



C/- Auckland Museum,
Private Bag,
Auckland, New Zealand.

A.G.M.A.N.Z. NEWSLETTER NO. 18

May, 1964.

PRESIDENTIAL ADDRESS

Given by Mr. H.C. McQueen at the Annual Meeting on 8th April, 1964.

At the biennial meetings in recent years - at Dunedin and at New Plymouth - the subject of training for museum and art gallery work has been on the Agenda. Casting round for a theme for this address, I struck this topic of training, and propose therefore to say something on it. My discourse is in a sense theoretical, since I have never worked in a gallery or a museum; nor have I made more than casual enquiries from those who have so worked, on the question of how they were trained, or how they train their juniors. On the other hand I have spent a good deal of my life in teaching, or in administering training schemes. So my theoretical views will be coloured by some experience, even though that experience has gone through the usual processes of being greatly improved in the telling from what it was in actual fact.

There are three sides of work in a museum; perhaps they are in art gallery work too, but in New Zealand at least the research side of museum work has a very lightly sketched parallel in art gallery work. The three are research, display, administration.

Scientific staff are rarely if ever given their basic training in museums. They get that by way of their university studies. I am relieved therefore of the responsibility of discussing scientific training, with the exception that I should say that following a research project calls for assistance and advice from other knowledgeable people. That becomes a responsibility of senior staff in a museum, or indeed in any institution, and as will be seen shortly, I think the only training that can be given in a museum is the passing on of knowledge from seniors to juniors. Help with research becomes, therefore, part of on-the-job training.

Perhaps I should add that where a junior member of a staff is doing university work along with his museum work there must be some responsibility on the shoulders of his seniors for advice on the actual course of studies he should pursue. In giving that advice they will have to consider the relevance of these studies to his work in the museum, and to take into account also his abilities and indeed his preferences.

My references to on-the-job training should not be taken to mean that such training cannot be supplemented by attendance at special courses of instruction where they are available.

Thus there is now in existence a Certificate in Science, examinations for which are conducted by the Technicians' Certification Authority. Study for that certificate means evening classes or correspondence school work. Some classes may be held in the day time, and others may take the form of laboratory courses lasting for two or three weeks. Any technician who undertakes study for the Certificate should be encouraged and helped, especially by granting leave with pay for day classes or laboratory courses.

Second, displays. To begin with, the art of display calls for specialists who, like the scientists, have had their basic training in art schools before joining a museum staff. In a museum they have to apply techniques already learned to a special field. Display staff need to become accustomed to working with scientific staff who, after all, provide the basic material for display, and with technical staff - preparators in particular. It is clear to me at least that scientists and technicians must also learn from the display staff. But again, on all sides the learning is on the job.

A sub-division of the heading 'display' may be made - the work of public relations. The public come to a museum to see the displays; as I have said on other occasions, museums and galleries, being dependent on public support, must cultivate their public.

No doubt a research project would be so much happier if the staff concerned did not have to bother with display arrangements, or with enquiries, or with specimens for identification. But if they did not have a public, they would not have funds for research.

Art Galleries, as I see them, have a somewhat different problem with their public. They are concerned much more with appreciation of art, with broadening and deepening that appreciation, and with satisfying a range of tastes, from the photographically minded to the avant-garde, whatever that limited group are in advance of at the time.

Even so, both museums and galleries are heavily dependent on on-the-job training for their staff in all aspects of their work with the public.

It is at this point that I come to my third division - that of administration. For if any on-the-job training is to be done, the responsibility for it rests squarely on the shoulders of the senior staff, and especially on those of the director. It is thus an administrative responsibility. How then is it to be carried out?

Primarily, it will be done well if the Director himself takes pains to see that all junior (or new) staff are thoroughly indoctrinated in the principles of display, public relations, and perhaps of research and in their integration into what may be called "museum policy".

He has also, of course, to see that they understand the elements of administration proper - correct recording, proper filing of papers, control of expenditure.

A Director does not indoctrinate the staff himself. He delegates the responsibility to the senior specialist concerned, and tries to remember a cardinal rule of administration, that having delegated responsibility within a defined area, he stays out of that area himself.

