setting where cars can be parked in screened areas from whence a short walk through native bush would bring the visitor to points where the whole inlet could be viewed very much as the early settlers knew it.

The Pa on the headland, Rewa's Village canoes at the head of the inlet a sailing ship which might have newly arrived from Britain, coastal scows and small fishing boats, would lend an atmosphere of authenticity and indicate the presence of both Maori and Pakeha races.

An interesting suggestion is the establishment of typical agricultural and horticultural produce bought by the settlers from Britain, growing alongside native plants and vegetables. Also valued domestic items brought by the settlers and displayed in authentic houses together with local furniture and utensils.

Lello admits that there is a visionary element in the Review but points out that such a project could provide scope for improvement and refinement and that the paramount requirement "is to make a good start or there will be very little left".

Management and Funds

The first step is to form a trust company to acquire land vital to the project.

There follows, in the Review, various suggestions for fund raising and the author envisages a nationwide publicity campaign and close liaison with local associations to form a centre, from which efforts could be directed towards raising funds and putting into effect a determined and integrated programme. In a newsletter to members, dated 9 March, 1972, and issued by the Publicity Sub-committee, the following details regarding finances appeared:

"As a result of our efforts for almost three years, the whole of the seventeen acres has now been bought by the Government or ourselves. Actually, negotiations about the two acres next to the Church have not yet been concluded, but we have the Government's firm promise to purchase.

The Society has now completed the down payment of \$30,000 on the six acres beyond the road making the land legally ours, although we still have \$28,000 to raise to pay it off.

The sum of \$30,000 which has already been paid

is made up approximately as follows:

Donations Rewa's Village & other fund raising activities	\$7,000
Loans from Kerikeri residents	\$10,500
Loan (at nominal interest) from Kerikeri Arts Trust	\$12,500

We are all agreed that the price to pay for six acres is an extremely high one, but this desperate step was taken as our last possible chance to save this piece of land, which is absolutely vital to complement the area already secured by the Government, and thus preserve the environment. It is an essential step towards the establishment of the Kerikeri National Historic Park.

Truly, the financial figures are a little daunting. There is still so much to raise, so many loans to pay off, so much interest to keep paying. But let us take courage from a look at how much we have achieved in less than three years, starting from scratch. Today we are in a strong position with a growing public awareness of, and support for, our efforts, and we have now the backing of the newly formed Kerikeri Arts Trust. The Kerikeri Arts Trust, with members from Kerikeri, Auckland and elsewhere, is joining with us in planning the Kerikeri National Historic Park, and in addition, the Trust has already begun to operate an Arts Centre in which all the arts and crafts will be promoted on a national scale. Here indeed is the real spirit of Kerikeri!

... By purchasing the land we have taken over Mr Veale's bond with the County Council to complete the road into the sub-division. Mr Veale has offered us a mortgage of \$28,000, the amount outstanding on the purchase of the land, but if we require this we must not alter the residential zoning with its attendant roading liability.

We do not want this road; we have no money for it and our intention is to invite the co-operation of Government and County Council in de-vesting it the moment we are legally free to do so — that is — when we have no further financial liability to Mr Veale.

As an alternative we propose that a ring road, outside the Park be constructed, so that all traffic may be diverted from the centre of the Park, the Stone Store Area.

... The immediate need is for cash and we take this opportunity of inviting loans at 7%. If you can help in this way, please contact our treasurer, Mr John Wood, as soon as possible."

Draft Programme

It is stressed that skilled research is essential before any work is commenced. The Report outlines a tentative programme.

1. Formation of a Steering Committee.
2. Publicity and fund raising.
3. Planning and Works Committee, members being asked to support the founding projects for the country by giving their services free.
4. Specialists in the numerous fields of development would be needed.
5. Preparation of a "Scope and Procedures" Report to establish the stages and goals. A list is given for consideration and includes planning of the facilities, restoration of the Pa area, Stone Store and Kemp House, dependent on the owners' wishes, to accurate period condition, creating a colonial village, constructing early sailing ship and other vessels and a Maritime Museum, concert hall, open-air theatre, botanical gardens, restaurant, etc., screened with bush and carefully sited.
6. Progressive purchase of lands and buildings which conflict with the envisaged scheme and which will provide scope for further development as the fame of the Historic Park spreads, as the author foresees such a demand which would be limited only by historical justification.

