

Vol 4 No. 2

NATIONAL MUSEUM
LIBRARY
21 JUN 1973
WELLINGTON N.Z.

AGMANZ NEWS

THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

MAY 1973



Museum of Transport & Technology Auckland.

Editorial

As this is my last editorial I trust members will bear with me if I use it to request support for Agmanz News and its new editor, Mrs Beverly Macpherson. Only by sending her news and opinion from your institution can the journal attempt to serve its purposes.

I regard these as being, a) a report to members of the Association's work, b) a record of the work and achievements of members and the institutions they work for, and, c) a reflection of members' views on professional subjects.

Reporting the Association's work has been no problem. The second aim has been partially achieved, in a haphazard way, being dependent on press reports for 90 per cent of the material. For this reason my ambition to make Agmanz News an historically reliable report of progress within the profession of museology in this country has not been achieved.

The third aim never materialised. I had the

AGMANZ NEWS Vol.4, No.2

The Art Galleries and Museums Association of New Zealand Inc.

To promote and improve public galleries and museums.

*Secretary, Wendy Carnegie,
Hon. Editor, Brenda Gamble
C/- Auckland City Art Gallery,
Kitchener Street,
Auckland, 1, New Zealand.*

*Postal Address : P.O. Box 6853, Auckland, 1.
Tel : 74650, extension 633*

*Hon. Treasurer, Miss T.B. Wilson, A.C.I.S.,
C/- Auckland War Memorial Museum,
Private Bag, Auckland.
Tel : 30443*

Published with the support of the Queen Elizabeth II Arts Council of New Zealand.

pleasure of receiving just one letter for a page optimistically planned to cater for topical discussions.

To those members who were kind enough to provide material I should like to extend my grateful thanks, as well as to those who have wished the journal well. To all members may I extend good wishes.

B.G.

CONTENTS

Editorial	22
ASSOCIATION NEWS —	
Council News	23
Annual General Meeting	24
Annual Report	24
Statement of Accounts	24
Appointment of Auditor	24
Education Officer	24
Art Gallery Meetings	24
Election of Officers	25
Donations	25
Summary of Papers presented	25
Purchase subsidy for Painting	26
Knighthood	26
NEW ZEALAND NEWS	
Opening of Transport Pavilion, Museum of Transport & Technology	27
Auckland War Memorial Museum	28
National Art Gallery Wellington	28
Festival Exhibitions at the Auckland City Art Gallery	28,29
Museum Changes Name	29
Manawatu Museum Society	29
Otago Early Settlers Museum, Dunedin	29

Canterbury Museum, Christchurch	29
Thames School of Mines	30
Otago Museum, Dunedin	30
Plans for Wairarapa Museum	30
Whakatane & District Museum	30
Museum Levy Formula	30
Manawatu Art Gallery, New Plymouth	30
Tauranga District Museum	30
Te Whiti O Rongomai of Parihaka	31
Otago Museum Levy	32
Southland Museum, Invercargill	32
Wild Life (Canada Goose) Order	32
Staff News	32
Position Available	32
Who You Should Know — 6	32
D.W. Cimino	32,33
Dr J.C. Yaldwyn	33,34
Ken Gorbey	34
Lyman Allyn Museum Exhibition	35, 36, 37
OVERSEAS NEWS	
Unesco Fellowships	37
Commonwealth Association of Museums	37, 38
Cover: Transport Pavilion, Museum of Transport & Technology, Auckland.	

ASSOCIATION NEWS

COUNCIL NEWS

Report on the 12th Biennial Conference held at the Canterbury Museum, Christchurch, from 13 to 15 March, 1973.

The retiring President, Mr J.S.B. Munro, opened the meeting, which was attended by approximately 47 people, by welcoming members and guests, including Miss Pat McDonald, Secretary of the Museums Association of Australia, and Education Officer at the Sydney Museum; Mr Ron Appleyard, Assistant Director of the State Art Gallery, Adelaide and Secretary of the Art Galleries Association of Australia, and Miss Margaret MacKean, from Australia.

In the unavoidable absence of His Worship the Mayor, who is overseas, Councillor Mrs Nancy Sutherland addressed the meeting. Councillor Sutherland's theme was **Popular Education**. She said that popular education should start with children and that education and recreation should be synonymous. The quality of life, the science and art of living could best be attained by recreational education, resulting from an ideal combination of museum-gallery-library development. Referring to the Canterbury Museum and the McDougall Art Gallery, Councillor Sutherland said there was only a wall between them and she hoped that courage and vision in making an opening would enable them to be one interchangeable and mutually educational institution. The pooling of their facilities, resources, services and staff would be mutually advantageous, and the same amount of money would go further.

The need for recognising and financing the educational recreational value of "Museum Galleries", she continued, becomes increasingly urgent because technological advances have made it possible for all to have more leisure.

Finally, Councillor Sutherland said that the administrative cost of supporting museums and galleries had become a national need and she hoped that the Government recognised this and would give their support.

After Councillor Sutherland's departure, five guides took groups of members and visitors on a tour of the Canterbury Museum galleries, as arranged by the Convenor, Mr Ralph Riccalton.

When members reassembled after lunch, Miss Patricia McDonald, Secretary of the Museums Association of Australia, and Education Officer at the Sydney Museum, read a paper entitled **A proposed training course for Museum and Art Gallery staff**.

A copy of this talk may be obtained from the Secretary.

After afternoon tea there were informal news reports and short papers by members, as follows.

Mr Bruce Young, Director of the Lakes District Centennial Museum, gave an interesting demonstration of a 'contraption' that would enable one man to move heavy pieces of furniture or equipment. Two large plastic circles had been glued to a piece of timber. These circles were punctured with holes through which Mr Young blew air from a vacuum cleaner; the result was something like a hovercraft. Two members of the audience volunteered to stand on the board while he slid them with ease across the floor.

Mr Ron Appleyard, Assistant Director of the State Art Gallery in Adelaide, and Secretary of the Art Galleries Association of Australia, read a paper on the problems of training and education. He pointed out the difficulties of distance in his country and the problems arising from professional and non-professional bodies.

Mr Peter Gurnsey, Chairman of the Canterbury Museum Appeal Committee, followed with a talk on Fund Raising.

The day's programme ended with a buffet meal for members and invited guests and this extended into a social evening with Polynesian music and dancing.

The morning of Wednesday 14 March was devoted to sectional meetings. Mr Brian Muir, Director of the Robert McDougall Art Gallery, held informal talks with art gallery representatives.

Other members had the choice of discussions on topics such as archives, libraries, period costume, display techniques, natural history.

Mr R.J. Richardson, Director of the Museum of Transport and Technology, in Auckland, discussed his recent visit to similar institutions overseas.

A tour of the Ferrymead Trust Museum had been arranged for members, also a visit to the Christchurch Town Hall complex and The Canterbury Society of Arts Gallery.

At 2pm the President gave his Presidential Address. Following are the main points of his talk:

The Museum is an institution in the service of society which acquires, conserves, makes known, and displays for study, education and enjoyment purposes, material evidence of the evolution of nature and man.

Mr Munro commenced by quoting the ICOM definition of a Museum. He went on to say he thought museums and art galleries in New Zealand measured up to this and progress was being made, albeit rather too slowly. He considered the greatest enemy to be indifference (unlike overseas countries) and this had to be fought. He recalled the story of the

Anthropus Museum, in Brno, Czechoslovakia, where after the trials of the War the townsfolk, University staff and students and museum staff combined to build an enthralling museum called Anthropus, devoted to the origin and evolution of man.

