



AGMANZ NEWS

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In memoriam: sir gilbert archey 1890-1974

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Gilbert Edward Archey was born in York, and came with his parents to New Zealand at the age of two. The family after a period in which they lived in various parts of the North Island finally settled in Christchurch. Here he received the whole of his higher education – West Christchurch Boys' High School, then Canterbury University College. To both he always retained a strong allegiance. He was very much an all-rounder, a Canterbury soccer representative and M.A. with Honours in Zoology.

His first post was on the staff of Nelson College, yet this was followed shortly afterwards by his application for the Assistant Curatorship of Canterbury Museum: surely one of the principles to become outstanding in his museum career, his belief in the need to integrate education and museum professional procedures at all levels, was already well established. He was at this stage strongly attracted towards teaching, but it seems likely that the influence of his University zoology under that most stimulating of teachers, Professor Charles Chilton was equally strong. He was appointed Assistant Curator in 1914, holding this position until his appointment to the Auckland Institute and Museum in 1924.

Almost immediately his work at the Museum was interrupted by the Great War. In 1915 he married Myrtle Gee, also a member of a well-known Christchurch family, and soon afterwards left for overseas, serving for three years mainly in France. He served in the New Zealand Field Artillery, with the rank of Captain, and was awarded the O.B.E.

His work at Canterbury Museum was inevitably of the very general kind required of a three-man staff. The exploration and description of the local fauna was still very much in its early stages in most groups, and with his wide scientific interests and characteristic versatility he took up enthusiastically the development of the zoological collections, and improvement of the displays. His published work was highly

competent and at first wide-ranging, his earliest paper being on the species of the freshwater coelenterate Hydra found in New Zealand; he published also on the Crustacea, Chilopoda (centipedes), fishes, birds and the native frog. However, he gradually began to devote more and more attention to the Chilopoda as a group in need of major exploration and revision, and with his two comprehensive papers (the last in 1937) provided a full revision of the group in New Zealand.

It may be best at this stage to complete this account of his contributions to zoology, for after his appointment to Auckland as will be mentioned later he turned his attention increasingly to Maori and Polynesian art, culminating in his definitive contributions on this subject in the *Journal of the Polynesian Society* and the Auckland Museum's own publications. His first paper on moas (1927) dealt with an important individual sandhill skeleton brought in to the Auckland Museum from Amodeo Bay, and a limestone cave series from Karamu, near Hamilton: he was, as at Canterbury, responding to the challenge of a group clearly needing revision and, incidentally, likely to be the subject of further numerous enquiries. His interest was certainly strongly aroused, for with several of the Museum's close supporters he and a "Moa Searching Committee" (Archey, F.C. Mappin, A.T. Pycroft, Sir Carrick Robertson) explored a wide range of limestone caves in the Lake Waikaremoana and South Auckland districts, all as he said, "with gratifying results"; sandhill material of much importance (especially from Doubtless Bay) was also reported to the Museum, and this type of site explored. He wrote one additional paper on moas and other sub-fossil bird material; this recorded, firstly, the two eggs – one perfect – of *Euryapteryx curtus* from Doubtless Bay sandhills presented to the Museum in 1931 by the finder Mr L.J. Matthews and, second, a skeleton now considered to have been the

first recorded skeleton of the extinct New Zealand pelican (*Pelecanus conspicillatus novaezealandiae*), together with other smaller birds, in subfossil moa deposits at Waikaremoana. However, he now began work on his "The Moa: A Study of the *Dinornithiformes*" *Bulletin of the Auckland Institute and Museum* No. 1 : 1941), which provided the first serious survey and assessment of relationships of the various described forms since the pioneer work of Owen, Forbes, Haast, Hutton and others. His chilopod and moa work went on more or less simultaneously — as will be mentioned below during one of the most active periods of display experimentation and development of educational and other Museum services — and after the publication of Part 2 of his chilopod revision (*Records Auckland Institute and Museum* 2, 71 : 1937) and the moa Bulletin (in 1941), he did not again publish in zoology (except for the various science congress addresses on philosophical aspects : see below).

"The Moa" remains a classic, notable for its masterly disentangling of much earlier taxonomic confusion, and for its analysis of the important finds in the Auckland district. Unfortunately perhaps, further new finds of the greatest significance were being made at Pyramid Valley, in North Canterbury, just as the work was approaching completion, and although he was given "the pleasure of joining one Canterbury Museum excursion", and was able to study the material obtained up to 1940 and to discuss it with Sir Robert Falla (then Director of Canterbury Museum), the main findings based upon the Pyramid Valley discovery appeared subsequently. It was perhaps with some little envy that he wrote in the Bulletin that the new discovery "contrary to past experience in swamps, has yielded individual skeletons"!

To return to his Canterbury Museum period, the building up of the Museum's highly-regarded natural history galleries had at all stages received high priority and led directly to visits to obtain fresh seabird material to the subantarctic islands (March, 1923), and to the Chatham Islands (in company with Charles Lindsay, December 1923 and January 1924). A visit to Coromandel in 1921 was "to secure specimens of *Liopelma hochstetteri* for the Museum", a project incidentally also leading to the first published account of the aberrant breeding biology of this group (the New Zealand frogs). He lectured regularly, both in the University Zoology Department and in public; all told as a professional apprenticeship his Canterbury Museum years provided a full measure of basic experience in all fields of museum work, and in those aspects likely to benefit from a policy of development — especially aspects in which the museum had a special potential for service in the community.

He received his appointment to the Curatorship of Auckland Museum (the title was changed later to Director), following the death of T.F. Cheeseman, at the height of the institution's post-War planning to

erect a new Memorial building; an enlarged building to replace the old Museum in Princes Street had long been urgently needed, and this in combination with the desire to erect an adequate War Memorial had led the Citizens' War Memorial Committee to decide upon the site in the Domain and plan the present World War I building. It is of interest that in 1917 Cheeseman had recommended that a Museum of approximately the size of the War Memorial Museum World War I building be considered and had given his strong support to the Domain as the most appropriate site; the present War Memorial Museum thus fulfilled a concept which had been developing as the Museum grew and flourished in Princes Street. To Gilbert Archey the imminent move to a new and noble building provided the opportunity to plan and bring into effect ideas on every facet of museum work — display, research, education. Simultaneously he planned carefully for the growth and diversification of the institution and for the hoped-for expansion of the staff : he was entering upon his career as an administrator which was to make him an acknowledged leader amongst associates and fellow-administrators alike.

It was quite soon after his appointment to Auckland — perhaps stimulated by the riches of the Museum's Maori collections — that he began to write on Maori anthropology and art, his first paper being "A Recently-Discovered Carved Stone Figure" (*Journal of the Polynesian Society* 35, 150 : 1926). The paper described an elaborately-carved stone figure found in the Auckland suburb of Northcote, and he concluded: "I have made comparisons between this figure and other objects in the Auckland Museum, and hope that readers of the Journal may be able to make other comparisons and suggestions". Other contributions of this period were a paper on a variety of "Maori artifacts of unusual form, or of some rarity" added to the Museum collections; a paper on rock shelter drawings; and (with L.W. Delph) an account of field observations on the Piraunui pa at Matawhana, Waikato. His attention was then turned seriously to Maori art and especially wood carving — later to become his major study — his first paper being "Evolution of Certain Maori Carving Patterns" (*Journal Polynesian Society* 42, 171 : 1933).