Conclusions and Recommendations

After stating that history shows that an appreciation of an nation's own history and institutions in a tangible form is one way of judging its civilization and maturity, Lello goes on to deplore the slow recognition of this fact at policy levels in New Zealand. He suggests that an ambitious and determined start on a historical park at Kerikeri would trigger other restoration projects throughout the country and recommends that efforts be started in the public interest.

NELSON PROVINCIAL MUSEUM

In March the Nelson City Council agreed that the ceiling of annual local body contributions to the Museum Trust Board should be increased from \$8,000 to \$12,300 with subsequent reviews in three years. The Council, as one of the constituent members of the board, also agreed to pay 150 per cent of the increased levy in the coming financial year and 50 per cent the following year to assist in the construction of the new museum block. The council's contribution to the board is more than half the total levy.

Of the local bodies, so far Motueka Borough Council has approved the increase, Richmond has given approval in principle and Golden Bay County and the Westport Borough are waiting for their estimates before making a decision.

In the meantime Nelson Provincial Museum's executive committee's recommendation at its March meeting to make a door charge at the new Isel

Museum has brought strong opposition from Dr R.S. Duff, the representative of the Board of Metropolitan Museums of New Zealand on the executive committee. He said he felt so strongly that he "would not wish to remain a member if it was decided to make a charge." The committee chairman, Mr W.C. Kane, stressed that the matter was not yet settled. "It is very much tied to the local body contributions" he said. Dr Duff said the matter was of such importance to warrant it being referred from the executive committee to the trust board. In his view door charges were often self-defeating. A full-time door-keeper would be required and many people would not come because of the charge. Finally the committee decided that the previous motion be referred to the trust board for ratification.

AUCKLAND CITY ART GALLERY

The Festival exhibitions opened on May 9 and attracted a record attendance figure of 8000 in the first week. The magnificent Peter Stuyvesant Collection of Contemporary Italian sculpture, *Scultura Italiana*, is one of the finest exhibitions ever seen in Auckland including as it does works by Giacomo Manzù, Marino Marini and Emilio Greco.

Bill Brandt Photographs, an exhibition from the Museum of Modern Art, New York, contains 125 photographs by this eminent British photographer who studied with Man Ray in Paris in the late 1920s.

Environment, an exercise in light and darkness evolved by Leon Narbey, is drawing fascinated audiences.

In July, the most important exhibition ever to come to Auckland will be shown. Called simply *Surrealism* it contains important paintings by artists working in the surrealism movement in Europe earlier this century. The 28 artists represented include Marcel Duchamp, Andre Breton, Alberto Giacometti, S.W. Hayter, Man Ray, Salvator Dali, Joan Miro, Pablo Picasso, Max Ernst and Rene Magritte. Emanating from the Museum of Modern Art, New York, this exhibition will be seen only in Auckland. It is co-sponsored by The New Zealand Herald and the Sunday Herald.

SIR WILLIAM BODKIN MEMORIAL MUSEUM Alexandra

The Alexandra Borough Council is considering building extensions to the Museum at a cost of \$4000 because storage room is urgently needed.

DUNEDIN PUBLIC ART GALLERY

In the 50th annual report of the Dunedin Public Art Gallery Society the treasurer, Mr F.J. MacLean, says the Society is faced with "another deficit in the administration account."

Last year Dunedin City Corporation increased the annual grant by \$3000 and the deficit will be reduced by that amount. But escalation in costs had not been matched by increases in membership or in grants. The Society was forced to use funds for administration borrowed from those which should be used for the acquisition of works of art.

The director, Mr L.C. Lloyd, said there was a pressing need for a catalogue of the collection which should be of the highest standard to be of value to students and researchers. The need for further storage would soon become evident as the new conservation and storage wing was barely adequate, he said.