That principle of delegation is indeed a major one in training. Juniors must be given clear-cut responsibilities, within their capacities of course. It is one of the most difficult things I know, to stand aside and watch a novice fumbling over a task that I know I could do so much more quickly. I look back with memories of the twinkle in my first headmaster's eyes. As a pupil-teacher, I found myself full of ideas for improving the running of the school. The Head, instead of crushing me, told me to go ahead and work out a detailed scheme. In after years I recognised that he knew full well that I'd run into trouble about the foot of page two - but he let me find out for myself.

To delegate requires therefore courage, faith, and a sense of humour. I say 'sense of humour', because only those with a sense of humour are restrained from becoming overweeningly possessed of a sense of their own importance.

To put it another way, to be able to delegate means being possessed of the quality of humility. Every senior with a junior in his care, and, I shall add, every director of a museum or art gallery, needs that quality.

On technical matters of research, preparation, and display, I am not qualified to speak. But on simple administration I can draw on a little experience. Take letter-writing, for example - say a reply to an enquiry. Juniors should be allowed to write (or dictate) their own letters. And as soon as their technical competence is assured, they should be allowed to sign their own letters too. They should be taught very early the importance of the proper care of incoming correspondence, and of the correct filing of all papers. Perhaps there is a secretary or clerk who 'does the filing'. Professional people should see that such filing is done in accordance with principles of which they have approved. Nobody should have to apologise for 'overlooking' a letter, or for 'being unable to trace the previous correspondence'. (These pleas are not imaginary - I've seen them.)

It is plain, therefore, that I cannot, in present New Zealand circumstances, see any virtue in a scheme of training otherwise than on the job.

My belief is that even that training is poorly done at present. People are left to pick up things for themselves - with the consequent waste of time and materials. That it should be so is to be deplored. The remedy lies in the hands of directors and senior staff.

Having said all this, I turn to Sir Herbert Read for solid support. In his book 'The Contrary Experience' published in 1963, he says:

"I was posted to the Department of Ceramics (of the Victoria and Albert Museum) a subject about which I then knew nothing. The Museums in this country (England) do not normally require previous expert knowledge as a qualification for a junior post, and though this sometimes shocks our foreign colleagues, who enter their museums armed with doctorates in the history of art, my experience convinces me that the English system is right. A theoretical knowledge is almost entirely irrelevant to the practical work of a museum, and efficiency in theory, which is based on the faculties of memory and reasoning, may give quite an erroneous value to an individual who, in his practical work, must rely on his sensibility and his organizing skill. Sensibility is innate, and it is entirely reasonable that some evidence of possessing this quality should be given by the candidate; it is possible that administrative ability should also be tested in some way.

But the real school is the museum itself, and training can only begin with the handling of the actual works of art."

My predecessor in office may well take me up on what I have said, and perhaps in dealing with pictures he may be able to challenge Read's remarks. But I regard them as powerful support for my theme, that museum and art gallery training must be 'on-the-job'. It is the function of directors of museums and art galleries to see that such training is properly done.

MINUTES OF THE ANNUAL GENERAL MEETING, HELD AT THE DOMINION MUSEUM, WELLINGTON, AT 11 A.M. ON WEDNESDAY, 8th APRIL, 1964.

PRESENT: Mr. H.C. McQueen (President), members and delegates.

APOLOGIES were received from Mr. Rigby Allan, Sir Gilbert Archey, Mr. A.P. Bates, the Bishop Suter Art Gallery, Dr. R.S. Duff, Gisborne Art Gallery and Museum, Messrs. C. Lindsay, A.F. deLisle, S.B. MacLennan, F.G. Opie, D.R. Simmons, E.C. Simpson (President, Association of New Zealand Art Societies), Professor K.W. Thomson, Waihi Arts Centre and Museum, Messrs. W.H. Way and G. White.

DELEGATES: The Secretary was notified of the appointment of the following :-

Aigantighe Art Gallery	-	Mr. C.A. Brunsdon
Alexander Turnbull Library	-	Mr. M. Hitchings
Auckland Art Gallery	-	Mr. P.A. Tomory
Canterbury Museum	-	Messrs. E.G. Turbott & R.H. Riccalton
Dominion Museum	-	Drs. R.A. Falla & R.K. Dell
Dunedin Public Art Gallery	-	Mrs. A. Pearse
Museum of Transport and Technology	-	Mr. J. Hogan and Captain J.H. Malcolm
N.Z. Oceanographic Inst.	-	Messrs. J.W. Brodie & E.W. Dawson
Robert McDougall Art Gallery	-	Councillor Mrs. Alma Schumacher and Mr. W.S. Baverstock
Sarjeant Art Gallery	-	Dr. H.D. Robertson
Taranaki Museum	-	Mrs. A.N. Gale & Mr. J.T. Linehan
Wanganui Public Museum	-	Messrs. F.E. & T. Smith

SCRUTINEERS: Messrs. E.W. Dawson and J. Moreland agreed to act as scrutineers.