To counter public indifference Mr Munro suggested a Museums Week be organised, when each institution displayed its treasures. It would need to be heralded by a massive publicity campaign master-minded by a professional publicity man and financed by an industrial firm.

Speaking about salaries, Mr Munro commented on the fact that a 28 years old T.A.B. manager was paid a salary of \$10,000 a year for a 35 hour week and to this could be added Public Service Association privileges on a large range of goods, including 12½% off the list price of a new car.

The President concluded his address by suggesting that as AGMANZ had no motto, and in view of its past and future struggles, a well known old Scots tag 'Fa tholes wins!' would make a very appropriate one. The motto, incised on the lintel of an 18th century cottage in Fifeshire, means 'Who endures wins!' and is derived from the Norse.

The Annual General Meeting commenced at 2.30 pm. First the President asked members to stand briefly as a tribute to two lately deceased members: Mr John Barr, former Auckland City Librarian, and Mr Max Smart, of the Wanganui Museum.

The following delegates attended the meeting: Mr Robert Ballard (Govett-Brewster Art Gallery); Mr Luit Bieringa (Manawatu Art Gallery); Mr Gordon Brown (The Hocken Library); Mr J. Daniels (N.Z. Historic Places Trust); Mr J. Eyles (Nelson Museum); Mrs A.N. Gale (Taranaki Museum); Capt J.H. Malcolm (Museum of Transport & Technology); Miss H.M. Hull (Hawke's Bay Art Gallery & Museum); Mrs Linwood (Wanganui); Mr L.C. Lloyd (Dunedin Public Art Gallery); Mr A. Murray Oliver (Alexander Turnbull Library); Miss E. Shaw (Gisborne Art Gallery & Museum); Mr Campbell Smith (Waikato Museum & Art Gallery); Mr Steven (University of Canterbury Museum); Professor K.W. Thomson (Manawatu Museum, and Manawatu Society of Arts); Mr B. Young (Lakes Centennial Museum); Dr J.C. Yaldwyn (Dominion Museum).

Apologies:

Mr Rigby Allan, Mr E.W. Dawson, Dr R. Dell, Mrs B. Duncan, Mr B.G. Hamlin, Mr & Mrs E.G. Turbott.

Appointment of Scrutineers:

Mr Ralph Riccalton and Mr Gordon Brown were appointed to carry out this duty.

Minutes:

It was MOVED (Dr Duff / Capt Malcolm) that the Minutes of the Annual General Meeting held on 12 April 1972 at the Dominion Museum, Wellington, and published in AGMANZ News, May 1972, be taken as read and confirmed. Carried.

ANNUAL REPORT

The year ending 31st January 1973.

This was considered by members. **Capital Grants:** Dr Duff confirmed that Mr May, the Minister of Internal Affairs, is sympathetic and realises the urgency of the situation. **Editor Agmanz:** The Secretary was asked to write a letter of thanks to Mrs Brenda Gamble for her excellent work on the magazine, and it was MOVED (Mr Baverstock / Professor Thomson) that a presentation of a book token be made in recognition of her work. Carried. Dr Yaldwyn drew attention to the fact that on page 4 of Volume 4, No. 1 the initials should read J.S.B.M. not J.S.B. as printed. Mr K. Gorby thanked the Council for the many subsidies that had been granted to the Waikato Museum during the year.

It was MOVED (Mr Munro / Dr Duff) that the Annual Report be adopted. Carried.

Statement of Accounts

Miss T. Wilson, Treasurer, presented the Financial Report and answered questions on it. It was MOVED (Miss Wilson / Capt Malcolm) that the report be adopted. Carried.

Appointment of Auditor

It was MOVED (Miss Wilson / Capt Malcolm) that Mr P. Deehan be appointed as Auditor. Carried.

Education Officers

It was MOVED (Mr Muir / Professor Thomson) that the Incoming Council be requested to prepare a case to be verbally presented to the Minister of Education that Education Officers be made available to art galleries on a similar basis as to museums. Carried.

Art Gallery Meetings

It was MOVED that AGMANZ be asked to provide facilities for an Art Gallery Directors' meeting to be held once a year before the annual general meeting, or Conference, as it may be. Carried.

Election of Officers

The Chairman announced the following results:

President: Professor K.W. Thomson.

Vice Presidents: Mr B. Hamlin (Museum); Mr B. Muir (Art Gallery).

Council: Mr E.W. Dawson; Dr R.K. Dell; Dr R. Duff; Mr J. Eyles; Dr R. Forster; Mr K. Gorbey; Mr R.T. Hirsch; Capt J.H. Malcolm; Mr J.S.B. Munro; Mr E.G. Turbott; Dr J.C. Yaldwyn.

Donations

It was **MOVED** (Mr Bieringa/Mr Murray Oliver) that approaches be made to Government to make all donations to art galleries and museums tax deductible. Carried.

Professor Thomson thanked Mr J.S.B. Munro for his stalwart work for AGMANZ during his two year term as President.

Thursday's programme began with a talk by Mr Richard Teller Hirsch, Director of the Auckland City Art Gallery. His subject was **Education as a Museum and Gallery Function**.

Later in the morning Mr W.B. Sheat, Chairman of the Queen Elizabeth II Arts Council of New Zealand, addressed the meeting, speaking about capital assistance for museums and art galleries.

There followed a buffet luncheon at the Kiosk in the Botanic Gardens.

At 2.45 pm an ICOM National Committee meeting was held. It was resolved that the existing National Committee be dissolved and reformed as the New Zealand National Committee of ICOM, to conform with the newly amended article 31 of the ICOM. Statutes, and that the present Committee, plus all other members be called together to form a National Committee for New Zealand.

Dr J.C. Yaldwyn was appointed Chairman and Convenor of the proposed meeting.

A summary of papers presented.

Miss Patricia McDonald, Secretary, Museums Association of Australia.

A Proposed Training Course for Museum and Art Gallery Staff.

Miss McDonald outlined the progress, or lack of it, of Association's efforts to initiate a museology training course in Australia. The recent upsurge in interest in training museum personnel is put down to a number of factors - increasing specialisation in museums even beyond the training offered by tertiary educational institutions, the increasing development

of strictly museological skills such as conservation, display, educational services, etc., need for a specialist training recognised by employment boards, and the general rise in the level of experience of the museum visitor. Various overseas courses were outlined, those of the British Museums Association, University of Leicester, Manchester University, University of Delaware, gaining special mention.

Australian museums have been trying since 1936 to institute a training programme but the failure to agree on what constitutes a good course plus the failure to have any resulting diploma recognised by the Public Service Board (as a means of fixing salary minimums) has doomed these moves to failure.

A recent sub-committee submitted to the Australian Museums Association plans for a course to be run by the Power Institute of the University of Sydney. Further discussion by the Association has now explored the possibility of undergraduate courses, Technical College courses and in-service training. This is the situation at the present moment with the Power Institute interested but not able to fund such a course for at least three years.

In general Miss McDonald told a disappointing tale. However, her presence added a great deal to the conference as she is a museum educationalist of some note.

Mr Peter Gurnsey, Chairman, Canterbury Museum Appeal Committee.

An audience of impoverished museologists gave their undivided attention to Mr Gurnsey's "tips" on how to raise \$250,000, something he has recently done for Canterbury Museum.

The following points were listed as being absolutely necessary to insure the success of any fund drive:-

- a) Have a definite project in view - a new building or wing.
- b) The more spectacular and well designed the project the greater the chance of success.
- c) A careful appraisal of the situation should be made to decide what can be practically raised but always aim for a figure higher than thought to be feasible.
- d) If a large sum of money is involved the personal contact approach should be pursued.