From then on he wrote regularly on Maori wood carving and on Maori art forms generally, later including Polynesian art; his papers appeared steadily at the rate of more or less one every year, and, it will be remembered, during the 1924-40 period were in preparation simultaneously with his chilopod and moa work. He surveyed the field of Maori art in his *Sculpture and Design: An outline of Maori Art* (Cawthron Lecture Series No. 28; republished as *Handbook of the Auckland War Memorial Museum* : 1955; 2nd edition 1960), and reviewed Polynesian

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sculpture and art forms comprehensively, with a full theoretical discussion, in "The Art Forms of Polynesia" (*Bulletin of the Auckland Institute and Museum* No. 4 : 1965, reissued 1974). In addition, he wrote on general aspects of Maori history and ethnology, this work including the Museum's popular handbook to the Maori and Pacific collections, "South Sea Folk" (Auckland War Memorial Museum : 1937; 2nd edition, 1949; 3rd edition, 1967).

In all, his contributions on Maori and Polynesian ethnology and art comprised 26 papers and books over the period from 1926 until his death in 1974. He continued to write actively on Maori art after his retirement in 1964, and had finished the text and photographs for his book on Maori art "Whaowhia : Maori Art and its Artists" shortly before his death.

The re-establishment of the Museum in the New War Memorial Building was a time of strenuous effort, preceded as may be imagined by long hours of detailed planning as regards both the installations in the new building and the physical requirements of the move. The Annual Reports of the period show how overwhelming was the preoccupation of all concerned with "packing, removal and unpacking", and the 1928-29 Report says that "... the dismantling of the cases and exhibits was commenced on June 1st (1928), and their safe removal completed by August 8th". The opportunity was at last available to introduce up-to-date display techniques, an impossibility in the old building through lack of storage and the difficulty of separating displayed from study and stored material. This was a time of vigorous enquiry and experiment in display techniques in many museums overseas, especially in the United States, and Gilbert Archey's belief in the effectiveness of well-planned displays were strong; thus in referring to the move he wrote (1929-30 Report "the success of the display should not be measured by its size and extent, but by its effectiveness in teaching". By an almost superhuman effort the small permanent and honorary staff, led by Gilbert Archey, had established displays in most of the new halls on opening in November, 1929, including a number of introductory cases along "educational" lines; he undertook himself the installation of the introductory cases "History of Mankind", "History of Egypt" and "Maori Carving Patterns" which were to become well-known as examples of current thinking in museum techniques (see Markham Report : "A Report on the Museums and Art Galleries of Australia and New Zealand", 1933).

From its "rebirth" in 1929 the Museum was, under Gilbert Archey's leadership, to become recognized as a model for modern museums. The Markham Report noted that it had a fine new building ("one of the most beautiful of the public buildings in New Zealand . . . a superb building, superbly situated"), but was already to be commended for its initiative in

general organization of subject matter and in the provision of effective general and introductory displays; attention was also drawn to the activities in schools, comprising at that time mainly a system of circulating school loan cases and lantern slides. Activities were not limited to the display halls, and in addition to a wide-ranging field work programme and research, publication was begun of the institution's own scientific journal, the *Records of the Auckland Institute and Museum*, in 1930. Public enquiries were welcomed, and a programme of special exhibitions started.

The association of Museum and Auckland Institute (the local member body of the New Zealand Institute, later to be renamed the Royal Society of New Zealand) was, of course, continued, the Director of the Museum being automatically the Institute's Secretary. Meetings and lectures, held at first in the University Hall, moved finally to the Library — those spartan chairs! — on the Museum's first floor.

To the writer, a young assistant in the late 1930's some ten years after the re-opening, the Museum was a place of stimulating discussion on research and field work or on the Museum's current projects, of activities maintained with little or no prompting — although with ever-present leadership which could be applied firmly when need arose — and of a characteristic atmosphere over all of community goodwill. The Boss's desk was in the Board Room with paper work, especially in an emergency such as a Science Congress, spreading on to the large table (a much smaller table than at present!) and requiring clearing for the monthly Council meeting. The staff — scientific, clerical staff, Librarian, Taxidermist, Cabinetmaker, Custodian, Attendants — were much together during working hours. Such a small staff inevitably worked less departmentally and in closer touch with the day to day working of the Museum than is possible in a larger institution.

Two of Gilbert Archey's major projects were, in fact, closely linked and should perhaps be referred to in a little detail. The President of the Carnegie Corporation of New York, Dr F.P. Keppel, visited New Zealand in 1935 to hold discussions on possible assistance to New Zealand's museums and art galleries, and it was Gilbert Archey's five-point plan which was accepted as the basis for the expenditure of the \$50,000 grant offered through Dr Keppel. Briefly, it was decided : to establish a school service in each of the four metropolitan museums; to organize exchange displays within New Zealand; to encourage the use of the cinema in the museums; to carry out experiments in display in the Auckland War Memorial Museum and in the Otago Museum; and finally, through a special grant, to replace the Museum building and equipment lost in Napier in the 1931 earthquake. As regards the display experiments in Otago and Auckland, Otago decided to establish

set displays immediately on blood livestock and other agricultural topics. The Auckland experiment, however, was a long-continued one, for Gilbert Archey was anxious that every possible attention should be given to the development of new techniques, especially in the Museum's Maori and Pacific galleries, and in the already-growing section devoted to the applied arts; theoretical aspects of design, lighting, colour and labelling were the subject of exhaustive consideration and experimentation over the following four years (1937-1941) and the displays established — mostly still in use — have been fully reported upon in the official account of the grant (McQueen, H.C., *Education in New Zealand Museums: An Account of Experiments Assisted by the Carnegie Corporation of New York, N.Z. Council for Educational Research*. 1942). Incidentally, the new displays while still "educational" made much progress towards a more rational and less didactic presentation of ethnographic objects than in earlier displays, enabling the visitor to grasp readily the place of the objects in their respective cultures.

The second development of this period was the full establishment of the School Services in the four metropolitan museums, since then one of the leading features of the New Zealand museum service. School Service work had its beginning in New Zealand in Auckland Museum as early as 1930, and was initiated by Gilbert Archey: the Carnegie grant enabled four appointments to be made in 1938, and the success of the scheme was such that the Education Department had no hesitation in establishing permanent salaried posts on the conclusion of the grant period. Again, details of the establishment of the Service are given by McQueen (see above).

In 1932 Gilbert Archey was elected to the Fellowship of the Royal Society of New Zealand, and in 1941 was awarded a University of New Zealand Doctorate of Science for his study of the moa (published as *Auckland Institute and Museum Bulletin* No. 1). His services on various educational and statutory bodies was always much in demand: University of New Zealand Senate, 1941-61; Council of the Royal Society of New Zealand (President 1941-42); University Grants Committee, 1948-51, 1954-60; Council of the Auckland Branch, Royal Commonwealth Society (President 1957-59); Queen Elizabeth II Arts Council, 1964-68; New Zealand Commission for UNESCO; Maori Purposes Fund Board; Waitangi National Trust. A major task was his organization as Secretary-General of the Seventh Pacific Science Congress in Auckland and Christchurch, 1949 — in addition, he contributed much to the organization of the regular Congresses of the Royal Society of New Zealand.

His career was again interrupted when war broke out in 1939: he was called upon to serve at first in the home forces, and finally overseas attached to the

British Military Administration in Malaya, with the rank of Lieutenant-Colonel. Shortly after his return in 1947, strong moves were being made to ensure that fitting additions should be made to the War Memorial Museum building in commemoration of the Second World War: it proved that this was again to be a major project, for the additions — just over two-thirds of the original building in size — were based in large measure on his own design. He worked unremittingly on the project, incorporating into his detailed plans the experience gained over the past 20 years in the first building and co-operating at the same time with the Citizens' War Memorial Committee and, later, the architects. The additions, started in 1956, were finally opened in 1960.