MINUTES of the last Annual Meeting, which had been circulated to members, were confirmed by the Meeting and signed by the President.

BUSINESS ARISING FROM THE MINUTES:

Mr. F.E. Smith asked whether progress had been made with the proposed handbook for curators. The President said that an application for funds had been made to the Department of Internal Affairs but was delayed until the Queen Elizabeth II Arts Council began making grants.

ANNUAL REPORT: The President moved and Mr. Hamlin seconded: That the Annual Report, which had been circulated to members, be adopted. Carried.

ACCOUNTS: The President moved and Mr. Riccalton seconded: That the Accounts be adopted. Carried.

ELECTION OF OFFICERS:

The President announced the election of the following:

President:	Mr. E.G. Turbott
Vice-President:	(Art Galleries) Mr. P.A. Tomory
Vice-President:	(Museums) Mr. H.C. McQueen
Council:	Drs. R.K. Dell, R.S. Duff, R.A. Falla, Mr. V.F. Fisher, Mrs. A.N. Gale, Messrs. B.G. Hamlin, J.S.B. Munro, Professor K.W. Thomson.
Hon. Treasurer:	Mr. R.H. Riccalton
Hon. Secretary:	Dr. R.C. Cooper

Mr. Riccalton moved and Mr. Hamlin seconded: That Mr. A.C. Felton A.P.A.N.Z., be re-elected Hon. Auditor. Carried.

GENERAL:

On 26/11/63 the Council asked the President to report on the Fellowship Scheme. Today the Council approved the following report and recommendations for submission to the Annual Meeting:

"Summary of the History of Fellowships:

1. What was originally the idea of a diploma for a training course became the idea of a fellowship granted for merit.
2. The scheme first put forward in April 1955 was complete and requiring only formal adoption by December 1955.
3. The first 12 fellowships were awarded in August 1956, with three further awards in June 1957. One further award in 1959 was not accepted.
4. Although fellowships were mentioned at three Council meetings after 1957 no action was taken until 1963.
5. There are now 14 holders of fellowships, one of the original fellows having died.

Recommendations:

1. The fellowship scheme should be continued, since it is scarcely just to the present fellows to abolish it.
2. The Association should fix the maximum number of fellowships permissible at any time - I suggest 20.
3. The policy of awards should be that only one fellowship should be awarded each year on the following conditions:
 - a) That there is a vacancy in the roll of fellows;
 - b) that in the selection of a fellow, strict regard be paid to the word "outstanding" in the rules;
 - c) that if, in the opinion of Council, there are no candidates who can be regarded as outstanding, no award should be made.

H.C. McQUEEN

31st January, 1964 "

The President moved and Mr. Turbott seconded: That the recommendations be referred back to Council as a direction as to the future operation of the scheme. In reply to an enquiry, the President said that Fellowships are not restricted to staff. The motion was carried.

Mr. Brunsdon: The procedure for obtaining Golden Kiwi Lottery Grants for art galleries to extend their permanent collections is not practicable.

Mr. Tomory: The Arts Advisory Council had the following requirements:

1. An applicant gallery must state the policy for building up its permanent collection, and justify the purchase of the work of art, and
2. the attribution of the work must be checked. This is particularly important for works of art prior to 1850. London dealers specialise in different periods and the work of different artists. Write for information and photographs to the dealer who handles the artist's work you wish to collect. The Arts Advisory Council set up a small permanent Committee to deal with urgent applications, and decisions could be obtained in a week. The establishment of the Queen Elizabeth II Arts Council presumably disbands the committee. We do not know whether the Council will make fresh arrangements for urgent applications but trust they will do so.