Canterbury Museum hoped to raise \$250,000 and has already collected \$217,000 from approximately 3300 donations using the personal approach method. Only one fifth of this money has come from business firms.

Mr Gurnsey stressed the need for a well chosen executive committee that contained no "misfits, yes men or lazy types". Individual members of this executive then endeavoured to gather about them a team of workers whose job it was to go to the public in their homes and to the members of the commercial world explaining the needs of the museum and arranging for gifts to be made over a 5 year period. It

was found that young businessmen of about 30 to 35 years were best at this task.

The appeal occupied a short period of time but collection activity was intensive at this stage. This required one full-time worker for two months and a part-timer for the following six months.

Mr Gurnsey also touched on the work of professional fund raisers such as the Fund Raising Council of Australia. He regarded their work as excellent but the fact remained that they would require a 10% fee plus expenses. He further stressed that if an institution wanted to do without the services of a professional fund raising group they would have to be able to call on someone with experience. Mr Gurnsey had worked with such a professional group.

**Mr R. Hirsch, Director, Auckland City Art Gallery.
Education as a Museum and Gallery Function.**

Mr Hirsch's talk concentrated mainly on the use of docents (volunteer teachers and guides) in the museum situation and in particular an art museum that he directed in the U.S.A.

In this particular art museum the actual class teacher lost his authority at the front door where his class was taken over by docent teachers. These were in the main married women with university degrees whose activities were scheduled months ahead.

The docent's aim was to extend the visual perception of the children by asking questions thereby directing the children's observations. It was this point of "learning to see" that dominated Mr Hirsch's talk.

Mr W. Sheat, Chairman, Queen Elizabeth II Arts Council.

Mr Sheat's address to AGMANZ Conference was attended by a full battery of press reporters and a T.V. camera crew for it had frequently been asserted in the weeks prior to the conference that the Labour Government would disband the Council and replace it with a broader based committee within the Internal Affairs Department. However, Mr Sheat seemed most confident that the Arts Council would survive and spent most of his time analysing the various statements made by members of the new government on policy towards the arts and museums.

It would appear that the present government is committed to a policy of capital improvement grants for art galleries and museums. In addressing himself to what art galleries and museums might do with these grants Mr Sheat made the following comments

1) Design is the key to the efficient functioning of a building. It is impossible to design a building that works as an art gallery or museum or town hall from the facade inwards. Therefore the architect must be fully conversant with the functioning of the

institution he is designing for and further must be capable of creating a spectacular design that will capture the imagination of the public. The example of the new Christchurch Town Hall and the new extensions to the Auckland City Art Gallery were quoted as fine examples of buildings that not only worked very well but also were aesthetically of high quality.

2) Fine Arts exhibition facilities must be upgraded in Wellington and one South Island centre. Mr Sheat made it very obvious where his priorities lay. His first was the building of a new National Art Gallery in Wellington to specifications necessary to take major overseas touring exhibitions that came at the present moment only to Auckland. His second priority was to offer comparable facilities in one South Island centre. Museums were not considered in drawing up this list of priorities as was admitted in answer to a question.

3) Professionalism in New Zealand institutions must be upgraded. Presentation of exhibitions and competence of staff were discussed with some reference being made to the desirability of an adequate training course being made available.

Mr Sheat's talk sounded a hopeful note in that it would appear capital improvement grants are finally to be made available to New Zealand art galleries and museums.

Purchase Subsidy for Paintings

The Queen Elizabeth II Arts Council is now conducting a purchase subsidy scheme for the purchase of paintings by art galleries and all applications should be sent direct to the Secretary, Queen Elizabeth II Arts Council of New Zealand, P.O. Box 10342, Wellington.

The purchase subsidy scheme for artifacts and/or other art objects for museums will still be administered by AGMANZ and applications (in triplicate please) should be sent to the Secretary.

Knighthood

We regret the error in the Annual Report (Vol 4, No. 1, page 2) when referring to Dr Falla's knighthood. He received the K.B.E. in the New Year's Honours List, not the C.M.G. (which was awarded him in 1959) as stated. Our apologies to Sir Robert.

NEW ZEALAND NEWS

Opening of Transport Pavilion, Museum of Transport and Technology, Auckland.

J.H. Malcolm.

On 31st March 1973 the Governor General, Sir Denis Blundell opened the new Transport Pavilion at the Museum of Transport and Technology, Western Springs, Auckland.

The Transport Pavilion was made possible by the generosity of the Auckland Savings Bank, who presented the building to the Museum of Transport and Technology, and to the City of Auckland to mark the Centennial of Auckland City Council.

The Opening was a big day for MOTAT and a significant milestone in the progress of the Museum since it was first mooted at a meeting in Auckland in 1960, by the Old Time Transport Preservation League, the Auckland Historical Society and the New Zealand Division of the Royal Aeronautical Society. Without the foresight of a relatively small number of people, the relics of early transportation in New Zealand may have been lost for all time.

Speakers at the Opening Ceremony were the Chairman, Museum's Board of Trustees Mr R.A. Keir, His Worship the Mayor of Auckland Sir Dove-Myer Robinson, Deputy President of the Auckland Savings Bank Mr A.E. Allen, C.M.G., Minister of Transport the Hon. Sir Basil Arthur, Bt, His Excellency the Governor-General Sir Denis Blundell, G.C.M.G., K.B.E., who formally declared the building open. After the ceremony guests, who included the Trustees of the Auckland Savings Bank, City Councillors and many other persons and benefactors who made the organisation of the Museum possible, were entertained with fly pasts of the Royal New Zealand Airforce and the New Zealand Tiger Moth Club, and an aerobatic demonstration by the Auckland Radio Model Flying Club. The Band of the Royal New Zealand Navy played topical musical selections, and after refreshments and a buffet luncheon, guests inspected the Museum, all parts of which were 'alive' for this special occasion.

In this MOTAT's first permanent building the contemporary design of the architects, Adams and Dodd, has resulted in a pleasant combination of bricks, steel and glass, which has created the desired effect of space and light, breaking away from traditional museum building complexes.

Utilizing the experience gained from Director R.J. Richardson's overseas trip, the exhibition has been planned to illustrate the contrast between Veteran, Vintage and Modern forms of transport, incorporating all forms of motivation on land, sea and in the air.

The theme is set at the main entrance with the presentation plaque and history of the formation of MOTAT on one side, and a collection of original

paintings, by the eminent artist Mr W.W. Stewart, depicting the various means of transportation on the other.

The ground floor display is dominated by a replica of a ship's Bridge displaying amongst other things, the S.S. Monowai ship's bell, and engine room telegraph from the ill fated MV Kokiri which blew up in Wellington Harbour in 1941. Underneath the structure is a life size diorama of Sir Edmund Hillary's epic Antarctic Trek in 1957. The centre floor also features a racing car display commemorating the feats of the late Bruce McLaren, exhibiting a 1908 Sizare Naudin alongside a 1961 Cooper Climax and later to incorporate a racing motor cycle presented by famous N.Z. dirt track rider four times World Champion Ivan Mauger. On tram tracks set permanently in the floor, the initial display features N.Z.'s oldest tram car built in 1883 and used on the Mornington Cable Car run in Dunedin.