In 1947 he was invited to be Chairman of the Royal Society of New Zealand Congress Zoological Sciences Section, his chairman's address being entitled "Ways and Means in Zoology" *Trans. Royal Soc. N.Z.* 77 (5), 192: 1947; and in 1951 at the ANZAAS meeting in Brisbane as President of Section D, Zoology, he opened the proceedings of the Section with an address on "Zoological Research and Conservation Problems" *Rept. Twenty-eighth Meeting of ANZAAS, Brisbane, 1951*, p.39). Two further addresses of this period on general aspects of science, and the relation between science and education, were his 1949 Hudson Lecture (to the Wellington Branch of the Royal Society of New Zealand) on "The Place of Science" (published in *N.Z. Science Review*, 8, 7: 1949); and "Science, the Humanities and Education", a paper delivered in the Auckland Institute for Educational Research 1951 programme (*N.Z. Science Review*, 10, 191: 1952).

He received the award of C.B.E. in 1958.

Retirement was now in sight, but he was determined that first an adequate comprehensively-supported Maintenance Act, ensuring funds to meet the running costs of a now large and diversified institution, should be promoted. This meant a strong effort to enlist the support of both metropolitan and provincial Local Authorities; visits were made to the full range of Authorities, and, finally, sufficient support was gained to ensure the passing of the present Auckland War Memorial Museum Maintenance Act 1963. The Act was, in fact a quite remarkable tribute to the standing attained by the Museum in the community over the years, as well as to the efforts of all — Council, Director and Staff — who had worked strenuously throughout the campaign.

In 1963 his services to the Museum and to the community were recognised by the honour of Knight Bachelor.

He retired as Director in 1964, being elected by Institute members immediately before this to the Auckland Institute and Museum Trust Board. The Museum Council in 1964 appointed him Director

Emeritus in recognition of his long and distinguished service in the Directorship.

As mentioned earlier, his retirement meant more rather than fewer hours available for writing and research, but he was now working mainly on his Maori art book; however, a further paper on Maori wood sculpture appeared in the *Records*, and he found time to revise *South Sea Folk* and *The Art Forms of Polynesia*. He took special pleasure in receiving the Royal Society of New Zealand's highest award, the Hector Medal, in 1968: the award was made "For

researches on Maori and Polynesian decorative art and science administration".

His work perhaps more than has been the case with many outstanding figures is commemorated in his visible achievements, for the Museum which he so largely formed and built up will always stand as a memorial to his scholarship, vision and professional attainments. But his personal attributes, especially his kindness and humanity, endeared him to a wide circle of colleagues and friends. What words can form a more appropriate commemoration than the inscription on the front of the Museum from Pericles:

THE WHOLE EARTH IS THE SEPULCHRE OF
FAMOUS MEN

THEY ARE COMMEMORATED NOT ONLY BY
COLUMNS AND INSCRIPTIONS IN THEIR OWN
COUNTRY BUT IN FOREIGN LANDS ALSO BY
MEMORIALS GRAVEN NOT ON STONE BUT ON
THE HEARTS OF MEN

book review

FITZGERALD, M.H. 1973 *Museum Accreditation : Professional Standards*. American Association of Museums, Washington D.C. 120 pp, Appendices 1 - 16

Over the last year or so with the proliferation of small museums and the increasing responsibility placed with New Zealand museums by government there has grown a genuine concern as to the soundness or otherwise of our professionalism. Are we adequate to the task? Is our public service such that museums will continue to prosper as an accepted community facility or will New Zealand museums fail to find a place in modern society? These questions and others have led to professional museum officers demanding some means of testing their performance against a minimum standard set at a high professional level. The result of these demands in the USA has been the American Association of Museums Accreditation Programme and here is its Bible.

At \$9.00 US (\$6.50 US to AAM members) this book is one of the cheapest but richest mines of museological information offering today. To the New Zealand reader Appendices 1 - 4 have very little to offer but every other page will be of extreme interest. *Museum Accreditation : Professional Standards* is available from the AAM, 2233 Wisconsin Ave N.W., Washington D.C. 20007 - enclose 85 cents for postage.

For those New Zealand museologists interested in professional attainment this book must be required reading.

Ken Gorbey



the molly morpeth canaday fund

Molly Morpeth Canaday was born in Wellington. In her home at No. 246 The Terrace she was surrounded by the paintings of Sydney Thompson, James Nairn, Frances Hodgkins and Rhona Haszard. She studied at the Wellington Technical School from 1926–1931. During travel in the United States she married Mr Frank H. Canaday and in 1937 again took up her studies in painting. Her first one man show was in 1948 at the Toledo Museum of Art, Toledo, Ohio. She later exhibited in several one man and group shows, establishing herself as an important woman painter in America.

Molly Morpeth Canaday always retained her interest in the country of her birth and the establishment of the Molly Morpeth Canaday Fund by Mr Frank H Canaday is an expression of her interest in the Arts in New Zealand.

Recently a number of New Zealand galleries have displayed an exhibition of the works of Molly Morpeth Canaday owned by the National Art Gallery. Of equal importance have been the moves made by her husband Mr Frank H. Canaday to assist the arts in New Zealand by the establishment of a series of funds aimed basically at upgrading gallery facilities to a point where important overseas touring exhibitions can be seen throughout New Zealand.

The following galleries have accepted control of funds from Mr Canaday:

Canterbury Society of Arts Gallery, Christchurch
Dunedin Public Art Gallery, Dunedin
Govett-Brewster Art Gallery, New Plymouth
Hocken Library, Dunedin
National Art Gallery, Wellington
Sarjeant Art Gallery, Wanganui
Waikato Art Museum, Hamilton
Whakatane Museum, Whakatane

Mr Frank H. Canaday writes of the establishment of the Molly Morpeth Canaday Funds:

On periodic visits to New Zealand during the 38 years of our married life, my late wife (born Molly Morpeth, of Wellington and a New Zealand citizen all her life) and I naturally visited the art galleries of various New Zealand cities. While always admiring the extent of their collections and the thoroughness of their representation of New Zealand and Australian paintings plus some scattered examples of work of more distant regions, we were, also, impressed with the way each seemed to 'level-out' at just the level where the institutions of America, England and Europe started their historic review of art's past history drawing on arrays of 'old masters' and originals of later eras (seen mostly in New Zealand only in printed reproductions).

We comprehended of course, that except for the occasional bequest, no such range of rare originals was likely ever to be within the means of acquisition in a country of New Zealand's moderate sized population, and it was always a matter of regret to Molly that few fellow-countrymen had had the opportunity to see the great originals on display in the many art museums that she had visited within the United States and on travels to Europe and England.

Over many years we each maintained in our respective wills a bequest of a few thousand dollars for the National Art Gallery of Molly's home-city designating it vaguely for addition to such funds as were maintained "for purchase of overseas paintings". We were conscious that this could never be more than a gesture recognising a New Zealand need not likely of any early or adequate fulfillment. It was only on our last visit (1967-68) in Molly's lifetime that we conceded the futility of providing any real remedy to the situation through gifts of the size we could make and our minds turned to consideration of some second best solution that might be effective in giving a larger range of the population an opportunity to see successive exhibits of great originals, even if it must be in each case, only for a limited period. It therefore became our hope that our modest gifts and limited bequest might initiate the interest of local art lovers, and possibly state and city governments, in building some self-perpetuating funds directed primarily, not towards purchases and permanent ownership of paintings today costing millions, but toward covering expenses of transportation, insurance and handling of loan exhibitions from overseas for circulation in New Zealand.