GAVIN GIFFORD MEMORIAL MUSEUM, Te Awamutu

The Te Awamutu Historical Society is to investigate the possibility of enlarging the present building by adding two or three bays in the rear. Larger display area is urgently needed and more storage space. The proposed new museum in the second stage of the civic centre complex could be another ten or more years away.

HAWKE'S BAY ART GALLERY & MUSEUM, Napier

At the annual meeting on April 26, the president of the society, Mr H.W. Youren said the Hawke's Bay Art Gallery and Museum had "a strong claim" for local body funds. "At the moment" he said "we are in the position of a public museum being supported by private donations". Many other galleries are supported by city councils or local bodies.

TAURANGA MUSEUM

Begun by Tauranga Historical Society three years ago as the Tauranga district museum, it will be formally handed over to the Tauranga District Museum Board, which has as members representatives of the Te Puke, Mt Maunganui and Tauranga local authorities, at a ceremony on June 18.

CANTERBURY MUSEUM, Christchurch

A month before the official opening of the 100th anniversary appeal the museum had received more than \$13,000 in gifts and pledges. The anniversary wing will cost about \$550,000 of which the museum itself aims to contribute \$200,000. The trust board nominated Dr Duff and Messrs H.H. Deans, S.R. Dacre and W.H. Bennett as its representatives on the appeal committee.

Nearly 500 Antarctic medallions, marking the arrival of Scott and Amundsen at the South Pole have already been sold.

The appeal is being aided by the visiting pianist, Peter Cooper, who is giving three lunchtime and one evening recital to raise funds.

DOWSE ART GALLERY, Lower Hutt

Because of rising costs the size of the building in the original plans had been reduced, but it has now been found that there is insufficient workroom and stack spaces and extensions will be necessary. The Hutt Valley Electric Power and Gas Board has given \$1000 to the building fund. Later in the year an appeal is likely to be launched for funds to build the museum wing.

SARGENT ART GALLERY, Wanganui

For the first time since its construction the exterior of the building is being cleaned, renovated and painted at a cost of \$15,000.

MUSEUM OF TRANSPORT & TECHNOLOGY, Auckland

The Museum's annual report, published in March, is an extremely interesting one containing sixteen pages and covering every aspect of the Museum's work in detail.

Members may be interested in a brief rundown of the Museum's financial position (to the nearest thousand dollars) as follows:

ASB Centennial donation	\$100,000
Surplus income over expenditure	18,000
Decreases working capital, depreciation and sale of old truck	3,000
Rate remitted & special discounts received from creditors	3,000
Items capitalised from gross expenditure	10,000

	\$134,000

Gate takings rose by 36%, total revenue rose by 47%, total gross expenditure rose by 17½%. Attendance figures totalled 141,983, an increase of 17,746 over the previous year, and membership increased slightly.

Planning of the first permanent pavilion to be built with the Auckland Savings Bank gift of \$100,000 has reached the working drawing stage and the contract is likely to be let soon.

"Live Weekends" were held during school and special holidays, a Pioneer Pageant and a vintage car rally

were organised, Potter's Cottage was opened, a wedding was celebrated at the Museum forge and Sir Brian Barrat-Boyes presented the Melrose heart/lung machine to the Museum.

In April twenty-five members of the Smithsonian Institution of Washington D.C. visited the museum during a five week tour of Australia and New Zealand and considered it the highlight of their trip. The reason was that they were able to ride in vintage cars and on a tram, sit in the stocks, eat scones cooked on a griddle, and watch a blacksmith making horse shoes for them to take home. A spokesman said that at the Smithsonian Institution "everything is displayed behind glass and you just walk around and look at everything with your nose pressed to a display case."

WAIHI ARTS CENTRE AND MUSEUM

The Association has been given the cell block from the old police station, by the builders of the new station, Lee Brothers Ltd.

No money for a Northland museum

In April the Northland Museum Trust asked the Whangarei City and the Country Council to consider purchasing a \$42,000 property at Maunu for the eventual establishment of a Northland museum. But after a meeting of the city and county liaison committee it was agreed that nothing could be done at present because of the financial position.

Gifts from Emperor

Two members of the Auckland War Memorial Museum staff, Dr. A.W.B. Powell and Mr. W.O. Cernohorsky, have received copies of Emperor Hirohito's reference book on conchology. Both men identified a number of shells sent from Japan on behalf of the Emperor.