The remainder of the floor area contains MOTAT's priceless collection of antique horsedrawn and motor vehicles, displayed to portray the contrast between the very old and medium vintage, showing to best advantage the technological advances in transportation. Some of the vehicles are displayed on trade sponsored stands each of which plays an important part in the history of motoring and transportation. Transport Museums throughout the world use this method to subsidise displays and in MOTAT's case where no Government or Local Body funding is available, is an absolute necessity.

Access to the Mezzanine Floor is by circular staircase in round brick towers, the walls of which are illustrated with topical coloured plates and international road safety posters. The Mezzanine Floor is divided equally into four divisions depicting transportation by road, sea, air and rail. The road section features a large model of Queen Elizabeth's Coronation Coach, three vintage motor cycles, an excellent collection of matchbox toys, pictorial presentations and mechanical working cut-away engines and vehicles.

The Marine Section, a new venture for MOTAT, features a submarine periscope which gives a close-up and panorama of several miles of Auckland City, numerous models including a large scale model of the *M.V. Port Auckland* and a rare collection of ships in bottles. A large diorama of the Battle of the River Plate flanked by larger scale models of the *Achilles*, *Ajax*, *Exeter* and *Graph Spee*. Animation is given to a diving demonstration by the use of a surface pump delivering air to the diving suit through a glass water trap.

The Air Section features a cut-away Electra 10 airliner (the first all-metal commercial airliner used by Union Airways in the 1930's), a theatrette showing topical 8 m.m. films and furnished with aircraft seats and displayed by the Walsh Memorial Library on Early aviation in New Zealand.

The Rail Section is dominated by a large N.Z. Railways mural. A special display, gives tribute to Trethewick, father of the steam engine, and there are various model railway layouts.

The Mezzanine is liberally illustrated with enlarged sepia photographic displays, and the end wall over the front entrance features a large mural showing the part all forms of transport plays in processing New Zealand's primary produce from the farm to the consumer. The mural is animated by an electronically operated world's population counter, and by audio-visual presentations.

Looking over a balcony from one side of the Mezzanine Floor, one looks down on to a spacious tramway workshop which can house four trams.

Consensus of opinion from visitors is that the Pavilion reaches and even surpasses, the standard of similar highly sophisticated Transport Museums throughout the world.

(Capt Malcolm is a Trustee of the Museum of Transport and Technology [Inc.]).

Auckland War Memorial Museum.

In a moving ceremony on 4 March 1973, the Governor-General, Sir Denis Blundell, presented the Colours of the 3rd Auckland (Countess of Ranfurly's Own) and the 15th Northland Regiments to the Auckland War Memorial Museum where they were laid up in the Second World War Hall of Memories. Donations from the people of Auckland and Northland have paid the \$2500 cost of the new Colours.

National Art Gallery, Wellington.

The works of the late Rita Angus, which were stored in her studio at the time of her death, have been placed on long term loan in the National Art Gallery by the trustee of the estate.

This collection is large and numbers over six hundred items: oil and watercolour paintings, drawings and coloured sketches. The work ranges in time over her working life and give a broad view of the artist's range and development.

When the work has been assessed, an exhibition will be prepared and the first display of the work will be in the National Art Gallery in about two years time. An extensive biographical catalogue written by the Director will accompany the exhibition.

After the work has been displayed in the National Art Gallery, the trustee of the estate has agreed to allow the exhibition to be displayed throughout the country at major art galleries.

The Committee of Management and the Director expressed great pleasure that the works of such an outstanding artist would be housed in the Gallery and thanked the trustee and the beneficiaries of the estate for their generous action.

Festival Exhibitions at the Auckland City Art Gallery

During the 25th Auckland Festival this month the City Art Gallery is showing four exhibitions. Two are by major European artists, Friedensreich Hundertwasser and Luc Peire, both of whom are in Auckland for the events. The third exhibition displays the work of three contemporary New Zealand photographers. The fourth is an exhibition of toys designed by artists for a Scandinavian company.

HUNDERTWASSER was born in Vienna in 1928 and became a pupil in the famous Montessori School there. After studying art and travelling in Europe and North Africa, he began exhibiting in the early 1950s. He has been the recipient of awards from the Bordeaux Biennale, the 5th Biennale of Sao Paulo and of the Mainichi Prize at the 6th International Art Exhibition in Tokyo. Hundertwasser believes that New Zealand is one of the last remaining areas of the world unspoiled by the mutilations of over-industrialization. Many of his recent paintings reflect his preoccupation with the greenness of this country. In recent years Hundertwasser has become deeply interested in graphic art. He has produced fifty colour variations for his silk screen print Good Morning City and a ten-print folio called Rainy Day. He has said, "My pictures will only survive if they can bear comparison with, for instance, a stretch of turf or a tree."

Dr Wieland Schmied, Director of the Kestner Gesellschaft Museum in Hanover, who was the guest speaker at the opening of the exhibition on the 8th of May, has said, "Hundertwasser's vision of a humanely-natural world, dreamed of by a 'painter of pure heart' (as he was called even early in his career) is by no means a secondary interest, occupying the artist only on the periphery. It is on the contrary, right at the heart of his work, it is both the source and the goal of his artistic production; it dominates his thought and action as it determines content, form, colour and technique in his painting." The exhibition will continue until 10 June.

LUC PEIRE is a Belgian artist who studied under Constant Permeke. Between 1939 and 1945 he exhibited in galleries in Holland and Belgium. After the War his paintings and graphics were shown in Spain, Italy and Latin America as well as throughout Northern Europe. He has built three "Environments", the last commissioned by the Auckland City Art Gallery for this Festival exhibition, and has produced many striking paintings as well as fine graphics, also on display.

The Director of the City Art Gallery, Mr Richard Teller Hirsch, has written about Environment I, which was constructed in Belgium in 1967, as follows: "Peire's structure seen from outside, is a very blank and quite unimpressive cubicle...The secrets of the Peire environment reside in the floor and the ceiling.

Both are as mathematically parallel as present technical precision can make them. Both are mirrors. Since they are in virtual, if not absolute, horizontal plane, they are, theoretically, indefinitely reflective one of the other. What these mirrors reflect is the concept of the artist, the rigorously painted, orchestrated, walls: black pattern on pure white. But what they do is sheer magic." The exhibition will continue until 24 June.

The exhibition TOYS BY ARTISTS was devised by Bonner International Design who commissioned a group of European and American artists to design a collection of toys. Not ordinary toys, but toys as art.

Nine toys were made under the supervision of the artists in limited editions of 2,000. The artist's name and the edition number is on each one.

Among the toys is a kite, 80 inches high and 54 inches wide; building blocks made of polystyrene; "The Electronic Tune Doodler" which plays simple melodic variations; a magnetic sandbox; "The Geomorph" based on a two-dimensional geometric figure which explores the properties of a twice-trisected triangle. The exhibition continues until 10 June.

THREE NEW ZEALAND PHOTOGRAPHERS: Gary Baigent, Richard Collins and John Fields, is an exhibition arranged for the Auckland City Art Gallery by John B. Turner, Lecturer in Photography at the School of Fine Arts, University of Auckland. With the exception of two American photographs by John Fields, all were made in New Zealand between 1964 and 1972, a period of remarkable vitality during which these photographers have helped to re-direct serious New Zealand photography away from so-called "pictorialism" toward a more relevant and penetrating photographic vision. The photographs were selected for their didactic as well as their intrinsic value. They depict real people taking part in real events in real places and as such are a record of the culture of our people, their social life, problems, observations; in the cities, towns and country. The exhibition continues until 20 May.