Molly's subsequent illness resulting in her life's untimely end in January 1971 gave us neither time nor opportunity for pursuing this possibility further, though we each included the new usage of our bequest along these lines when our wills were revised. During the long period of disposition of possessions and estate settlement of 1971 I received an invitation from the Toledo (Ohio) Museum of Art to provide paintings of Molly's various periods for a retrospective exhibition — a memorial tribute from the institution in which she had received her early instruction in painting (after some year or two of modelling and drawing in the Institute in Wellington). The Curator of Contemporary Art from the Museum made the selection, and when they arrived the Director decided to use two adjoining galleries and put all on exhibition (March 1972). As the show neared its end it occurred to me to query the New Zealand National Art Gallery as to any interest they might have in seeing the collection with a view to exhibiting some of them or possibly accepting one or more into the permanent collection. Without commitment Mr Day agreed to at least accept the shipment, so I had the paintings cased and they arrived in New Zealand in mid-winter. With the

passage of time it seemed evident that they were getting some extensive consideration. A letter that was intended to inform me not only that the works merited an exhibition but would be accepted as a gift to the Gallery's permanent collection was lost in the mail and it was not until I went to New Zealand for a visit to Molly's family in October 1972 that I learned this very agreeable news from Mr Day.

On that trip I visited galleries in various cities where I took occasion to discuss the possible value of a modest fund that I might provide as a supplementary aid in defraying the costs of bringing from the Northern Hemisphere more ancient masterpieces and costly works of all periods. It was immediately disclosed that only one gallery in New Zealand was equipped to provide the protective climate control that qualified them for the loan of such paintings from important collections overseas. In this situation I saw the possibility of doing something effective, at last, even if in only one gallery, toward associating Molly's name legitimately with the initiation of a new era in New Zealand art exhibitions covering an ever-increasing extent of the world's greatest works of art, with which her mind had so often been concerned. When I made the first minor gift toward the establishment of a fund bearing her name it was not prompted by any mere sentiment for memorialising her name but by the possibility of its becoming associated with an active and perpetuated programme of extending New Zealand's art life into important, wide-ranging, new areas.

The essential brevity of this prologue could be misleading for it was only after her work was accepted for exhibition in several galleries that any specific discussion of the fund project was raised and I found, during this extended period of contacts and correspondence that I learned about the complexities of relationships between gallery directors and committees, public officials and the rulings of their councils before responsibility for the operation of such trust fund and agreement on regulations governing its growth and usages were established. However, it became evident that the basic policies of the interested galleries could be assured without omission of reasonable assurance that the primary objectives would have high priority in the employment of the funds' principal or income. A gift from me of a few hundred dollars to successive institutions gave initial substance to the establishment of the Molly Morpeth Canaday Fund pending discussion or correspondence that established official acceptance and agreement about priorities which were generally in the following order:

Establishment of air conditioning providing 'climate control'.

This accomplished, whether with help from the fund or not, the contents of the Fund then available for covering costs of bringing important collections of originals from abroad.

Associated with this second priority was the third provision that the Fund might supplement gallery expense money to enable a gallery director or his appointee (with spouse if desired) to travel abroad to select desired paintings for New Zealand exhibition and arrange for the loan of them.

More remotely associated with the overseas idea, supplementary provisions for use of money not needed for assurance of the above to help artists from New Zealand work abroad or students to get help in going overseas to study.

As agreement was reached on basic priorities I was able, in some cases, to follow my initial contribution with one giving more substance to the Fund, and this in turn lent it sufficient significance to be established for governance under a deed of trust.

I have suggested that the Fund's objectives, if publicised at intervals, might attract contributions from local individuals and government sources and that I might, under certain conditions, offer limited amounts matching in some degree funds that collected locally. Ultimately I might provide for some further accrual to come after my death. Perhaps of

special importance in the long run, was the provision that NZ\$1,000 out of each NZ\$5,000 received into the Fund from any source should become part of an invest reserve, not to be invaded by any appropriation. This reserve, even if initially modest in size, would assure the Fund's existence and could, with careful adherence to its prime objectives, become over the years, an important factor in the gallery's development and service to the community.

While some galleries may prefer a rule of simply setting aside in the reserve twenty per cent of each accrual from gifts, bequests or investments income, my suggested provision that such obligation require fulfillment only with completion of each added NZ\$5,000 provided for flexibility to meet emergency situations that might arise in the course of an institution's operations. Contributions may be credited if desired to the donor's name in records and publicity but I have requested that money appropriated from the Fund shall always be credited to the Molly Morpeth Canaday Fund. It is from this privilege of Molly's association with a project that promises an important contribution to New Zealand's art progress that I have all the incentive and reward for my part in it.

a review

The first four issues of the News under a new Editor are out somewhat belatedly in a couple of cases. This the first issue for a new year, gives the Editor an opportunity to make a few comments, offer a few excuses, etc.

Originally I took this job on a temporary two issues and see what happens basis, but thanks to the efforts of members of the profession pushing in copy the task has not been an onerous one and I have enjoyed the work and learnt a great deal from it.

First the excuses. The News has for some time been published in Auckland and as I was a temporary Editor I decided not to change this arrangement. However, the problems of editor and printer being so separated with the resulting frustrations, misunderstandings and delays has prompted me to employ a Hamilton based printer. My apologies to members for the delays and the Auckland printer for the impossible working conditions imposed on him.

Secondly the comments. As already noted members are supplying enough copy of good quality to fill two 24 and two 20 page issues. I do hope this keeps up. However there does seem to be something of an imbalance in both professional and geographical coverage. Some areas are supplying an abundance of copy both in the form of articles and news items while other parts of New Zealand have not yet been

represented in the last four issues. Members cannot expect the Editor to rely on a newsclip service for copy for our professional journal. This must come from the members themselves. The other imbalance is not so easy to tie down but I would suspect that the most constant contributors are youngish (aging a mite perhaps) and in the art museum world!

Another comment I have to make concerns my own writings. It is so easy in an editorial role to push your own thing and I suspect I have done this with accreditation. Such a situation can be very bad for a journal but once again it is up to members to make sure that by presenting their views through the News a balanced coverage of New Zealand museology is achieved.

The last comment concerns the difficulty of getting members to pick up a point here and there and challenge it, make comment, get a little argumentative — in the most professional manner possible I would hope. Last year I had hoped to draw a reprimand or two when I described "art gallery" as a decadent term; but not a whisper.

After a year's activity I would like to thank all those who have contributed to AGMANZ News and especially Ms Rose Young and Mrs Sue Wade for the clerical work in which they have been involved.

Hon. Ed.

grants from the art galleries and museums fund 1974 — 75

The following list of grants has been made available by the Department of Internal Affairs.

Grants approved last year were paid as follows:

<i>Dowse Art Gallery and Museum</i>	35,000
<i>Ferrymead Display Hall</i>	15,000
<i>Govett-Brewster Art Gallery</i>	2,700
<i>Manawatu Art Gallery</i>	60,000
<i>Nelson Provincial Museum</i>	10,000
<i>Wairoa District Museum</i>	5,000
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	\$127,700
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Two payments, \$12,500 to *Canterbury Museum* and \$75,000 to the *Hawkes Bay Art Gallery and Museum* were made directly by Government.