Dr. Powell, who is semi-retired, is a specialist in the Turridae species and is doing research work on molluscs. Mr. Cernohorsky specialises in shells of the Mitridae and Volutomitridae types.

Maori Carvings to be Stored

Auckland War Memorial Museum have agreed to look after carvings created by the late master carver Eramiha Neke Kapua in the early 1930's. The carvings were originally intended to have been placed in a hall at Panguru, on the northern slopes of the Hokianga Harbour, but the hall was never built. Now they are destined for the Mount Wellington marae, near Auckland, originally proposed to be built on the slopes of the mountain. However the site now sits squarely in the path of the proposed Auckland Regional Authority's south-eastern motorway and until objections have been heard nothing more can be done.

Who You Should Know

Please note that this series will be continued in the August issue of AGMANZ NEWS.

STOLEN OBJECTS

From Tuparoa Marae, Ruatoria, Poverty Bay, between 24 and 29 December 1971: Pare (door head) carved with a stone adze, 3 ft 6 ins long, 20 ins wide, value \$200. Any information should be communicated to the Police.

From Otago Museum, Dunedin, on 24 March 1972: an Hawaiian whalebone weapon, with four sharks teeth attached to it. Removed from a display in the Polynesian Hall. The weapon is Otago Museum number 050.280, and is catalogue number 311 in the Oldman collection of Polynesian artifacts. (*Memoirs of the Polynesian Society* 15, 1943: 71, Plate 126. Oldman's description reads "Secret weapon (leiomano) whalebone, circular in section and tapering to a point at each end, armed with four large sharks teeth, bases are recessed in and fastened with brown and black fibre in holes drilled in centre of bone. Two holes in grip, to one is attached a wrist loop of plaited sennit. Length 12 inches. Hawaii." Otago Museum would be grateful if any individual or institution in New Zealand which is offered this piece for sale would get in touch with the Police and also with G.S. Park, Anthropologist, Otago Museum.

Winston Churchill Memorial Trust

The Trust will publicly call for applications for its 1972 awards from 29 April. The awards will be announced at the end of this year, probably in November, and will be for projects to be carried out in 1973.

Awards are made to New Zealand citizens for any project, to be carried out in New Zealand or any overseas countries, which advances their occupation, calling or field of interest and is of ultimate benefit to this country. While no specific qualifications are laid down, applicants are expected to have a sufficient background of both study and experience to be regarded as likely to make a contribution to New Zealand through their careers.

Application forms can be obtained from the Secretary, Winston Churchill Memorial Trust, P.O. Box 8025, Wellington, or from the Auckland, Wellington, and Christchurch offices of the Department of Internal Affairs. Enquiries are welcomed but they should be addressed to the secretary, M. Jarman.

Letter to the Editor

Madam,

For several years AGMANZ has provided a forum for those involved in art gallery or museum work. Now that it is firmly established as an institution, I feel it is time to consider amendments to its present shape. After attending the recent AGMANZ Conference in Wellington, it was obvious to me that AGMANZ was too diverse a body to deal at any depth with problems that relate to its various component parts. The time must come when the art galleries of New Zealand must get together to deal with our own specific projects and problems — many of which have little relevance or interest to the diverse group that makes up the Museum representation. The art gallery movement of this country is going through an unparalleled renaissance. Public support is snowballing, morale is high, and professionalism has become its hallmark. The complexity of the problems we are beginning to face needs more than the broad framework of AGMANZ, as now in existence, can provide. The time is now ready for changes to be made to the structure of AGMANZ which will make it possible for its different sectors to deal with its differing roles.

D.P. Millar

Director,

The Dowse Art Gallery,
Lower Hutt

STAFF NEWS

Mr. A.E. Orchard, of Adelaide, has been appointed botanist at the Auckland War Memorial Museum and took up his duties in March. Mr. Orchard recently completed a thesis for his PhD at Adelaide University.

Miss Angela Meeson has been appointed Art Education Officer at Dunedin Public Art Gallery.