Mr. F.E. Smith: The Wanganui Museum has a valuable collection of Lindauer paintings, which need restoration. We applied through the Association to the Arts Advisory Council for a subsidy for this work, but were refused. Assistance is badly needed.

Mr. Hogan: For what imports can the pool licence be used?

The Secretary: The licence is for exhibits and collections of art galleries and museums - antiques, paintings, sculpture, specimens and so on. The Customs Department has ruled that we must use normal business channels for other imports. This is not always satisfactory. For example, in furnishing a new hall, our requirements may be beyond the resources of normal importers.

Mrs. Gale: The supply and training of specialists has been a problem for some years. The incentives seem to be inadequate. The Libraries Association has the same problem and the Government has instituted post-primary studentships for undergraduates to prepare for library training. I suggest that the Association seek similar studentships for gallery and museum work.

Dr. Dell: The problem is that there is a shortage of jobs and then of advancement for trainees.

The President: I think we are agreed that this suggestion should be referred to the incoming Council for report.

Mr. Turbott: I move a vote of thanks to Mr. McQueen for his leadership of the Association and for the contribution he has made, particularly in defining our aims and policies. (The motion was carried by acclamation.)

The meeting ended at 12 noon.

REPORTS OF GALLERIES AND MUSEUMS

At 2 p.m. on 8/4/64 members gathered to hear the Reports :

Mr. Munro: At the Hawke's Bay Art Gallery and Museum our visitors number about 19,000 adults, and 2,000 children in organised classes. The Education Service is staffed on a voluntary basis by a panel of housewives, with teaching experience, and a charge of 6d. a child is made, except for children from schools which are institutional members of the Museum. To commemorate the visit to Hawke's Bay of Her Majesty the Queen, the sum of £1,000 has been given by local authorities to provide a triennial award of £100 for the arts. Entrants must be domiciled in the Province and may enter works in any medium - oil, watercolour, etching, sculpture, etc. The Hawke's Bay and East Coast Art Society will administer the Awards and retain the winning entry, and a pleasing feature of the scheme is that provision has been made for administrative expenses.

We need more room for the library, students, lectures, etc. The Napier City Council is moving out of its present premises shortly and we have asked them to allocate the whole of the site, bounded by Herschell Street and the Marine Parade, less the Courthouse, for our future needs.

Mr. Paine: The Art Gallery, Hamilton, had a lively year, with 16 exhibitions to the 31st March. This is as many as mortal men can handle. We are most grateful to Peter Tomory and the staff of the Auckland Art Gallery for initiating and organising the travelling exhibitions. Our grant from the Hamilton City Council has increased 200%, from £250 to £750. The Council has promised to build a new gallery and museum within 5 years on a splendid site of terraced land, running down to the river. We are setting aside all available funds, and levying members an extra 5/- a year, for the building fund.

Mr. F.E. Smith: At the Wanganui Museum the outstanding event of the year has been the progress made towards the erection of the Maori Court, which will double the size of the Museum. The new building will include a lecture hall for 250 to 300 people. The estimated cost is £65,000 and the Golden Kiwi Lottery has promised a subsidy of £21,000. The Wanganui City Council is giving £10,000 at the rate of £5,000 a year, and we hope to obtain £10,000 from a trust. With funds we have in hand, and hope to raise, we should be able to go ahead with the scheme shortly. Construction will take from 3 to 5 years and, if the building is completed by 1969, I hope that the Council will bear in mind the possibility of holding a Biennial Conference in Wanganui to mark the occasion.

Mrs. Pearse: I have resigned, but the Council of the Dunedin Public Art Gallery Society is unable to advertise for the new director until we have more money for salaries and running expenses. We have a very good collection and generous donations for the purchase of pictures, display furniture and equipment. We have insufficient staff to provide more exhibitions, and the Council is negotiating with the Dunedin City Council for a greater revenue.

Mr. Linehan: The Taranaki Museum is financed by local body contributions and, at the recent annual meeting, our request for an increased income met with a favourable response. The Education authorities co-operate with us in the annual School Week, when more than 2,000 children attend the Museum in organised classes. In the displays there are two main themes - the Maori and the Early Colonists. Various aspects of these displays are used by the schools.