Museum Changes Name

Wanganui Public Museum will in future be known as Wanganui Regional Museum. This was decided at a recent meeting of the Board of Trustees. The Director, Mr D.W. Cimino, says the reason for the change is because the Museum has grown considerably during the last few years, partly due to the appointment of a full-time Education Officer. Regular parties of school children visit the Museum from the Wanganui, New Plymouth, Palmerston North and Masterton areas.

Manawatu Museum Society, Palmerston North.

The Victorian house *Totaranui* has been completely redecorated. The Society's aim is to build up by purchase or gift the permanent collection by acquiring more furniture.

Taken over from the Centennial Association, *Totaranui* has become an integral part of the Museum. The Committee aims at a policy of periodic change, perhaps twice a year, so that new arrangements may be seen from time to time.

Otago Early Settlers Museum, Dunedin.

The 75th annual meeting, held on 29 March, brought disturbing news to members who were told by the treasurer, Mr J.G. Hodge, that immediate action was necessary if the serious financial predicament could not be rectified.

The financial report for the year ending 31/12/72 showed that a loss of nearly \$10,000 was sustained.

20,000 visitors, including more than 3,000 school-children visited the Museum but the returns from the donation box totalled only \$841.00. Subscriptions, even after being increased from \$1.00 to \$2.00 still amount to less than \$2,000,000. Staff retiring allowances and back pay brought the wages bill to \$12,000 and a large bill for repairs to the roof had to be met. Added to this was the fact that for the first time in living memory no money had been received from bequests.

An editorial in the *Otago Daily Times*, dated 2 April 1973, suggested that the severe financial loss was the result of three adverse factors: high repair costs, a wage bill of double salary with the changeover in the directorship, and no bequests. It went on to say that perhaps the Museum has been slow to adapt to changing realities in that as well as being founded on feelings of common interest for the past and preserving a heritage for the future the Museum has also been founded partly on local exclusiveness. The few surviving older descendants are being replaced by generations with a wide appreciation of New Zealand history in general. Although associate membership was introduced a few years ago, 1869 is still the qualifying date for full membership. Subscriptions, too, have remained at \$1 until this year when the annual meeting agreed to double this sum.

Canterbury Museum, Christchurch.

The Director of the Commonwealth Foundation, Mr John Chadwick, has promised to recommend to his board of governors that they make a special grant of \$20,000 toward the cost of Canterbury Museum's new Antarctic Wing.

Christchurch is now recognised as having the best collection of Antarctic relics in the world and it is fitting that they should be housed and displayed worthily.

Representatives of Canterbury local bodies met recently to discuss the question of museum finance. They agreed to recommend to their councils that the museum be granted additional income averaging about 20 per cent so that free entry to the museum could be maintained.

A request to Government for a grant of \$200,000 toward the \$750,000 Centennial Appeal is to be considered by the Minister of Internal Affairs, Mr May.

Government help would be dependent upon evidence of self-help and local body participation. Mr Skellerup told the Minister that the people of Canterbury had already given \$217,105 in cash or pledged promises from 3190 donors, including \$3175 from the museum's own staff. It is planned to raise a loan of \$200,000, which with the building fund (\$150,000), the public appeal (\$217,000) and a possible Government grant of \$200,000 would cover the cost and enable building to commence.

Thames School of Mines.

Although the School of Mines buildings are to be demolished, no decision has been made to build a new museum. At a meeting of the Thames Borough Council in March, agreement could not be reached whether the present library should form the basis of the museum (as resolved at a meeting in May 1972) or that a new museum should be erected on the present Museum-School of Mines site.

Otago Museum, Dunedin

A hall of marine history is to be opened towards the middle of the year. Ship models and maritime display objects from the National Museum and other parts of the country are arriving and being prepared for display.

Plans for Wairarapa Museum

The Wairarapa Museum Society plans to build a Museum of History and Technology in Masterton. The Chairman, Mr S. Lane, is seeking Masterton Borough Council's approval to build on a site near the lake boating shed in Queen Elizabeth Park.

If the project is approved by the council, service organisations will be approached to assist in the raising of finance (\$30,000 is envisaged as being the basic sum of money required) and the design of the building. Wairarapa is rich in relics of the early days but the Society is concerned that much valuable material is being sold and leaving the district.

Whakatane & District Museum.

Opened to the public in February 1972, the Museum attracted over 12,000 visitors in its first year. When reporting progress, the chairman of the Whakatane & District Museum's Society, Mr Van Der Wouden, said that this year the Committee hoped to concentrate much more on school parties to enable them to use the Museum as virtually a second classroom.

Museum Levy Formula

The executive of the Nelson Provincial Museum Trust Board is to prepare a case for the redevelopment of a formula for automatic increases, related to the consumer price index, in the levies paid to the board by local authorities. Since the initial agreement made with local authorities in 1963, the ceiling remained at \$4000 until last year when the amount was raised to \$12,000.

At a board meeting, the chairman of the executive, Mr W.C. Kane, said that local bodies would find increases much easier to understand if they were made in relation to the consumer price index. It was agreed that a committee be formed to prepare a case for the development of a suitable formula. This would then be presented to the local authorities concerned. If they ratified the proposal, it would go to Parliament to be validated by legislation.

Manawatu Art Gallery, New Plymouth.

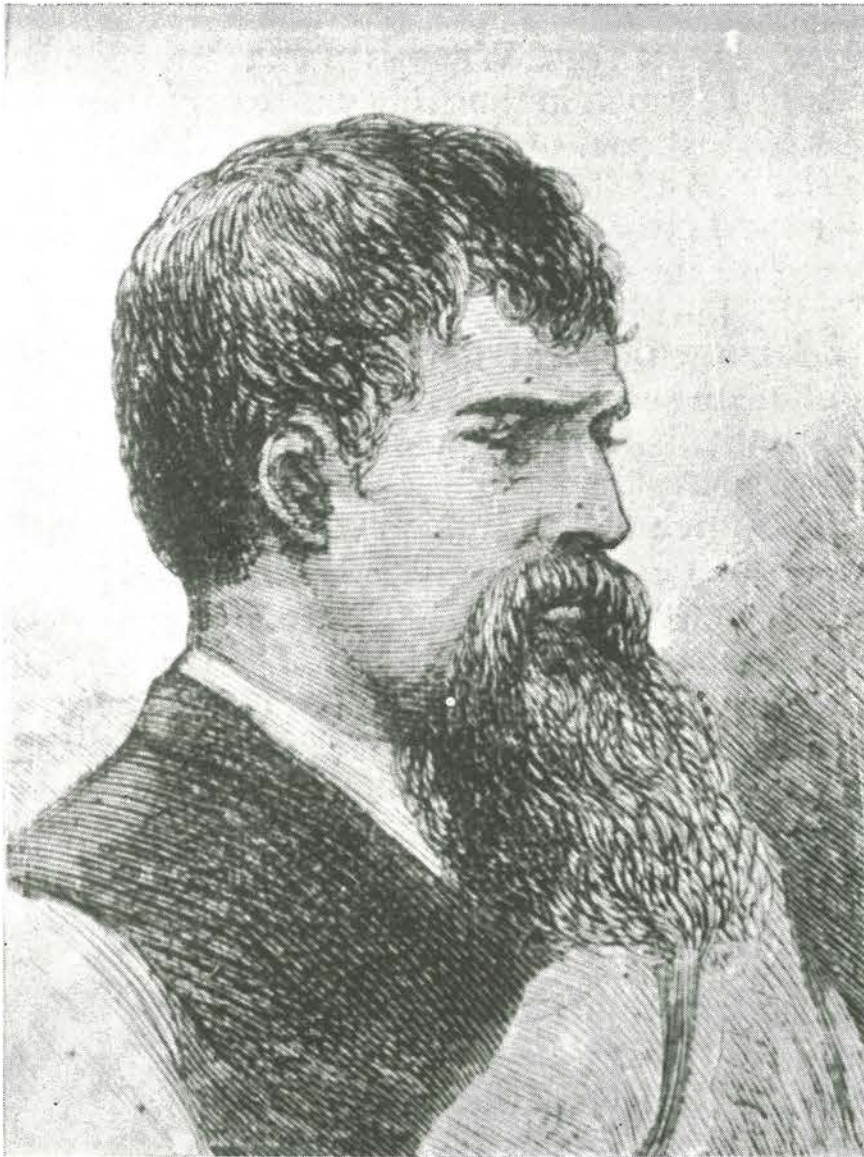
To coincide with the visit of Mr Bambang Oetoro, Indonesia's foremost contemporary batik painter, the Museum is mounting a display of Indonesian artifacts. Items to be included are wooden masks from Java and Bali, puppets, Hindu bronze statues, wood carvings from Borneo and artifacts from Sumatra and Timor.