In addition grants totalling \$84,615 were approved for payment in 1974-75 on the recommendation of the Advisory Committee. These are as follows:

Operating Costs

<i>Auckland City Art Gallery</i> , for the "Outreach" programme	5,000
<i>Auckland Institute and Museum</i> , to assist with smaller museums:	4,250
\$2,250 as a 90% subsidy on salary	
\$1,000 for materials	
\$1,000 for staff training	
	<hr/>
	\$4,250
	<hr/>
<i>Canterbury Museum</i> , to assist smaller museums:	5,400
\$4,500 as subsidy on salaries	
900 for materials, travel etc.	
	<hr/>
	\$5,400
	<hr/>
<i>Dunedin Public Art Gallery</i> , grant to be used as either 90% subsidy on salary of full-time conservator employed last year, or as subsidy on salary of lecturer-driver for new project. (An enquiry is to be made into the use of last year's grant).	5,000

<i>Otago Museum</i> , to assist smaller museums:	5,000
\$4,500 as subsidy on salary	
500 for materials	
	<hr/>
	\$5,000
	<hr/>
<i>Robert McDougall Art Gallery</i> , for touring exhibitions:	5,000
\$4,000 for vehicle	
\$1,000 for preparation of display	
	<hr/>
	\$5,000
	<hr/>
	\$29,650
	<hr/> <hr/>

Capital Works

<i>Auckland Institute and Museum</i> , for the installation of an audio system to broadcast Maori music and lectures in the Maori Court.	500
"Beavertown", to assist with building project.	1,350
<i>Black's Point Museum</i> , for display cases in new extension.	100
<i>Coromandel School of Mines Museum</i> , for housing for antique fire engine and horse cart (\$200 made available last year for this project).	200
<i>Geraldine County Historical Society Museum</i> , to rebuild old town board office as museum.	1,500
<i>Gisborne Art Gallery and Museum</i> , for reconstruction and alteration to present building, and erection of new building. (Further assistance to be considered next year).	25,500
<i>Govett-Brewster Art Gallery</i> , as additional subsidy for climate control project (\$8,000 made available last year and \$2,700 committed for this year).	500
<i>Helensville and District Historical Society Museum</i> , for installation of fluorescent lighting.	75

<i>Howick Colonial Village</i> , for removing, resiting and renovating All Saints' Vicarage, Howick.	1,500	<i>Serjeant Art Gallery</i> , Wanganui, for various furnishing and fitting projects.	1,200
<i>Manawatu Museum</i> , for conversions to building for museum.	3,000	<i>Southland Museum</i> , for various furnishing and fitting projects (this amount includes the \$2,000 committed last year).	4,000
<i>Norsewood Pioneer Museum</i> , for purchase, resiting and repairs of the Ormondville Police Lock-up.	150	<i>Taranaki Museum</i> , for various furnishing and fitting projects.	2,000
<i>Northland Regional Museum</i> , for repairs to the Clarke homestead.	1,300	<i>Tauranga District Museum</i> , for establishment.	5,000
Onehunga Borough Council, to protect "Journey's End" Fencible Cottage from fire, vandalism and burglary.	150	<i>Te Awamutu and District Museum</i> , for fixtures and fittings.	850
<i>Otago Museum</i> , for the hall of natural history.	2,000	<i>Vincent County and Dunstan Goldfields Museum</i> , for building to house old vehicles.	2,000
<i>Patea Historical Society Museum</i> , for permanent fittings.	400	<i>Waihi Arts Centre</i> , for extensions.	800
<i>Riverlands Cob Cottages</i> , for restoration and maintenance.	290	<i>Wallace Early Settlers' Museum</i> , for display cases.	600
			\$54,965

accreditation — a process of self-education

At the October meeting of AGMANZ Council a sub-committee consisting of Messrs Turbott (convener), Malcolm and Gorbey was set up to consider the whole question of an accreditation programme for the New Zealand museum movement. This step was taken after viewing a videotape interview featuring Dr W. Alderson, ex-Chairman of the American Association of Museums' Accreditation Commission, made and shown by the United States' Information Service. One of Dr Alderson's most telling comments was that the process of taking one's institution through the accreditation programme was a tremendous exercise in self education for one was forced to look deeply into the professional operation of museum and staff. One of the great strengths of the American programme is that the checklist that the Accreditation Visiting Committee will use on their on-site evaluation of your institution is available as Appendix 9 of the American Association of Museums publication *Museum Accreditation: Professional Standards*. That is, every museum that aspires to Accredited status can, prior to enrolling, check off its performance against this list, and spot areas where performance might not be up to standard.

Hon. Ed. has recently done one of these surreptitious, prior to enrolling, measurements of his institution's chances (not that a N.Z. museum can be accredited under the AAM scheme) and it was

certainly an education! He found himself subjected to a battery of awkward questions:

- Does the director delegate authority?
- Is there a printed table of organisation . . . ?
- Is the size of the staff adequate for the needs of the museum?
- Do the collections conform to stated acquisition policies?
- Is the major portion of the collection catalogued?
- Are exhibitions protected from: light of high intensity? Fluctuations and extremes of temperature and humidity? Natural hazards and pests? Etc, etc, etc.

There were 174 questions in all, some of which he was quite able to answer positively but on too many occasions he was looking for too many excuses. So Hon. Ed. and his institution will not enrol for accreditation this time (if they could) but will return to the job with something of a better understanding of what is to be done.

This is an exercise that everyone could involve themselves in. Get a copy of *Museum Accreditation: Professional Standards* (see Book Review section of this issue) and see how you and your institution measure up.

Hon. Ed.



Linden Cowell
Technical Officer
Otago Museum

Linden Cowell was born in London in 1933 and in 1949 joined the staff of the Victoria & Albert Museum as a 'boy learner'. Here he trained in the Art Studio as a conservator and restorer. Although principally concerned with textiles, due to the mediaeval crowded nature of the workrooms and youthful curiosity, he was able to gain experience in many techniques and crafts.

From 1951-54 Linden did National Service with the RAF and in 1957 left the Victoria & Albert to freelance as an art restorer.

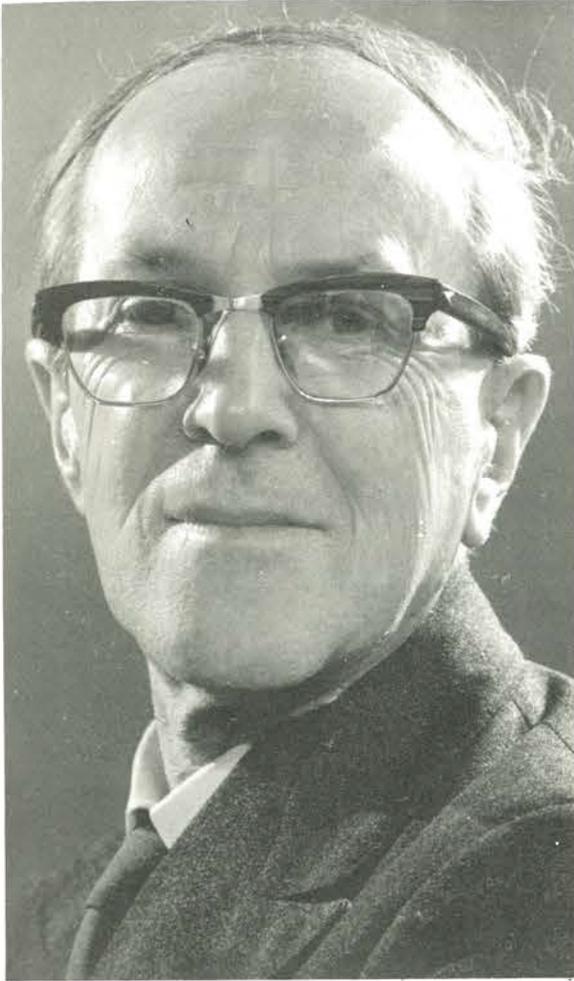
In 1962 Linden Cowell was temporarily appointed to the Otago Museum to assist in the design and building of the Skinner Hall of Polynesia and Maori Court and in 1963 took up a position as Technical with the University of Otago Anthropology Department. In 1969 Linden rejoined the staff of the Otago Museum and has since designed the Hall of Melanesia (1971) and the Maritime Hall (1973). At the present moment he is working on the Hall of Natural History.