EXHIBITIONS

Auckland City Art Gallery

- | | |
|-------------------|---|
| May 8 — June 18 | Sculptura Italiana: the Peter Stuyvesant collection of |
| May 7 — June 5 | Bill Brandt photographs from The Museum of Modern Art, New York. |
| Until May 22 | 18" x 22" contemporary American art from the Illinois State University. |
| May 8 — 27 | Environment: devised by Leon Narbey |
| June 15 — July 20 | 19th Century New Zealand Photography. |
| June 19 — Aug 27 | French Prints from the collection |
| July 18 — Aug 20 | Surrealism: from The Museum of Modern Art, New York. Paintings by Magritte, Dali, Man Ray, Picasso and 24 other surrealist artists. |

Dunedin Public Art Gallery

- Until May 31 Portrait of Mexico: an Arts Council exhibition.
June 3 - 25 New Zealand Painting 1900-1920: an Arts Council exhibition.
June 17 - July 1 Louise Lewis paintings
July 1 - 30 Art Students Purchase Prize exhibition
July 12 - 26 1972 Benson and Hedges Art Award

Gisborne Art Gallery & Museum

- May 15 - June 2 Dutch Landscape drawings
June 4 - June 29 John Kinder watercolours
June 30 - July 24 Jan Nigro exhibition
July 25 - Aug 18 Local artists and potters exhibition

Govett-Brewster Art Gallery

- Until May 18 Brent Wong: twelve recent paintings
Until May 18 Edgar Mansfield - sculpture
Until May 18 Molas from the San Blas Island: ten unique needlework panels
Until May 18 Art Bank Workshop: work by High School Students
May 24 - June 25 The State of California Painting
May 30 - July 9 Outdoor Invitational Sculpture by six N.Z. sculptors
June 28 - July 9 Town Centre Exhibition: display of Palmerston North town centre proposal and related exhibits.
July 13 - Aug 13 Scultura Italiana: the Peter Stuyvesant collection of contemporary Italian sculpture
July 29 - Aug 13 1972 Print Council of N.Z. exhibition: toured by the Wairarapa Art Centre.

Hamilton City Gallery

- From May 9 John Weeks exhibition
From May 24 Andrew Wyeth Prints

Hawkes Bay Art Gallery & Museum, Napier

- May Paintings by Frances Rutherford
June The Circle Painters: Hawke's Bay artists
July Manawatu Print exhibition
July Annual exhibition of pottery and craft

Manawatu Art Gallery, Palmerston North

- Until May 24 Manawatu Society of Arts annual exhibition
May 28 - June 9 Third National exhibition of Prints
June 11 - 21 Watercolours by Nelson Thompson

- June 24 - July 16 Invited potters 1972
July 19 - Aug 11 "18 x 22" contemporary American art from the Illinois State University

Robert McDougall Art Gallery, Christchurch

- Until May 15 Recent British Paintings: the Peter Stuyvesant Collection.
Until May 21 Samuel Butler and his contemporaries
May 29 - June 10 The State of California Painting
June 1 - July 1 Photographer's Art
June 2 - 26 Illuminated manuscripts
June 27 - July 31 Portrait of Mexico: an Arts Council exhibition.

Wairarapa Arts Centre, Masterton

- May 24 - 30 Masterton Art Club Autumn exhibition
June 1 - 7 The Circle Painters
June 11 - 25 Maud Sherwood watercolours

Director-Secretary required

As Miss M.M. Pryde OBE has resigned as Director-Secretary of the Otago Early Settlers Association Inc., and the position will shortly become vacant, the Association invites inquiries from interested persons.

Applicants should be capable administrators, with a sound general and historical knowledge of Dunedin and Otago, and a genuine interest in the Museum, the Association and its members.

Applications (with full personal and professional details) or requests for the schedule of duties, should be addressed, in confidence to:

"Applications",
Otago Early Settlers Assn. Inc.,
Lower High Street,
Dunedin.

The Sixteenth Annual Redcliffe Art Contest 1972

Organised by the Redcliffe Art Society,
C/- Hon. Secretary, (Mrs. M. Everitt),
92 Eversleigh Road,
Scarborough, Queensland, 4020, Australia.