Tauranga District Museum

Work has proceeded well during the dry weather on the 14 acre site, much of it being done by voluntary labour. Committee Chairman Mr N.W. Nicholls estimates that \$100,000 will be required to set up the historic village as a going concern. Two pioneer cottages and part of the old Mount Maunganui Primary School have been offered for the site.

Otago Museum Levy

Clutha County Council is opposing the revision of their subscription. The County Clerk, Mr J. Ibbotson, claims that most Otago counties were also opposed to the scheme.



Portrait of Te Whiti.
Sketched by Miss Beatrice Dobie late November 1880.
Reproduced in *The Graphic*, 12th November, 1881.

He was a man who did
Great deeds in suppressing evil
So that peace may reign
As a means of salvation to
all people on earth
His emblem the Raukura
which signifies Glory to
God on High
Peach on earth
And goodwill to all mankind
He bequeathed to his people
Te Ati-Awa

From the headstone of Te Whiti's grave at Parihaka
Maori: West face of headstone.

English: East face.

Reproduced from

Te Whiti O Rongomai of Parihaka, as seen by his contemporaries, a catalogue designed by James Mack for the Wakato Museum's exhibition Taranaki Saw It All. The exhibition was shown in Hamilton from March to May and may be seen at Taranaki Museum, New Plymouth during June and July.

Southland Museum, Invercargill.

An extra \$10,000 has been called for by the Trust Board and local bodies accepted their draft estimates for 1973/4 at a meeting in March. The total amount required, \$26,000, will be used solely in running costs, said the Chairman, Mr Graham Blick. Any additional funds raised by the board will be available for improvement and extension work.

Wild Life (Canada Goose) Order 1973

Advice has been received from the Secretary for Internal Affairs that the above Order, which comes into force on 5 May 1973, has the effect of declaring Canada geese game throughout New Zealand.

Details of the letter follow:

Provisions have been made in the Minister's notification for the forthcoming game season for an open season on Canada geese in the five acclimatisation districts mainly involved (namely in the North Canterbury, South Canterbury, Ashburton, Waitaki Valley and Southern Lake acclimatisation districts). This arrangement is in accordance with an agreement made by this Department with the Federated Farmers of New Zealand and the four Societies concerned. It is accepted that Canada geese are found in other acclimatisation districts but at this time in these areas their numbers are such that an open season is not considered necessary. It is important to note that the present arrangements to manage Canada geese as a game species throughout New Zealand will apply for three years only. After this period an assessment will be made to determine whether the efforts have proved satisfactory to all parties.

If Canada geese cause damage to crops outside of the districts where they are included in the Minister's notification, acclimatisation societies have been asked to let me know urgently so that an authority can be issued under section 54 of the Wildlife Act 1953, to disperse the birds.

As Canada geese will become game throughout New Zealand, authorities to hold them will be required in common with all other game birds and the provisions of the legislation relating to taxidermists will also apply. Exchange of Canada geese between aviculturalists will, likewise, require the prior written consent of the Secretary for Internal Affairs pursuant to section 53 of the Act.

Staff News.

Mr Richard Wolfe has joined the staff of the Canterbury Museum as assistant preparator to Mr Riccalton.

Miss Anne Kirker, Keeper of Prints and Drawings at the Auckland City Art Gallery, has been awarded the Sarah and William Holmes Scholarship, worth nearly \$2000, for a year's study at the British Museum. The award is made annually to a graduate or undergraduate of an art school in Australia or New Zealand.

Mr Garth Hall has been appointed Gallery Assistant at the Waikato Art Gallery in Hamilton.

Position Available.

Director of the Taranaki Museum, New Plymouth.

Applications for the position of Director of the Taranaki Museum are now being received by the Town Clerk, New Plymouth City Council, P.O. Box 92, New Plymouth.

Preference will be given to an applicant who has graduated in the field of anthropology or allied fields or in New Zealand history.

The salary which is to be paid shall be in accordance with qualifications and experience and shall be within the range of \$5,000 p.a. to \$5,500 p.a.

A copy of the Schedule of Duties and Conditions of Appointment may be obtained from the Town Clerk.

WHO YOU SHOULD KNOW – 6

Compiled by Wendy Carnegie and Brenda Gamble.

D.W. Cimino

Director,
Wanganui Regional Museum.

Donald William Cimino was born in Wellington in 1914. A fourth generation New Zealander, his great grandfather, Captain Cimino, arrived at Port Nicholson in 1840 and operated the first schooner service to Lyttelton as well as trading up the West Coast of the North Island.

Primary and secondary education were received in Wellington and Blenheim and Don finished his formal education at one of Melbourne's largest private colleges. While returning from Melbourne, as a schoolboy passenger in the *T.S.S. Manuka*, he had the harrowing experience of being shipwrecked at Long Point off the East Coast of the South Island. Surprisingly, this episode increased rather than diminished his liking for the sea and for the next eight years he served in the merchant service. Apart from overseas trips, this included visiting many parts of the Pacific and also a spell in the N.Z. Government Steamer visiting the lighthouses around the New Zealand coast.

He came ashore after being offered a position with the Department of Scientific and Industrial Research working on specialised research on navigational methods, for which his previous experience had fitted him.

Subsequently he married a Wanganui girl and settled in that city in 1948, where he opened an antique shop.

Don Cimino has been a member of the Wanganui Regional Museum since 1948, a Board Member from 1957 to 1961 and he eventually closed his antique business to accept the position of Curator of the Museum. He now holds the position of Director.

His hobbies are Maori ethnology (the Cimino family were made members of the Ngati Raukawa tribe early in this century), N.Z. shipping history, early navigational methods, and when time permits, fossicking for gold and deer stalking.



Dr John C. Yaldwyn

Assistant Director,
National Museum,
Wellington.

Born in Wellington in 1929, John Yaldwyn is descended on his mother's side from a pioneer Cameron family in the Wanganui district. His father was born in Australia. The name Yaldwyn is an old Sussex name of Saxon origin with the y's added in the Middle Ages.