Linden describes his position as being nominally in charge of the Display Department although, as each member of staff is a specialist, display work is very much a team effort. In general he designs the architecture of the interior of a new hall and case

interiors in collaboration with the Curator and carpenters. He does some conservation work on the collection but wishes more could be done in this direction within New Zealand.

Linden is also involved in the museum's community programme. In this area he has given talks and lectures to the public and has made seven films on the museum for TV. Last but not least he assists with the children's holiday programme that the museum has been running for the last six years. Despite the fact that interruptions can be frequent Linden finds his work in a small museum (as compared with the large English ones) immensely satisfying. As he is married to Tomiko Takakuwa, formerly of Nayoya, Japan, it is not difficult to understand Linden's interest in Japanese culture and oriental ceramics, in addition to an interest in general conservation and painting.

Linden Cowell sees in museums an essential community service playing an important role in "the renaissance that will arise from the revolt now beginning against unrestrained and misdirected science and technology. If this does not happen (he) is consoled with the thought that a museum in New Zealand is probably one of the best places to view the end of mankind from".



John C. Wilson
Deputy Director
Canterbury Museum

John Wilson was born in Ashburton December 1914 and educated at Christchurch Boys' High School and Canterbury University College where he took an Honours degree in History and Political Theory supported by a Bachelor's degree in Economics. From 1943-46 he was attached to the Economic Stabilisation Commission.

Since being appointed to the newly created post of Librarian-Archivist at the Canterbury Museum in December 1949 his constant objective has been to establish the Canterbury Museum as a regional repository for public archives and other historical records. The Canterbury Museum has from its beginnings accepted as one of its chief functions the need to preserve and to display historical records of the Province's foundation and development. His successes in arranging for the transfer to the Museum of the archives of the Canterbury Provincial Government in 1958 and more recently selected archives of the Lands & Survey Department leads John to hope

that the Museum will continue to grow in importance as a centre for studies in the settlement of Canterbury. He is also keenly interested in using historical documents and graphic archives as part of the Museum's educational work and has been responsible for a number of temporary exhibitions. Working in close co-operation with Raymond J. Jacobs, John was also responsible for the Museum's present Hall of Colonial Settlement. He has ambitious plans to widen the scope of the present gallery display to include a full and detailed graphic representation of the exploration and settlement of the Province.

For the past eight years as Deputy to the Director he has been increasingly involved in the general Museum administration and has been acting Director on several occasions including the first half of this year when Dr Duff was abroad on his Antarctic Mission.

report on trip to denmark, leiden and london june — july 1974

JC Yaldwyn

Objectives and Support

The main purpose of this overseas trip was to represent AGMANZ and the New Zealand National Committee of ICOM at the inaugural meeting of the Commonwealth Association of Museums in Copenhagen on 12 June and to attend the 10th General Conference of the International Council of Museums (ICOM) in Copenhagen 5 - 14 June. While in Europe the opportunity was taken to look at collection storage methods and to carry out systematic research on New Zealand crustaceans at three major natural history museums, the Zoological Museum of Copenhagen (Denmark), the National Museum of Natural History in Leiden (Holland) and the British Museum (Natural History) in London (United Kingdom). At the request of my own National Museum Council I made a special study of the main exhibition "*Animal Life in Denmark*" at the Zoological Museum of Copenhagen and a separate report on this exhibition will be made to the Museum Council.

The expenses for this trip were estimated before departure as follows:

Total air fares (Wellington - London - Copenhagen - Leiden - London - Wellington)	\$1,048
43 days expenses (at \$20 a day)	860
ICOM Conference fee	70
Total	<u>\$1,978</u>

Financial support was made up as follows:

AGMANZ (de Beer grant)	\$900
National Museum Council	\$800
Department of Foreign Affairs	\$238

I wish to thank all three organizations for their welcome financial support and the Museum Council for the approval of the whole trip from 31 May till 19 July as study leave.

Visits to Sydney and Singapore

Two half days (31 May and 19 July) were spent at my old institution the Australian Museum, Sydney. I worked on decapod Crustacea with ex-New Zealander Dr D.J.G. Griffin, Curator of Crustacea and Assistant Director, and borrowed a series of specimens of the shrimp genus *Rhynchocinetes* to carry out a revision of this genus and settle the relationship of the several species represented in the New Zealand and Australian fauna. Discussions were held with the Director, Dr F.H. Talbot, about his coming Royal Society of N.Z. and DSIR supported trip to Wellington in August to lecture on the centenary of the visit of the *Challenger* Expedition to New Zealand in 1874. Contact was made with Dr A.N. Baker of our museum who had been awarded an Anzac Fellowship by the Australian Government to visit major Australian museums, from June 1974 to February 1975. He is studying the nature of secondary and tertiary education services provided by Australian museums, the use of museum collections in such services and the relationship between museums and other educational agencies. Dr Baker was at the Australian Museum in July.

My visit to display galleries of the National Museum, Singapore, was unexpectedly disappointing. The natural history halls downstairs were old and shabby. There was no general catalogue or introduction to the Museum and many of the natural history exhibits were unlabelled. There were some birds, some fish, some reptiles, a dark mammal wing with some big mounted animals, such as wild ox etc., in dark stall-like cases. There was a big room with mounted monkeys, felids and canids (almost too dark to read labels) and an elephant skeleton. From the ceiling of this room a large double-outrigger canoe was hanging on a meshwork of wires and rope. Why it was there I don't know, there was no label and we could only see the underside. Half of the downstairs was closed and filled with temporary technological displays for the National Science Centre now being

built elsewhere. There was a good colour film on the birth of a human (white) baby and this was clearly the most popular exhibit in the whole Museum.

Upstairs the human culture and history section of the Museum was very much better, because the material on display was real. It was mostly Indonesian ethnological material with only a few Malay exhibits. There was a good room on the Malay aborigines (must be someone's special interest) with a central grave mound in wooden supporting frame. There was a good gallery of pottery ranging from excavated Malay Neolithic to a big range of modern village pottery. A long, narrow hall contained a big series of swords and knives of S.E. Asia with long labels on the following lines: "E 10917 long narrow knife of iron with one edge sharp, truncated at point with some unidentifiable engraving on blade, small silver decoration on hilt, hilt short, of ivory in form of figure, sheath of black unknown wood wrapped in damaged cloth. Area unknown". Reasonable as catalogue entries but simply telling the reader nothing whatsoever he can't see with his own eyes at a glance, even the number in white ink. There was a nice hall of Malay silver work, mostly modern, a hall of Chinese culture with some fine ceramic material but no order in displays or labelling to guide the viewer, a room of archaeological material with specialized labels only, and a good local coinage display from 1700 onwards. Throughout the Museum all labels were in English, none in Malay or Chinese. The label at the front door said open 10 a.m. to 5.30 p.m. but attendants started moving the public out at about 5 p.m. and the front door was slammed tight at 5.15 p.m. on the dot.

In contrast, the other museum-type display in Singapore was very good indeed both from the technological and public appeal point of view. This was the Surrender Chamber in City Hall under the control of the Singapore Tourist Promotion Board. It consisted of a film, recorded lecture and illuminated life sized waxwork presentation of the surrender of the Japanese Forces in South East Asia on 12 September, 1945 in the actual chamber where it took place. The public are allowed in for a small fee at a number of fixed times each day (five times in the evening on a weekday; 15 times on Sunday and public holidays), there are a number of exhibits on the fall of Malaya and Singapore and the surrender of the Commonwealth Forces on 15 February 1942, then the 45 minute recreation of the Japanese surrender centred upon 27 wax figures of named individuals of both sides that took part in the original ceremony. The use of original news film and actual recordings of the ceremony (including Mountbatten's characteristic and rapid speech), with illumination of individual figures in sequence during the recreation was most dramatic. It is good local history and good 3-dimensional display.