The Redcliffe Peninsula Prize (for representational oil painting) \$500

The Redcliffe Peninsula Prize (for non-representational painting in any medium) \$200

The A.P.M. Prize (for representational watercolour) \$200

The Fred & Eleanor Schonell Prize (painting in watercolour or oil depicting the activities of children) \$100

In addition, in each section two Highly Commended prizes of \$25 will be awarded.

Popular choice prize of \$50 will be awarded.

Please write to Redcliffe Art Society for further details.

OVERSEAS NEWS

Enquiry regarding pre-Colombian artifacts

A letter has been sent by Dr Paul R. Cheesman requesting information concerning the whereabouts in New Zealand of any pre-Colombian artifacts "which have been found in the Western Hemisphere and the islands of the sea."

Would members who can supply this information please write to Dr Cheesman at: 220 Joseph Smith Building, Brigham Young University, Provo, Utah 84-601, USA.

Tokyo audio-visual seminar ends with six major proposals

The ASPAC Audio-Visual Education-Seminar held in Tokyo from 20 to 29 February 1972 has concluded with six major proposals designed to step up co-operation among the member states.

Among the proposals are the setting up in each member country of a committee to deal exclusively on audio-visual education co-operation, the assignment of the Centre as the clearing-house as well as an agent or intermediary in such forms of co-operation, the creation of an ASPAC Committee for Educational Technology, and the exchange of personnel and the granting of fellowships in the educational technology field.

The Seminar, whose theme was "production of Audio-Visual Education Materials" was held at the Japan Audio-Visual Education Association at Ekko-Kaikan Building with the co-sponsorship of the Japanese government . . .

The following are the Seminar Recommendations:

1. Each country be requested by the Cultural and Social Centre for the Asian and Pacific Region to set up a committee or to use an existing body both to identify that country's specific needs in the field of educational technology and at the same time to collect materials either that have been requested by other member countries or that it believes might be of use to other member countries.

2. a) The Cultural and Social Centre act as a clearing-house for master materials which would promote the aims of recommendations.

b) The Cultural and Social Centre initiate, maintain and circulate a directory of suitable information (e.g. agency addresses and equipment news) for use of interested persons in member countries.

3. The Cultural and Social Centre either act as an agent or intermediary on behalf of any member country, if so requested, in arranging production in bulk of desired material in the field of educational technology, or advise member countries as to avenues of direct approach for such production, providing there is no infringement of copyright restrictions in the former case.

4. There be a working committee (perhaps known as the ASPAC Committee for Educational Technology), having some continuity of membership, and consisting of a small number of members. Such a committee should draw up a programme for future action, report to the Cultural and Social Centre on educational technology progress in the region, and make recommendations to the Centre for future action.

5. That the Cultural and Social Centre encourage, and whenever practicable facilitate, the exchange of personnel in the field of educational technology within the region, at first within the framework of the ASPAC Fellowship Exchange programme and later as a programme in its own right, if possible.

6. The Cultural and Social Centre should again seek the co-operation of one of the member governments in the co-sponsorship of another seminar in the field of educational technology, to evaluate progress and to give guidance for further development. This recommendation arises from the participants' unanimous conviction of the success of the current seminar.

(Condensed from ASPAC Newsletter, March 1972)

The Commonwealth Foundation

Created by decision of the heads of twenty-one Commonwealth Governments assembled in London in July 1965, the Commonwealth Foundation came into being on 1 March 1966. It administers an annual income of 350,000 pounds. To this twenty-eight Commonwealth Governments today contribute. Broadly, the Foundation's purpose is to work to the benefit of professional men and women and their societies throughout the Commonwealth.

To quote the third progress report, *The first five years, 1966-1971*, "in the light of five year's experiment and experience, their (the Foundation's) current orders of interest, as opposed to firm priorities, can best be summarized as follows:

- (1) support towards the creation of Commonwealth-wide professional associations and professional centres;
- (2) encouragement of new national professional societies;
- (3) grants for attendance at conferences within the Commonwealth, normally to a maximum of 60,000 pounds annually over the next five years; and with a bias towards meetings likely to stimulate the creation of Commonwealth-wide or regional professional links; or to further the current aims of the Foundation;
- (4) encouragement of regional professional seminars;
- (5) mitigation of 'professional isolation' through grants to younger professional men and women for short overseas study and refresher courses not normally exceeding three months;
- (6) increasing attention to newer professional areas or fields of activity as yet barely covered; e.g., youth leadership management and accountancy, food science, environmental and social science problems; industrial technology; the training of journalists, and help to the sub-professions generally.