John Yaldwyn grew up among the bush, hills and seashore of eastern Wellington and an early interest in natural history was encouraged by a neighbour, Dr Hector, son of Sir James Hector. Early education in Wellington was followed by attendance at Christ's College, Canterbury. Dr Falla (now Sir Robert) was then Director of Canterbury Museum and Dr R.S. Duff (now Director) was the Ethnologist. Both men were influential in directing John Yaldwyn's early interest in museum work. He joined E.W. Dawson in archaeological excavation parties at Redcliffs, Canterbury, and Longbeach, Otago, the purposes of which were to acquire faunal remains (i.e. bird and mammal bones) for systematic study and identification. Thus began a lifelong interest in archaeological and subfossil bird bones.

From 1949-1958 John Yaldwyn studied Zoology under Professor L.R. Richardson at Victoria University and became deeply involved with Richardson's project on the deep-water fauna of Cook Strait. He held a University of New Zealand Research Fund Fellowship (1956-57) and spent six months working in the British Museum (Natural History) and a short time in the National Museum in Paris. He acquired M.Sc. and Ph.D. degrees writing systematic theses on N.Z. shrimps and prawns.



After a short period on the staff of the Victoria University Zoology Department he joined the Dominion Museum in 1959 as an Assistant Zoologist, continuing his studies on Crustacea, moas and the bones of small birds. In 1960 John Yaldwyn spent a year on a Fulbright Travel Grant and a National

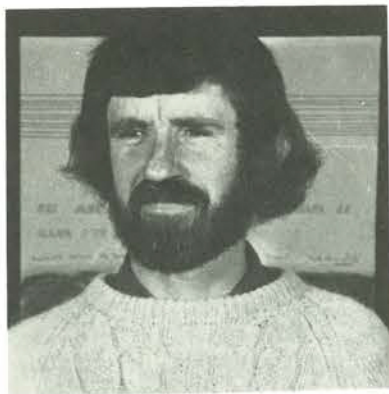
Science Foundation Grant at the Allan Hancock Foundation in the University of Southern California. He worked on an off-shore deep-water project and studied deep-water shrimps and prawns in the north-eastern Pacific. A short time at the Dominion Museum in 1961 was followed by seven years on the scientific staff of the Australian Museum in Sydney as Curator, then Senior Curator, of Crustacea and Coelenterates (jellyfish and corals, etc.). He carried out extensive biological field work in inland N.S.W., on the Barrier Reef, on isolated islands in the Coral Sea and in the Gulf of Carpenteria, northern Australia.

In 1969 John Yaldwyn returned to the Dominion Museum (now the National Museum) as Assistant

Director. Since then he has been able to do field work with Museum expeditions on southern Stewart Island and the nearby Muttonbird Islands; on the southern Kermadec Islands, on Fiji and Samoa and most recently on Niue Island. On a second trip to Niue a colour film was begun but not finished on the conservation problems of the Island.

John Yaldwyn has published a number of scientific papers but his two recent books *Australian Seashores in Colour* (with Keith Gillett) and *Australian Crustaceans in Colour* (with Tony Healy) a written appeal to the general public rather than to scientific readers.

He is married with two children and his main relaxation is spending time with his family.



Ken Gorbey,
Director & Coordinator,
Waikato Museum & Art Gallery,
Hamilton.

Ken Gorbey was born in 1942. His formal education has proceeded spasmodically over the last quarter century. He trained as a teacher at Auckland Teachers Training College and gained a Diploma in Teaching, but as he puts it, after several unproductive years for both teacher and pupils in the primary education system, Ken took up University studies in Anthropology and Geography at the University of Auckland. This resulted in an M.A. in Anthropology – thesis topic *Pa Distribution in New Zealand*.

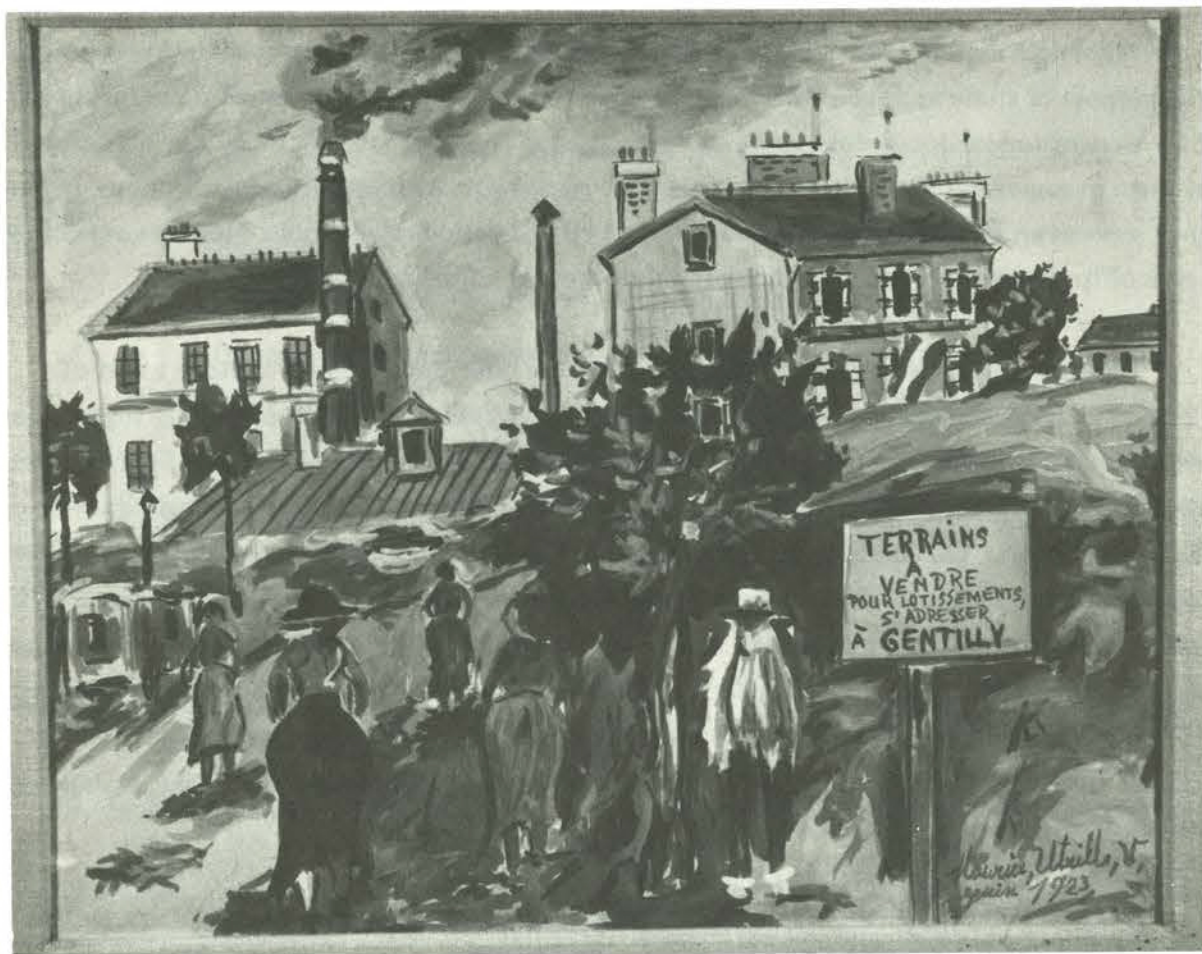
The years since have seen a gradual drift from archaeology to museology until Ken Gorbey can no

longer claim to be fully up to date with New Zealand archaeology. After university he was employed as the N.Z. Historic Places Trust archaeologist on the Kapuni Gasline Project. This involved following the pipeline route recording sites and excavating the most important site to be damaged. Then followed twenty months as Assistant Director at Taranaki Museum relieved by three months research stint in Bougainville with Dr John Terrell of Harvard University. In early 1971 he became Assistant Director of Waikato Museum, its Director in early 1972 and Coordinator of Museum and Art Gallery in early 1973.