10th General Conference of ICOM

This was held in the Odd Fellow Palace, Copenhagen, from 8-14 June, with meetings of the ICOM Advisory Committee and Executive Council, which I attended as Chairman of the New Zealand Committee of ICOM, on 3-4 June. About 650 participants attended, including three from New Zealand (AGMANZ members L.C. Lloyd and J.C. Yaldwyn, and President Keith Thomson) and four from Australia. As a member of the Advisory Committee I attended a long series of afternoon meetings throughout the Conference to revise the Statutes of ICOM and was elected to represent Australasia and the Pacific area on the Conference Resolutions Committee. The conference languages were English, French and German and simultaneous translations in all three were available at most meetings.

The Conference was opened by Her Majesty Queen Margrethe II of Denmark with a speech highlighting the differences between a museum and an exhibition. The latter is of limited duration while the museum "is a permanent institution . . . a place to which one comes and then returns, to see again and to explore in depth, knowledge about different subjects, however great their variety." The Queen who studied archaeology at Cambridge University, was welcomed to the opening session of the Conference with a fanfare from a pair of 3,000-year old Bronze Age lurs found in a Danish bog and now in the National Museum. They were played by two members of the Royal Orchestra suitably dressed in home-spun woollen jerkins. (A record issued by the National Museum with tunes played on all 11 playable lurs in existence was purchased by the writer. Lurs are regarded as the oldest working musical instruments in the world).

The main theme of the Conference was "The Museum and the Modern World" and the working sessions were built around four keynote speakers whose addresses were followed by prepared comments from a previously selected panel of speakers. There was little opportunity for ordinary participants to speak at these working sessions.

The four main addresses were:

- (a) "Progress or Growth" by J.E. Hardoy, Research Head, Centre for urban and regional studies, Instituto Torcuato de Tella, Argentina.
- (b) "The Environment" by E.M. Nicholson, University College, London.
- (c) "Society" by L. Holm, Head of the National Planning Board for the re-organization of Swedish Museums.
- (d) "The Future" by N.V. Motrochilova, Professor at the Institute of Philosophy at the Academy of Science, University of Moscow.

(Full texts of these four addresses are held by the writer).

During the afternoons and some evenings of the Conference conducted tours were available to most of the 40 odd museums in and around Copenhagen. Notes on some of the museums I visited during the Conference and at other times during my stay in Denmark are given in a later section of this report.

One or more receptions were available each evening for participants to attend. I went to a dinner at the Royal Danish Horticultural Gardens, a reception at the National Museum, a reception at the Copenhagen Town Hall, a special concert in the Tivoli Concert Hall, a reception at the Ny Carlsberg Glyptotek (a museum of classical and 19th century fine art), the Conference Banquet at the Cannon Hall of the Royal Arsenal Museum (it went off with a bang) and a closing dinner for the Advisory Committee and Executive Council at the Hotel Scandinavia. Throughout the Conference Danish hospitality was well organised and lavish.

The ICOM General Assembly on the final day of the Conference approved a draft programme for ICOM for the three-year period 1975-77, accepted an invitation to hold the 11th General Conference in Moscow and Leningrad in 1977, adopted the draft Statutes as revised during the Conference, elected Jan Jelinek of Czechoslovakia as President for a second term, elected two Vice Presidents (one from the USSR and one from the USA — a nice balance) a German Treasurer and a new five-person Executive Council (members from Algeria, Hungary, France, Canada and Italy). Attempts to elect representatives from black Africa, S.E. Asia and Spanish-speaking America failed. Seven detailed Resolutions from the Conference were adopted by the General Assembly and will be discussed in the next section of this report. Copies of the draft triennial programme, the revised Statutes, the Conference Resolutions and most other Conference papers are held by the writer.

Resolutions of the ICOM Conference

The seven Resolutions from the ICOM 10th General Conference deal with such matters as "the Museum and the Modern World", professional ethics, security and conservation of exhibitions, training in museology, protection of cultural heritage, activities and budget of ICOM for 1975-77, and future financing of ICOM. The ideas behind the Resolutions came from different committees and groups meeting during the Conference but the detailed wording came from the ICOM Secretariat. The Conference Resolutions Committee (of which I was a member)

considered the final wording of each Resolution in detail and excluded a lengthy draft resolution on the ethics of acquisition in ethnology submitted by the International Committee for Museums of Ethnography as being too detailed for a general ICOM resolution. The Chairman of the Resolutions Committee conducted all meetings in French using draft texts in French so that the reader can imagine how useful I was in the work of this committee. Two of the five members of the committee were from eastern European countries so a great deal of time and effort was spent getting suitable wording in French and English so as not to offend anyone politically, socially, or racially.

Points of general interest from these Resolutions (in my own words) are as follows:

Resolutions 1 on "The Museum in the Modern World" states that:

- (a) in addition to the traditional and still essential functions of investigation, conservation and preservation, conditions in the modern world cause museums to adopt new roles;
- (b) museums must interpret the cultural and environmental demands as well as the population structure of the community;
- (c) museums must interpret the cultural needs of the community for the individual without restriction on the information made available;
- (d) our museology is related to outdated social and cultural conditions and must be brought up to date;
- (e) museums are institutions in the service of society, and in the modern world must be a reflection of that society.
- (f) further consideration must be given to several questions such as —

What can museums contribute to the modern World?

What methods for interpreting the needs of society are available?

How can society defend the rights and independence of museums?

How can the museum profession secure the independence of their institutions?

Resolution 2 calls on the ICOM Secretariat to prepare a draft code of professional ethics.

Resolution 3 calls on ICOM to make a special study on the conditions and present problems of the organization of international exhibitions especially taking into account questions of security and insurance.

Resolution 4 recommends that existing museum training courses should teach "inter-disciplinary museology" in close co-operation with museums and universities bearing in mind the real needs of museums and should give a diploma recognized nationally and internationally. It further recommends that post-graduate courses should include study of the role of museums in the service of society, in research and documentation, and in the conservation and development of cultural and natural heritage.

Resolution 5 is concerned about the increasing risks to the cultural heritage of mankind from "theft, deliberate destruction, vandalism, blackmail, terrorism, internal and international conflicts." It calls on members of ICOM to follow strictly the ICOM rules on the ethics of acquisition, to review the security of the collections in their care, to influence local and national authorities to reinforce and complete existing laws on the protection of cultural heritage and to adopt the UNESCO Convention of 1970. It also calls on UNESCO to prepare new international agreements, to organize the assistance of experts and, if necessary "an international force for control and protection of cultural heritage".

It also recommends that a greater effort should be made at all levels from schools upwards to change the attitudes of the public towards cultural property and to inform and educate them in respect for their heritage.

Resolution 6 calls on the Secretary General of ICOM to work out priorities in the programme to match the budget for 1975-77. It stresses the importance of the work of the ICOM Documentation Centre in Paris.

Resolution 7 calls on the ICOM Foundation to prepare new ideas on the future financing of ICOM.

Dr Yaldwyn's article will be continued in the next issue of the News with sections covering aspects of the ICOM Conference, the inaugural meeting of the Commonwealth Association of Museums, and comments on various museums visited in Germany, Denmark and the United Kingdom.

a request from ICOM

Dear Colleague,

In response to the Resolution of the General Assembly, meeting in Copenhagen, the Executive Council has appointed a committee to prepare a draft code of professional ethics.