Last Summer a special exhibit of katipo spiders, for 10 days, caught the public imagination, and the interest then, and since, has been terrific. The Art Society has shown a number of exhibitions, and a number of early New Plymouth pictures have also been displayed. The opening of Richmond Cottage has resulted in the donation of colonial material, and 10,000 visitors have viewed the house in the first 12 months.

Mr. Hogan: The Museum of Transport and Technology is not yet a museum, but displays are being prepared for our future public, including schools. Our collections were begun by the Late George Bolt and the Old Time Transport Preservation League of Matakoho. At a public meeting, held in the Auckland City Council chamber in July 1960, representatives of 30 societies and observers from Government Departments met to discuss the formation of the Museum. Documents of incorporation were signed at a further meeting in 1960,

when 30 societies and more than 100 people agreed to become foundation members. The museum marked time however, for more than a year, while the possibility that a motorway might be built on the proposed site was studied. Finally the site was obtained. It is an area of 6 acres, with room to expand later, on the shores of the lake at Western Springs, only 3 miles from the centre of Auckland City. The historic brick pumphouse, and beam engine, will be the centrepiece of the Museum.

Our aim is to provide a complete scientific and technological museum and, already, 700 to 800 visitors are attracted each Sunday afternoon. We are making rapid progress with three temporary buildings for storage, workshops and display areas. Permanent buildings will not be commenced for 6 to 8 months but, with the temporary storage provided, we can house items which we understand other museums have available for us. More than any other kind of museum we need expert advice on what should be collected, preserved and displayed, and we have specialist committees to cover most aspects of technology. The Golden Kiwi Lottery has provided funds for initial administration expenses and the building programme. We are employing 3 staff on maintenance and restoration, 1 administrative assistant, and make maximum use of volunteer services. No academically qualified staff is employed yet. Our plans are very ambitious but the Museum is of national value and importance.

Mr. Fisher: Are you going ahead with the planning and building of the Museum without the services of a director?

Mr. Hogan: No director can help us at this stage. It might be possible to get a trained person from U.S.A.

Dr. Falla: The histories of the founding of existing Museums show no clear policy. Accidents of circumstances and the interests of directors have determined the interests of the Museums. This Museum can form some idea of its ultimate goals early on. A Technological Museum tends to be a collection of technological by-gones in an historical arrangement. A Museum of Science, or Applied Science, tends to demonstrate ideas and inventions. At Melbourne I believe a physical scientist is director, while at Sydney an engineer is in charge.

The technological collections at Dominion Museum are largely accidental in origin, and can be given only the minimum preservation and curation. They "pay off" in public relations. All Museums should develop collections to the ultimate capacity but not be "dog in the manger" when a new institution, such as the Museum of Transport and Technology, is established.

Mr. Smith: It is a mistake for present Museums to saddle themselves with technological material, and the strongest liaison with the new Museum is desirable.

Dr. Dell: The Museum of Transport is overdue, but I wonder whether one institution of this kind is enough.

Mr. Hamlin: One institution is not enough to cope with the material which should be preserved.

Mr. McQueen: Material is kept in a district for historical reasons, or for its local interest. In the long run provincial museums are inevitable.

Mr. Hogan: I am very pleased to learn that good relations will continue, and that sorting out will take place. We are planning long-term association with groups of hobbyists and problems may arise. Older Museums have experience of these problems and their advice and suggestions will be appreciated.

At this time, 3 p.m., it was necessary to end the discussion. The subject of Museum relations with hobby groups will be placed on the Agenda for the Biennial Conference at Napier in 1965.

LOCAL AUTHORITY SUPPORT FOR ART GALLERIES AND MUSEUMS.

Notes of a Meeting held at 3 p.m. on 8th April, 1964.

The President, Mr. McQueen, presented the report which had been circulated to members. A nil return from Matakoho Museum had been received since the report was completed.

Mr. Paine and Mrs. Gale: provided additional information regarding the Art Gallery, Hamilton, and Taranaki Museum respectively.

Mr. Bavistock: The Robert McDougall Art Gallery is vested in the Christchurch City Council and maintained from the General Rate. Estimates for years ending March 31st vary according to requirements, the main factor in the variation being structural improvements and repairs. The payments for a recent year include substantial amounts, for roofing, handrails and exhibition stands, which will not recur.

Mr. McQueen: The monies received from local bodies do include capital expenditure but are mainly for running expenses. There is not enough evidence to separate them.