Ken Gorbey sees the decision of the Hamilton City Council to combine the services of the museum and art gallery into a broadly based art museum as a practical means of overcoming one of the problems Hamilton faces with its general lack of public amenities. Instead of two small staffs the art museum now has 8 full-time staff, an education officer and 3 part-time attendants. It is now possible to employ specialist staff and muster the total workforce to any one point needing particular emphasis, such as hanging an art exhibition or putting together the recently opened Te Whiti exhibition. The development of this concept is one of Ken Gorbey's main concerns.

However the all-consuming activity at the time is temporary exhibitions and the touring thereof. Ken Gorbey believes that to achieve a degree of unity within the Art Museum it is necessary for the museum sections to think beyond static display and parallel the activity of the fine arts section by offering a number of exciting temporary exhibitions.

Ken Gorbey is married with two children, three and four years old. He says his spare time is increasingly spent mowing lawns, planting trees, concreting a driveway and running the Waikato Museum Archaeological Society.



Maurice Utrillo, French, 1883-1955. LOTS FOR SALE, Gouache 13" x 16" Lyman Allyn Museum, New London, Conn. U.S.A.

MASTER DRAWINGS FROM THE LYMAN ALLYN MUSEUM, an exhibition touring New Zealand which has been arranged by the Govett-Brewster Art Gallery, New Plymouth.

"To my knowledge, this is the first time that original work by such important artists as Nicholas Poussin, J.B. Chardin, Francois Boucher, Jean Honore Fragonard, J.B.D. Ingres, Eugene Delacroix, Edgar Degas, Auguste Renoir to name but a few, have been put on national tour in New Zealand. To be able to see, at first hand, original work by the masters is a rare treat. A number of the works, though tagged drawings, come closer to paintings and some are very much finished works in themselves. It is very doubtful that the pastels of Degas or Sisley were done as studies and much more likely as self sufficient works. Others are more preparatory in nature. In fact the full

gamut is run from fast sketches to finished works thus giving the viewer not only a chance to see French Art develop over a 300 year period but to witness varying stages of production."

"Two factors have been instrumental in allowing this exhibition to come to New Zealand: the first is the generosity of the Lyman Allyn Museum of New London, Connecticut, and its Director, Mr Edgar deN. Mayhews, in permitting these excellent works to be away from their walls for almost a year. The second factor is the much appreciated financial support given by the Queen Elizabeth II Arts Council of New Zealand."

Robert H. Ballard
Director

“Giorgio Vasari in 16th century Florence was the first serious collector of drawings both for the purpose of study and their own intrinsic value. He amassed five volumes of them for, to him, they were historical documents, relics and monumental works of art. We today are inclined to look at them in somewhat the same way, and they are an obvious area for museum collections, in that they serve as an insight to the taste and styles of various periods and various countries, reflecting a sense of freshness and vibrancy which often is lacking in a final rendition as a painting.

There are three main types of drawings. First the rapid and summary sketch - a sort of “pensiero” to give the patron a quick general idea such as the sketch of Napoleon by Ingres. The second type are “studi” - individual forms without background - mostly studies of figures or draperies. Two such examples are the Le Brun *Man Holding a Flag* and the Boucher chalk drawing of the *Three Graces*. The third type is a “disegno” - often quite finished - which can serve as a working cartoon - such an example is the Poussin *Venus Arming Aeneas*. All of the three above naturally lead to the drawing as a finished work of art - an “object de vertu” in itself - this may treat of any sort of subject matter, but is often a detailed finished drawing to serve as the medium for a finished portrait. Such examples in this exhibition are the Ingres portrait of *Mme. Moitessier*, which is squared for enlargement, and the chalk drawing of *Philip the Fifth of Spain*, which is as detailed as the final painting.

It is a pleasure for the Lyman Allyn Museum to lead this collection for circulation to New Zealand and the first time that they have gone so far afield. We hope that they will give pleasure to the gallery visitor, as each drawing is a sort of facet to the world - a window through which one can see the changing styles, fashions, thoughts and fads of France from the baroque world of Louis XIV to the colorful 20th century expressions of Dufy and Utrillo.”

Edgar deN. Mayhew
Director
Lyman Allyn Museum

ITINERARY

Govett-Brewster Art Gallery,	11 April - 6 May, 1973
Manawatu Art Gallery,	20 May - 10 June, 1973
Robert McDougall Art Gallery,	20 June - 16 July, 1973
Dunedin Public Art Gallery,	25 July - 20 August, 1973
The Dowse Art Gallery,	31 August - 23 September, 1973
Waikato Art Gallery,	3 October - 29 October, 1973
Auckland City Art Gallery,	7 November - 31 December, 1973

Govett-Brewster Art Gallery

OVERSEAS NEWS

Unesco Fellowships.

Following the report on Unesco awards, appearing in AGMANZ NEWS Vol. 4 No. 1, a letter has been received from the Secretary of the National Commission for Unesco pointing out that the information was rather misleading. An extract from the letter follows:

"Unesco does set aside each biennium a certain amount of money for fellowships but these are often related to specific programmes and are, in some cases, available only to nationals of developing countries. Some fellowships, in specific areas, are available to nationals of all member countries and when Unesco informs us of these we notify institutions whose members we think could be interested. The competition for these awards is very keen and very few are available in the cultural field. Unesco also sets aside money each biennium to fund its Programme of Participation in the activities of Member States. The National Commission considers any suggestions for Participation Programme projects that are received and those selected are submitted to Unesco through the Ministry of Foreign Affairs. Requests for the 1973/74 biennium had to be submitted by 31 December, 1972. Projects are usually related to a national need or event and are often a facet of a larger project.

The paragraph you quoted implies that fellowships are currently available and that they are awarded on the basis of personal worth. While the personal quality of the recipient of an award is naturally a very important factor the most important criterion is the value of the fellowship to an aspect of development in the Member State. Fellowships are usually granted to gifted people who are already established in their chosen profession and will have a position relevant to their field of study to return to. A condition is that fellows should be granted leave on at least part salary by the institution which is prepared to sponsor them"

Commonwealth Association of Museums.

The Commonwealth Institute, in London, last year appointed a Working Party to draft a Constitution, Statement of Intent, etc. for the consideration of the Commonwealth Foundation Trustees for eventual presentation at an inaugural meeting at ICOM in 1974.

The Association will not be established officially until then but in order for it to commence functioning it is essential that arrangements be made for as many Commonwealth delegates as possible to attend the inaugural meeting.

Briefly the aims of the Commonwealth Association of Museums (which will include art galleries) is to maintain and strengthen links between

the museums of Commonwealth countries, promote a high standard of museum activity, improve the status of museums in the cultural life of their communities, encourage and assist members of the profession to obtain additional training and experience, facilitate personal contacts between students and members of the profession, encourage and assist members of the profession to attend professional conferences and seminars, etc.

Membership will be open to museum associations, institutions, and other recognised bodies in the field,

and to individuals in Commonwealth countries who are members of the profession in the following categories: Organisational members (associations and recognised bodies); Institutional members (institutions); Ordinary Professional members (individual members of the profession).

The Council of AGMANZ will be considering applications for a grant to attend the Conference when further details have been received from the Secretary of the Working Committee.

Environment III, 1973 Luc Peire 339 x 339 x 226 cm.

Commissioned by the Auckland City Art Gallery