The Committee is drawn from the Council itself and comprises Sid Ahmed Baghli, Mr Paul Perrot and Dr Barrie Reynolds.

The formation of a code of ethics that would be applicable in all regions of the world presents a complex problem. In order that the committee may be fully informed on all aspects of the problem, may I urge you to send your comments on what you consider should be included in such a code together with copies of any relevant codes of ethics that apply

to museum professionals or in related fields (e.g. scientists, artists) within your country or discipline. The comments, either separate or combined, of colleagues on your committee, would be welcomed.

Please would you address your reply either to ICOM Secretariat, Maison de l'Unesco, 1 rue Miollis, 75732 PARIS CEDEX 15, France, or send it directly to Dr Barrie Reynolds, National Museum of Man, Century Building, 360 Lisgar Street, OTTAWA, Canada K1A 0M8, who will then send copies to his colleagues.

Yours sincerely,

Luis Monreal,
Secretary General.

new zealand news

exhibitions

Increasingly AGMANZ is becoming a clearing house for exhibition information, especially relating to museums (other than art galleries). Art gallery exhibitions at present tend to be co-ordinated through the QEII Arts Council but no such structure exists as yet for the history and science museum. Therefore if a museum is planning to import an exhibition from overseas or mount an exhibition for tour within New Zealand could it please let the Secretary know.

Friends Group for Waikato Art Museum

Ever since Waikato Art Museum moved into its new premises in October 1973 there has been in existence an unofficial group of Friends. This year steps were taken to formalise this group with an elected committee. This committee has so far presented a constitution to members and applied for incorporation as well as organising a programme of events, films, openings, and a most successful ball for the opening of the Frank Martin exhibition. Frank Martin, an English printmaker, takes his inspiration from the early movies and so it was natural that the theme of the ball should be The Movies. Old films were shown throughout the evening and a prize was awarded for the best 'film star' outfit — the award went to a very imaginative 1920s producer.

It has become very obvious in recent months that one of the most successful public duties undertaken by the Friends is the awarding of the title Benefactor of Waikato Art Museum to people and groups who have made substantial gifts to the art museum. This title, which is also a life membership, was taken from a number of United States institutions and gives the Friends a means of honouring benefactors. A specially prepared certificate is presented with each title.

At the present time the art museum has three Benefactors in Dame Te Atairangikaahu, the gift of Te Winika, the war canoe, the Hamilton Motorcycle Club for its gift of New Zealand works of art, and Mr Frank Canaday for setting up a trust fund to commemorate Molly Morpeth Canaday. A number of other groups and individuals are at present being considered for this title.

The success of the Benefactor title has been such that other institutions could well consider some such formalised way of recognising their major benefactors.

Captain Cook Memorial Museum, Russell

In the three years since the new Captain Cook Memorial Museum at Russell was featured on the cover of AGMANZ News the museum has become both a cultural and financial success. Some 50,000 visitors go through the museum annually and this has meant that it is now possible to pay off the mortgage and establish a rebuilding and extension fund, while grants have been made to assist the local library, school, college and the launching of the Waitangi Canoe on New Zealand Day 1974.

However, servicing charges are growing and the Russell Centennial Trust which controls the museum has been unable to hire clerical staff. For this reason it is becoming increasingly difficult to cope with the numerous requests for information that are received at the museum.

Cultural Diary — a new quarterly

The New Zealand Guild of Artists is publishing a Cultural Diary — a quarterly devoted to listing cultural news and events. The editor of this new journal would appreciate copy on any coming cultural events and this should be sent to P.O. Box 5803, Auckland.

African Arts — a Unesco travelling exhibition

The National Commission for Unesco will receive on loan a Unesco Travelling Exhibition on "African Arts" for display in New Zealand. The exhibition shows the different aspects of the creative genius in the plastic art of the peoples of Africa south of the Sahara.

It comprises 34 stratified panels each measuring 1 m by 80 cm on which are mounted a total of 132 photographs reproduced by the silk screen process. The panels are packed in two cases weighing 60 kg each. Each panel is perforated with two holes to permit easy hanging.

The National Commission would welcome enquiries from institutions interested in showing the exhibition. While every effort will be made to meet requests, the itinerary must be arranged to minimise freight charges which will be met by the National Commission. There is no hireage fee. Enquiries should be addressed to

The Secretary
National Commission for Unesco
Education Department
Private Bag
Government Buildings
Wellington.

News from the Dowse Gallery

The Friends of the Dowse Gallery have decided to institute an award for weaving in 1975. The first exhibition, to be held in August, 1975, will carry an award of \$250. The judges are to be Mrs Marianne van der Lingen of Christchurch, Lindsay Missen of the Wellington Design School and the Director. Work will be confined to wall hangings, free standing 3D forms and off loom techniques. Weavers from the Wellington Province are entitled to submit entries. The exhibition will travel to Palmerston North in September for display in the Centennial Pavilion.

It is hoped that if this scheme is a success, creative work will be encouraged amongst weavers. The Friends hope further that this exhibition will become an annual event, with an increased amount of money available for the award and open to weavers throughout New Zealand.

letters to the editor

Museum Accreditation

Dear Sir,

In recent years there has been a growing concern within AGMANZ regarding the proliferation of small art galleries and museums throughout the length and breadth of New Zealand. Indeed we have but to refer to the February 1974 issue of AGMANZ News, in which Dr J.C. Yaldwyn lists 117 new or proposed museums that have been established since 1970, to realise that professional concern with this rapid growth is not without justification if it can be established that:

- (a) Museums are being formed outside the control or influence of AGMANZ;
- (b) are devoid of professional design or planning;
- (c) are unselective or indiscriminate in the presentation of display material;
- (d) are housed in buildings with little or no regard for lighting, humidity control, fire safety, etc;
- (e) do not have sufficient finance to enable trained staff to carry out normal art gallery and museum work.

It is therefore timely that we should become vitally concerned with the introduction of a suitable form of accreditation, possibly not as extensive as the system evolved by the American Association of Museum (see AGMANZ News August 1974), and in turn being adopted by Canada and United Kingdom, but on a modified scale best suited to our needs and financial resources. In the latter case the initial costs to AGMANZ would be in the preparation of printed material setting out the necessary articles of accreditation, along with a questionnaire form outlining the basic requirements of accreditation.

I would suggest that some of the most important conditions for accreditation would be as follows:

1. Details of the scope and classification and collection policy of the museum;
2. Details of building or buildings to be used, including construction and areas set aside for public use;
3. Extent of fire, security, lighting and general public facilities available;
4. Outline of the professional, semi-professional, technical and/or amateur staff available to carry out the museum work;
5. Access for public i.e., nominated hours of opening for inspection, including whether or not admittance is free;
6. Facilities available for students or members of the public to carry out investigation or research with particular reference to accessibility of archival material.
7. An indication of the sources of finance available to the museum that would be sufficient to enable the above conditions to be implemented;
8. Obligation that the museum or art gallery joins AGMANZ.

To sum up: accreditation gives the small museums and art galleries the professional standing in the community that implies confidence in the museum as an appropriate repository for classified materials to be maintained and preserved; it gives the museum opportunities in seeking and exchanging information from the larger established museums and ensures that its particular growth is fostered in the best interests of AGMANZ.

It is therefore timely that at the last meeting of the AGMANZ Council a steering committee of three Council members was appointed to formulate recommendations for the adoption of accreditation which it is hoped would be presented to the next annual meeting of AGMANZ.

Yours sincerely

J.T. Salmon
Wellington Maritime Museum

AGMANZ NEWS

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february 1975

The Art Galleries and Museums
Association of New Zealand

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