Mr. Smith: Wanganui Museum receives grants for running expenses. The City owns the Museum buildings and carries out maintenance on them.

Mr. Tomory: The City Council Grant for the Auckland Art Gallery includes an item of £3,000 for purchases. This may be termed "capital expenditure" but it is regarded as necessary annual expenditure for the development of the collections.

Mrs. Pearse: The Dunedin Public Art Gallery has an income of only £3,000 to meet all running expenses, and it is not enough. Pictures are bought from bequests. The Art Gallery Society is negotiating with the City Council for a more adequate income.

Mr. Fisher: A statutory rating provision for the gallery or museum is preferable to having to chase the local body each time money is needed.

Mr. McQueen moved and Mr. Smith seconded:

1. That copies of the report be supplied to the Municipal Association and the Counties Association.
2. That both bodies be asked to put the matter of support on the Agenda for their 1965 Conference.
3. That they be asked also to invite the Association to supply a speaker at each of their Conferences, to deal with the needs of Galleries and Museums.

Carried.

The Meeting ended at 3.30 p.m.

MINUTES OF THE FINAL PLENARY SESSION HELD AT DOMINION MUSEUM,
WELLINGTON, AT 3 P.M. ON THURSDAY, 9TH APRIL, 1964.

PRESENT: The President, Mr. H.C. McQueen, members and delegates.

Mr. Hamlin: In Newsletter No.17, Dr. Duff's report on the Canterbury Museum research grant for entomology is published. The grant "is subject to the submission of a research programme acceptable to the Entomological Division of D.S.I.R...." Should a museum have to submit its research programme to D.S.I.R.? This establishes an unfortunate precedent, and may lead to dictation by a department without the same problems as museums.

- Mr. Turbott: I think that the question is based upon a misconception and loose wording. The purpose of the condition attaching to the grant is to avoid duplication in research work. Presumably the lottery money is government money, although this statement might be argued. The Lottery Committee for science, which awarded the grant, desired to avoid duplication in the expenditure of government funds.
- Dr. Falla: The wording is probably loose but there must be a document somewhere which is more legalistic, and it would be serious if this framework of approval exists. The time to find out is now, in the initial stages of the scheme. The Council might look into the general policy of these grants.
- Dr. Dell: I understand that the Scientific and Medical Committees seek advice from D.S.I.R. The principle that the D.S.I.R. is able to say what museums do is wrong. If the advice of D.S.I.R. is sought when any museum applies for Kiwi grants, this is wrong. Has any duplication mattered in the past?
- Dr. Fleming: The D.S.I.R. is not represented on the Golden Kiwi Lottery Committee for Scientific Research. An officer of the Department who has now retired, attends as an adviser, but he is not a member of the Committee. The Department of Internal Affairs, to which the Dominion Museum is attached, is represented on the Committee. Applicants must persuade members of the Scientific Committee that their proposed research is worthwhile and merits assistance.
- Mr. McQueen: I think it is agreed that the correct wording of the grant should be obtained from Dr. Duff and the Council should consider the matter.
- Dr. Dell: At the Annual Meeting yesterday, Mrs. Gale suggested that the Association investigate the question of training bursaries for junior staff. The problem is wider than training. There is marked emphasis on "chiefs" in museums, and very few "indians". The Council might look at the whole question of recruitment. What are small museums looking for in "directors"?
- Mrs. Gale: You must realise two points in dealing with local authorities:
1. It is necessary to convince the local bodies of the need for trained personnel in galleries and museums, and
 2. Local bodies make appropriations for salaries, and obtaining reasonable pay for staff is a problem.
- Mr. McQueen: Mrs. Gale's suggestion regarding post-primary bursaries will be studied by Council, with the additional matters suggested by Dr. Dell - actual recruitment and future policy.
- Mr. Hogan: There is scope for the Council to consider a summer school of 2 or 3 weeks for museum workers.
- Mr. Smith: The suggestion was made at the Taranaki Conference that technical meetings be provided in the programme, and that members be brought together for discussion of curatorial problems.
- Dr. Falla: We had such a course in 1937-8 when the Carnegie Corporation of New York arranged the visit of Mr. Frank Tose to New Zealand. He spent six weeks at the Dominion Museum and the museum officers who attended his class learnt a great deal. Mr. Hogan's proposal that another course be held is worth considering.
- Dr. Cooper: We finished the year with a loss of 4/7d. We cannot increase the activities of A.G.M.A.N.Z. without more funds. An application has been made to the Queen Elizabeth II Arts Council for a grant to enable us to tackle the handbooks and inter-museum visits suggested at the Taranaki Conference, but it may be some time before we obtain a decision.

