

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

A.G.M.A.N.Z. NEWSLETTER NO.22

May, 1965.

SCHOOL FOR CURATORS

The J.R. McKenzie Trust has granted the Association £200 to hold a school for curators of new, small and isolated galleries and museums. The Council of the Association has decided to supplement the grant by using the Small Museums Fund, made available by the Queen Elizabeth II Arts Council, so that eight small Museum workers may attend. For the purpose of the Small Museums Fund "Small galleries and museums" are defined as "all art galleries and museums other than Auckland, Dominion, Canterbury and Otago Museums, and the Auckland City and National Art Galleries."

The course will be held at the Auckland War Memorial Museum from Monday, 19th to Thursday, 22nd July 1965, under the general direction of the President, Mr. E.G. Turbott.

The Council has approved payment of travelling expenses based on first class fares and an allowance of £3 per day.

The course will deal on a practical level with techniques of museum work, including principles of display.

Candidates for the course are asked to supply the following information before Friday, 2nd July 1965:

1. Name
2. Position
3. Institution
4. Mail address
5. Accommodation required
6. Means of transport, with anticipated dates and times of arrival and departure.
7. Fares.

If there are too many candidates for the course in July 1965, we will try to obtain funds for another course at a later date, perhaps in a southern centre.

NAPIER CONFERENCE : EDITORIAL

Mrs. Brenda Gamble advised Council on 22.5.65 that the new edition of the Guide to the Art Galleries and Museums of New Zealand will describe 60 institutions. The 1958 edition dealt with 38 and the 1933 edition listed 25. Many of the new institutions are small museums opened during recent centennial celebrations or collections housed in buildings of some historical merit. The assistance which the Association might give to small museums was again one of the main themes of the 8th Biennial Conference held at the Hawke's Bay Art Gallery and Museum, Napier, from Tuesday 23rd to Thursday, 25th March, 1965.

Elsewhere in this Newsletter there is a list of the grants made to small museums from the £2,000 made available by the Queen Elizabeth II Arts Council. Galleries and Museums must push ahead now with the spending of the £2,000 for, as Peter Tomory remarked in April 1961, no one gains much by demanding a slice of cake merely to sit goggle-eyed before it. Part of the fund will be used for a new edition of the Guide and we beg members who have not supplied information to fill in the forms supplied by Mrs. Gamble and send them back to her as soon as possible.

The Association has been fortunate in the standard of addresses given by successive presidents and the new President, Mr. E.G. Turbott, made another worth-while contribution in discussing the role of small galleries and museums, in the New Zealand museum system. He said that they have an important part to play in forming collections of local material and preserving relics of Maori and colonial history. Gallery and museum techniques for this work will be the subject of a School for Curators, to be held at the Auckland Museum from Monday 19th to Thursday 22nd July, 1965.

The Association was honored to have an address from Mr. G.G.G. Watson, Chairman of the Queen Elizabeth II Arts Council of New Zealand. It was disappointing to learn that the Council cannot do all it should to promote the arts unless it has a far greater income and, for the present, cannot assist new or expanding galleries and museums with capital grants. In the past metropolitan museums have had substantial Government subsidies for capital purposes as part of their war or centennial memorial schemes, while some of the provincial art galleries and museums have had smaller grants for capital purposes from art union funds. In August 1960 the then Minister of Finance advised the Association that he hoped the new Cultural Fund of £60,000 would provide a source of assistance to deserving institutions who had been helped by local interests to the maximum possible extent. Members who are planning new buildings and additions have relied on these precedents and it is to be hoped that the Government will provide additional funds to enable the Arts Council to resume capital subsidies.

It was most disappointing to learn at the session for gallery and museum reports that no one had anything to say on the recruitment and training of young people. Council discussed the problem on 22.3.65 when Mrs. Audrey Gale presented a preliminary report on studentships. Members of Council seemed to be of the opinion that there is not a lack of posts, or of people to fill them. It was suggested that the real problems are low salaries and lack of advancement. Professor Thomson said that, as a first step in the recruitment of juniors, galleries and museums might approach their nearest university and offer vacation employment.

It was also disappointing not to have Museum Education Officers at the Conference, especially when members discussed club activities for special groups and, later, reported on ever increasing requests from schools. Teachers have a tremendous problem in communicating knowledge in the best way they know, and museums can help in supplying accurate information and authentic material. But the Education Department will not permit the few Museum Education Officers to be present at the Conference and will not agree to the extension of the Education Service to the provincial Museums.