Guidelines for Applicants

In the light of these guide-lines to policy, the following advice to intending applicants may prove helpful:

- (a) individual Commonwealth citizens are not as yet asked to complete a stereotyped application form;
- (b) but any qualified man or woman applying for a grant must produce, in addition to a succinctly argued and costed case, a compact *curriculum vitae* and written evidence from a higher authority in support of his/her application.
- (c) where attendance at a conference is involved, trustees will give preference to a list of applications forwarded *en bloc* through the conference organizing committee rather than to *ad hoc* and un-coordinated requests;
- (d) where applications involve short-term periods of study, research or further training overseas – and these will not normally exceed three months – the onus will be on the applicant to submit written evidence as to the readiness of the receiving country, institution, university, etc., to organize a programme and to provide the necessary facilities;
- (e) no grant application can henceforth be entertained unless it is received at the Foundation office at least three months prior to the meeting etc., in question;
- (f) travel grants, when sanctioned, will normally be to a maximum of 75 per cent of return economy air fare, to which may be added an appropriate *per diem* allowance;
- (g) applications from individuals will not normally be entertained unless they can show proof both

of five years' prior experience in their own countries since their date of qualification, and of their intention to return home at the expiry of the grant;

- (h) only in most exceptional circumstances can a successful applicant hope to receive a second award within three years of the first;
- (i) there can now be little prospect of grants being offered for study visits, attendance at conferences etc., outside the Commonwealth;
- (j) preference will be shown to young or mid-career applicants as opposed to individuals at the top of their professions;
- (k) applications involving pure and theoretical research, sabbatical leave; the preparation of textbooks or other publications; undergraduate and postgraduate courses, academic subjects such as, e.g., history or comparative religion, or cultural activities generally cannot be entertained".

The Sir Otto Beit Medal for Sculpture

The Royal Society of British Sculptors wish to bring to the attention of practising sculptors working in the British Isles and Commonwealth that, from the fund originally provided by the late Sir Otto Beit for the R.B.S. Silver Medal (awarded annually for a sculpture of special merit exhibited to the public in London), a second medal in bronze known as "The Sir Otto Beit Medal for Sculpture" is now awarded annually for a sculpture of special merit exhibited to the public elsewhere in the British Isles and Commonwealth.

Nominations for this award, giving particulars of the sculptor, together with photographs, 10 inches by 8 inches, details and dimensions of the work concerned should be sent to reach the Society's office not later than October 25th of the year of entry.

The sculpture must have been first publicly exhibited any time between the first day of November of the year previous to the named year of entry and the twenty-fifth day of October of the year of entry, in any part of the world outside London. To be interpreted as having been shown in an exhibition open to the public or placed on or in a building to which the public is admitted.

Further details may be obtained from the Editor.

BELLEK SOCIETY INTERNATIONAL is an organisation dedicated to the furtherance of interest in and appreciation of IRISH BELLEK, porcelain and earthenware; in perfecting broad participation in the development of IRISH BELLEK exhibitions in Museums around the world.

The Society is prepared to donate IRISH BELLEK to interested Museums and invites requests and comments from those institutions having IRISH BELLEK exhibits, or who desire to establish such exhibits. It will be helpful that interested directors, curators, managers and keepers provide the Society with descriptions of BELLEK pieces now in exhibitions or collections; and of pieces desired.

BELLEK SOCIETY INTERNATIONAL has funds with which to purchase individual items or entire collections of IRISH BELLEK. Those having knowledge as to the availability or whereabouts of BELLEK items that can be purchased by the Society are requested to forward complete information to:

The Secretary, P.O. Box 2661, HOUSTON, Texas, U.S.A. 77001.

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