- Mr. Smith: The Council should give the question thorough examination; we cannot say what is impossible on financial grounds. The money may be found.
- Mr. McQueen: The Council will consider the matter.
- Mr. Munro: On behalf of members I have great pleasure in moving a vote of thanks to the Board of Management, Dr. Falla, and the staff of Dominion Museum, and particularly to Miss Stephenson and her helpers, for their hospitality, and the excellent arrangements made for the Annual Meeting of the Association. (The motion was carried by acclamation).
- Mr. Turbott: We are most grateful to the President for the admirable way he has conducted our proceedings, and I move a hearty vote of thanks. (Carried by acclamation).

The President thanked members, and the Secretary, for their support. The Meeting ended at 3.30 p.m.

THE QUEEN ELIZABETH II ARTS COUNCIL

In 1963 Parliament passed the Queen Elizabeth the Second Arts Council of New Zealand Act to constitute a body to encourage, foster, and promote the practice and appreciation of the arts in New Zealand. The resulting Arts Council consists of 9 persons appointed by the Governor General on the recommendation of the Minister of Internal Affairs, the Secretary of Internal Affairs, the Director of Education and the Director-General of Broadcasting.

The general functions of the Arts Council are to encourage, foster and promote the practice and appreciation of the arts in New Zealand, to make accessible...all forms of artistic and cultural work, to improve standards of execution of the arts, to foster and maintain public interest in the arts and culture in New Zealand, and to exercise such functions as may be lawfully conferred on it by or under this or any other Act or otherwise howsoever. The powers of the Council are listed in 15 clauses and seem adequate to enable it to achieve its purposes. The Council may from time to time appoint such officers and servants as are considered necessary.

The names of the members of the Arts Council were announced by the Minister of Internal Affairs on 3rd April 1964, and members learnt with pleasure that Sir Gilbert Archey had been appointed. The Chairman of the Council is Mr. G.G.G. Watson, a member of the Board of Trustees of the National Art Gallery and Dominion Museum and Chairman of the Management Committee of the National Art Gallery. There was surprise that Mr. F. Turnovsky, who addressed the Taranaki Conference in 1963, and other members of the Arts Advisory Council, had not been appointed to the new body. The failure to use the knowledge and experience they had acquired, and the advisory committees they had recruited, may cause unnecessary difficulties.

Members have waited patiently for decisions for up to a year or more but are unlikely to obtain them for some time. The Arts Council must have further time to decide policy, recruit staff, and to study the backlog of applications. All that can be done is to wish the Arts Council well in its important task, and to express the hope that it has been given adequate funds to discharge its functions.

ROBERT COOPER
HON. EDITOR.

MEMBERSHIP

We welcome the following new members :-

Elected at the Council Meeting on 8/4/64:

The Nelson Provincial Museum Trust Board, C/- Town Clerk, Nelson.
The Robert McDougall Art Gallery, P.O. Box 237, Christchurch.
The Fiji Museum, Suva.
Mrs. B. Bartlett, Asst. Education Officer, Dominion Museum.
Mr. F.G. Opie, P.O. Box 315, Palmerston North.
Professor K.W. Thomson, P.O. Box 644, Palmerston North.

Proposed for election at the next Council Meeting:

The Langlois-Eteveneaux House Museum Board, P.O. Box 10,
Duvauchelle.
Mr. C. Burrell, Artist Technician, Otago Museum.
Mr. J.R. Eyles, P.O. Box 225, Blenheim.
Mr. Eric Lee-Johnson, P.O. Box 59, Waihi.
Mr. J.G. Penniket, Research Officer, Entomology, Canterbury Museum.
Miss Betty Richardson, B.A., Asst. Ethnologist, Dominion Museum.
Mr. W. Spiekman, Asst. Taxidermist, Dominion Museum.

Mr. Eyles has been appointed director of the Nelson Provincial Museum and will begin duty early in 1965.