There is not room in this issue for all Conference reports and papers and some will be held over to later Newsletters.

More than 60 delegates, members and friends attended the Conference and we were most impressed by the immense amount of work that members of the Hawke's Bay and East Coast Art Society did to make us welcome and to ensure that the Conference was a success. We are most grateful for their hospitality and, in particular, to Mr. J.S.B. Munro and the staff of the Gallery and Museum for many kindnesses.

Robert Cooper.

AGRICULTURAL MUSEUMS

Notes of the discussion on Wednesday, 24th March, at 11 a.m.

Mr. B.G. Hamlin read a paper by Mr. L.A.J. de Abaffy, Curator, Cawthron Institute Museum, Nelson, on an agricultural museum for New Zealand.

Mr. Munro: I agree with Mr. de Abaffy regarding the need for an agricultural museum in New Zealand but consider that regional development is necessary. One or more small agricultural museums could be started, modelled perhaps on the fine examples at Cooperstown in upper New York State or on Reading University Museum of Agricultural Life. There is scope for an agricultural museum in Hawke's Bay and there is an excellent site for it at the Hastings A. & P. Showground, which we will see later this morning.

Mr. Hogan: The Museum of Transport and Technology inherited a quantity of agricultural machinery from the Old-Time Transport Preservation League, Matakohē, and has added to the collection. It is clear from our experience that there is a large amount of material available, some of historic and some of sentimental interest. Much has been destroyed and there is an element of

urgency in collecting. There is great public interest and it is a paying interest which can meet part of the costs. Industrial contributions and sponsorship are also possible. So an agricultural collection is a practicable proposition but embarrassment results from the size of the material and the work and expense involved in restoring and maintaining it. We have now agreed that it would be preferable to have one or more properly organized agricultural museums elsewhere. This kind of collection really belongs to a country district where there is a substantial family interest and tradition, rather than to the Auckland metropolitan area.

Mr. J.A. Chambers: President of the Hawke's Bay Agricultural and Pastoral Society. The logical group to run a provincial museum of agricultural history here would be the A. & P. Society, the Museum, and other kindred bodies. When the provincial centennial celebrations were held in 1958 a great deal of material came to light. There is still a quantity of it lying about on farms and it will be a shame if it is lost. The size and cost of buildings required and the burden of maintaining the collection are the problems. The A. & P. Society is interested in having an agricultural museum established in Hawke's Bay but the project is beyond our resources. Will kindred bodies support it?

The Meeting ended as members had to leave for Waikoko Homestead, the suggested site of the agricultural museum, in the A. & P. Showgrounds at Hastings. At the Final Plenary Session on Thursday, 25th March, the President explained that the session on agricultural museums had been placed on the programme to provide an opportunity for a discussion which might help local people interested in the subject. The Association did not wish to pass a resolution as the matter is a local one, but we are available to help with advice and information.

THE BISHOP SUTER ART GALLERY, NELSON

The Trust Board of the Gallery advises that Mr. W.R.P. Jaques, who for the past eleven years has been Secretary to the Board, has resigned from that position on account of his retirement from public practice. As from 31st March 1965, his place will be taken by -

Mr. J.R. Oliver,
Public Accountant,
P.O. Box 136,
Nelson.

In August 1964 the Board published The Bishop Suter Art Gallery Catalogue, compiled by L.W. Field and W.R.P. Jaques and printed by A.G. Betts & Son Ltd., Nelson, containing 48 pages. The catalogue includes an historical account of the Gallery, details of the life of Bishop Suter, an alphabetical list of artists with brief biographies, particulars of their works, and references. It should be of value not only to users of the Gallery, but to all others interested in art history.

Congratulations of members go to the Trust Board on completion of the Catalogue, and best wishes to Mr. Jaques on his retirement.

AUCKLAND ART GALLERY

Mr. Gilbert Docking, Director of the Newcastle Art Gallery, New South Wales, commenced duty as Director of the Auckland City Art Gallery on 10th May 1965.

ASSISTANCE TO SMALLER MUSEUMS AND ART GALLERIES

The Queen Elizabeth II Arts Council granted the Association £2,000 in December 1964 for the purpose of assisting small museums and art galleries with expert advice and services. The Council of the Association set up a committee on 8.12.64 to work out plans for the use of the £2,000, and members were asked in Newsletter 20 of January 1965 to send their proposals to Mr. H.C. McQueen, Chairman of the Committee, by 28th February 1965. The recommendations of the Committee were considered at a meeting of the Council on 22.3.65 and the following decisions were made :-

1. To approve the following grants:

Coromandel School of Mines Museum - up to £75 "for the advice of an expert who can spend a few days looking over the museum's contents and then suggest, in outline, the best approach for its exhibition; including ideas in the selection of colours for the linking of exhibits and for backgrounds which are interesting and will show up the materials..."

Hamilton Art Gallery - up to £325 "for wages and other expenses in connection with the Society's Secretary-Custodian, Mr. James Mack, having 6 months training and study for the Diploma of the Museums Association at a professionally staffed art gallery".

Hawke's Bay Art Gallery & Museum, Napier - up to £100 for the visit to Napier of an expert on conservation to assist and improve procedures of preservation.

Nelson Provincial Museum - up to £50 towards the travelling expenses of Mr. J.R. Eyles, recently appointed Director, to study museums at Napier and New Plymouth and archives at Canterbury Museum.

Palmerston North Art Gallery - up to £200 "to bring to New Zealand from Sydney or Melbourne an expert to judge the works submitted for the first Manawatu Prize for Contemporary Art and to give in Palmerston North at least one public lecture on contemporary art".

Taranaki Museum, New Plymouth - up to £500 for cataloguing, subject to further information regarding what is involved and the methods to be used.

2. To commit the balance for the additional costs of the School for Curators (above the £200 granted for the purpose by the J.R. McKenzie Trust), preparing and printing the Guide to Art Galleries and Museums and secretarial aid including the cost of Newsletters.
3. To decline two requests for capital subsidies as these are outside the scope of the grant; and to hold one application, received too late, until the next allocation.

The President, Mr. Turbott, announced the Council's decisions at the symposium on patronage and invited Mr. G.G. Gibbes Watson, Chairman of the Queen Elizabeth II Arts Council, to comment. Mr. Watson said that the Arts Council preferred to deal with national bodies such as the Association, the grants were excellent and what the Arts Council had in mind when they approved funds for the purpose. He suggested that something should be kept in reserve next time for emergencies, and added that Sir Gilbert Archey had been a most powerful advocate on behalf of the small art galleries and museums.

AUCKLAND MUSEUM

Mrs. Betty Brookes, Auckland Museum, recently won the Rembrandt Art Competition, Taupo.

Mr. Allan Sutherland, F.R.N.S.N.Z., has accepted the position of Honorary Numismatist at the Auckland Museum. Mr. Sutherland was a Hansard reporter and editor of Parliamentary Debates, 1957-62; secretary of various Royal Commissions and a member of the Government decimal coinage committees, 1933-59; founder of the Royal Numismatic Society of New Zealand and president of the Society, 1947-9; and editor of the N.Z. Numismatic Journal, 1947-57. His publications include A Numismatic History of New Zealand, 1940, Flags of New Zealand, 1958, and N.Z. Famous Firsts and Related Records, 1960.

Sir Gilbert Archey, C.B.E., has been appointed to the Queen Elizabeth II Arts Council of New Zealand for a further term of three years. Sir Gilbert and Lady Archey are visiting England at present.

GUIDE TO THE ART GALLERIES AND MUSEUMS OF NEW ZEALAND

The following Institutional members have been contacted:

Aigantighe Art Gallery, Timaru.
Alexander Turnbull Library, Wellington.
Auckland City Art Gallery, Auckland.
Auckland Institute & Museum, Auckland.
Bishop Suter Art Gallery, Nelson.
Canterbury Museum, Christchurch.
Cawthron Institute Museum, Nelson.
Cook Islands Library & Museum, Rarotonga.
Dominion Museum, Wellington.
Dunedin Public Art Gallery, Dunedin.
Fiji Museum, Suva.
Gisborne Art Gallery & Museum, Gisborne.
Hamilton Art Gallery, Hamilton.
Hawke's Bay Art Gallery & Museum, Napier.
Hocken Library, Dunedin.
Langlois-Eteveneaux House Museum, Canterbury.
Matakohe Pioneer Museum, Matakohe.
Museum of Transport & Technology, Auckland.
National Art Gallery, Wellington.
Nelson Provincial Museum, Nelson and Nelson Institute Museum.
New Zealand Geological Survey, Lower Hutt.
New Zealand Oceanographic Institute, Wellington.
Otago Museum, Dunedin.
Palmerston North Art Gallery, Palmerston North.
Robert McDougall Art Gallery, Christchurch.
Sarjeant Art Gallery, Wanganui.
South Canterbury Historical Society, Timaru.
Southland Museum, Invercargill.
Taranaki Museum, New Plymouth.
Waihi Arts Centre & Museum, Waihi.
Waitangi National Trust, Bay of Islands.
Wanganui Public Museum, Wanganui.
Whakatane District Centennial Museum, Whakatane.
Whangarei City Council Museum, Whangarei.

Non-member institutions contacted:

Alexandra District Historical Assn., Otago.
Clock Museum, Whangarei.
Coromandel School of Mines, Coromandel.
Dargaville Museum, Dargaville.
The Elms, Tauranga.
Gavin Gifford Museum, Te Awamutu.
Invercargill Public Art Gallery Society, Invercargill.
Lakes District Centennial Museum, Arrowtown.
Marlborough Historical Society - W.J. Smith Memorial Museum, Picton.
Melanesian Mission House, Auckland.
North Otago Pioneer Gallery, Oamaru.
Otago Early Settlers Assn., Dunedin.
Pompallier House, Bay of Islands.
Port Albert Museum, Wellsford.
Richmond Cottage, New Plymouth.
Russell Centennial Museum, Bay of Islands.
Stewart Island Museum, Stewart Island.
Thames Minerological Museum, Thames.
Waipu Pioneer Memorial Museum, Waipu.
West Coast Historical Museum, Hokitika.

Auckland Public Library, Auckland.)
Canterbury Public Library, Christchurch.) In respect of their collections
Dunedin Public Library, Dunedin.) of early New Zealand material.

Will members please advise Mrs. B. Gamble, C/- Auckland Museum, Private Bag, Auckland, of any other institutions which should be included in the Guide.

LOCAL MUSEUMS AND THE NEW ZEALAND MUSEUM SYSTEM

An address by the President, Mr. E.G. Turbott, to the Annual Meeting of the Art Galleries and Museums Association held at the Hawke's Bay Art Gallery and Museum, Napier, on Wednesday, 24th March, 1965.

There are at present approximately 60 small museums or art galleries (including a few libraries that qualify as repositories of collections because they hold historical and topographical drawings) in New Zealand. The need to define a policy to be followed by such institutions, and especially their relationship to the metropolitan museums, will be evident and provides me with the excuse for delivering a Presidential Address on a topic which would perhaps seem to have been exhaustively discussed within the last few years.

The topic was in fact allocated a place as one of the Association's main endeavours under the Presidency during the past two years of Mr. H.C. McQueen, and was the subject of a report last year entitled "Local Authority Support for Art Galleries and Museums" by Mr. McQueen: it is on the Agenda of this Conference (see Annual Report) as the result of the Queen Elizabeth II Arts Council grant of £2,000 to assist small galleries and museums with expert advice and services (Mr. McQueen has again been mainly responsible, as Chairman of the Subcommittee, for deciding upon the allocation of the grant).

I hope in this talk to keep rather to the formulation of some policy to help in the integration of large and small museums. At a recent meeting of the Council of the Association, members took the courageous step of defining small galleries and museums as "all art galleries and museums other than Auckland, Dominion, Canterbury and Otago Museums, and the Auckland City and National Art Galleries". This, although hardly a definition, provides the practical point of departure necessary if we are to examine the inter-relations of the now many and varied "small museums" of New Zealand: the six larger institutions are at least recognisable in scope and administratively stable, and it is against these that - in New Zealand at any rate - the small museums will be judged.

"SMALL MUSEUMS"

(For brevity I will use the word "museum" but in large measure my remarks apply to local art galleries throughout).

Policy must be geared to practical considerations: the first problem of any small museum is inability to afford staff no matter how strong the museum's local support may be. The museum authorities may be highly enlightened: yet the modern museum or gallery can only progress on the basis of a staff of highly professional standard. In New Zealand the advice of the scientists and professional staff of the large museums and galleries has always been freely available to their smaller colleagues: specialist identification and exposition is essential if any museum or gallery exhibit is to be reliable or authoritative, whether it contain a collection of molluscs or early watercolours. The larger institutions are continuously up against problems of overwork if they are to maintain their momentum: yet all, I think, deliberately include in their policies a proportion of time spent in aid of smaller museums. The Auckland War Memorial Museum is the only one that at present tackles the situation in yet another way - in addition to general services to the smaller institutions in the provincial district we run an extension service consisting mainly of the circulation of ready-made cases on a variety of topics to local communities throughout the provincial area; perhaps even more importantly, the Extension Service Officer sees local museum people and acts in liaison with the object of streamlining assistance to smaller museums and other local groups.

What of small museums that would like to employ advanced display techniques? Obviously many techniques are beyond them: they can hardly afford specialist display staff, and the large museums can with difficulty lend their staff for the more time-consuming projects (this applies more especially to the installation of dioramas). It must be emphasized that modern display techniques are specialist processes, i.e. if badly done they distract from, rather than enhance, the very specimens they are intended to present.

It must be obvious that a modified plan of action in display must be produced by the smaller museums: these museums must keep strictly to projects that a man on his own probably not qualified in display and certainly, if qualified academically, with limits in certain professional fields, can carry out. Yet it is only

necessary to look round the Hawke's Bay Art Gallery and Museum (in which we meet) to see what a museum man of imagination and energy can achieve - I am speaking of the early days of the Gallery and Museum when Leo Bestall was in the full tide of that work which was to turn this into one of the world's noted smaller institutions: I would like to quote from the contributions in which I think he epitomised museum attitudes and the modern view of museum work. In his article in Museum (Vol.4, No.2, p.3 : 1951) he said: "In setting out our displays we have considered carefully the main enemy, museum fatigue. Its causes are three, of which the first is eyestrain, mainly due to reflections. This can be largely overcome by the use of internally lighted showcases. The second - subconscious apprehension at the amount to be seen - is partly cured in our museum before the visitor enters the building, which is so small that he is not daunted. Inside, we try to break up his visit by leading him around in such a way that he cannot see too many showcases at once. The third enemy is boredom. This we try to deal with by the use of colour variations in floors and walls, and in the displays themselves by making the labels as brief as possible and by being selective of material. For instance our Maori collections demonstrate the native life with only the best objects available. Some success has also been achieved by an attempt to dramatize our displays." Then in a small booklet entitled "Doing the Sights" published for the use of the Forces overseas (1941) he wrote pithily: "These institutions are comparatively new in the world. A hundred years ago they existed mostly as reference collections for scientists and collectors who were so absorbed in their own subjects that so long as the objects were safe, clean, and properly labelled it did not matter how they were shown. This meant those long, depressing rows of glass cases containing equally long and depressing rows of insects or other items all apparently the same. The public came in on sufferance, as it were, and if it got a headache it was just too bad. There are still a lot of those places about, but a great upheaval has been taking place lately, and efforts are being made to make the museum a 'best seller'".

I think we must recognize the importance of attitude of the staff especially in a smaller museum - the more limited the resources the greater the difficulty of striking the right note in the public galleries.

I might add that to a reasonable extent the larger museums can lend the services of their display staff: the outstanding example is the venture over the past few years in Canterbury, where Canterbury Museum has provided the full professional and display facilities needed to set up the Akaroa Museum (Langlois-Eteveneaux House), and the National Park Museums at Arthur's Pass and Mt. Cook; in both cases the local community contributed considerable funds to the project. A good proportion of the specimens for these museums was, in fact, provided by Canterbury Museum.

"LOCAL MUSEUMS"

I have deliberately stressed certain aspects of the smaller New Zealand museums which might suggest some reason for pessimism: yet our approach to the function of these museums within the system need not be defeatist. I say this with conviction for these museums - I would prefer to call them "Local Museums" rather than "Small Museums" - have an essential part to play in relation to the museum system.

They can, firstly, contribute to the system by filling gaps quite beyond the capabilities of the large institutions. I would refer especially to local history which is still largely untouched in New Zealand.

Second, local museums within the system can greatly aid the larger and more comprehensive museums by local investigations, producing research material which, although beyond the scope of the local museum, should be housed in a collection.

Within the limits imposed by lack of staff, the local museum will display its local material; it is fully possible for the local museum to establish a quite comprehensive coverage in its displays of ethnology and natural history, while choosing subjects within the capabilities of its own staff or such as can be installed by staff made available by the main museums. As an example, here in Napier, it would be possible to exhibit the 30-40 species of shellfish to be found by any school class on the Hawke's Bay coast - this would be an easy project as the specimens are readily available and require little preparation. (It would not be so easy to provide plastic replicas, using modern display-laboratory techniques, of the leaves and flowers of 30-40 native trees and shrubs). The part played by the local museum staff would be to obtain identifications of the shellfish and other data from the nearest museum employing a conchologist (or perhaps from an expert outside the museum service) and then to see that this information together with the specimens were combined into a simply designed and explicit display in a suitable display case.

I would add that the latter basic requirement - some knowledge of principles of display including label writing - requires some experience and training. It is anticipated that provision for some general training will be made in planning the proposed "Course for Curators" to be held later in the year (see Annual Report, J.R. McKenzie Trust Grant).

In summary, I have tried to emphasize that small museums should not merely be smaller museums, but should be local museums with a part in our museum system. I am sure that the interest of all members in the requirements of local museums will help the new Council as it attempts to provide the help and advice these institutions need.

DOMINION MUSEUM : WELLINGTON

During 1965 the Dominion Museum is holding several functions to celebrate the centennial of the founding of the museum. In March, Mr. H.C. McQueen, Chairman of the Management Committee, presided at a gathering of Government, Local Authority, Maori and other representatives, in the Maori Hall of the museum. A Maori concert party provided entertainment and two Maori Leaders spoke in appreciation of the work of the museum.

Mr. McQueen is serving as Secretary of the Churchill Memorial Trust Fund and as Secretary of the Commission of Inquiry into Vocational Training.

CANTERBURY MUSEUM, CHRISTCHURCH.

In March 1964, Mr. J.G. Penniket was appointed research officer in entomology at Canterbury Museum, and Mr. A.G. McFarlane, M.Sc., was appointed technical assistant, to develop a research project in entomology.

At the end of 1964 Mr. D.R. Gregg, M.Sc., of the N.Z. Geological Survey, was appointed Geologist.

In March 1965 applications were called for an Archaeologist and Assistant Ethnologist, salary range £1100 to £1550, and an Assistant Keeper of Zoology, £1300 to £1550.

This recruitment of scientific staff should be of great value not only to Canterbury Museum but to the whole museum system of New Zealand.

M E M B E R S H I P

Proposed for election at the next Council Meeting:

Councillor J.E. Donald, 6 Cornwall St., Lower Hutt.

Mrs. B. Duncan, 376 Hardy St., Nelson.

Mrs. C.W. Nash, 35 Thompson Rd., Napier.

MINUTES OF THE ANNUAL GENERAL MEETING HELD AT THE
HAWKE'S BAY ART GALLERY AND MUSEUM, NAPIER, AT 9
A.M. ON WEDNESDAY, 24th MARCH, 1965.

PRESENT: Mr. E.G. Turbott (President), members and delegates.

APOLOGIES were received from Mr. A.J. Bannister, Dr. R.A. Falla, Messrs. W.R.P. Jaques, C.J. Lindsay, S. Maclellan, H.C. McQueen, F.E. Smith, H.A. Swarbrick, P.A. Tomory and the Waihi Arts Centre and Museum.

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

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| Auckland Institute & Museum | - Mr. S.G. Brooker and Dr. E.H. Roche. |
| Gisborne Art Gallery & Museum | - Mr. & Mrs. W.H. Way. |
| Hawke's Bay Art Gallery & Museum | - Mrs. M. Bestall and Miss H. Hull. |
| Hamilton Art Gallery | - Mr. Haswell Paine. |
| Lower Hutt Art Gallery | - Councillor J.E. Donald. |
| Nelson Provincial Museum | - Mrs. B. Duncan and Mr. J.R. Eyles. |
| Robert McDougall Art Gallery | - Councillor Mrs. Alma Schumacher and Mr. W.S. Baverstock. |
| Sarjeant Art Gallery | - Councillor J.B. Bennett and Dr. H.D. Robertson. |
| Taranaki Museum | - Mrs. Audrey Gale and Mr. Rigby Allan. |
| Wanganui Museum | - Mr. Chasemore Jones and Mr. T. Smith. |

SCRUTINEERS: Mr. R. Jacobs and Mrs. R.S. Duff agreed to act as scrutineers.

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

BUSINESS ARISING FROM THE MINUTES: Nil.

ANNUAL REPORT: The President moved and Dr. Dell seconded: that the Annual Report be adopted. Carried.

ACCOUNTS: The Hon. Treasurer moved and Mrs. Gale seconded: that the Accounts be adopted. Carried.

ELECTION OF OFFICERS AND COUNCIL: As nominations did not exceed the vacancies, the following were elected:

President: Mr. E.G. Turbott.
Vice-President (Art galleries): Mr. P.A. Tomory.
Hon. Treasurer: Mr. R.H. Riccalton.
Hon. Secretary: Dr. R.C. Cooper.

Dr. Forster moved and Dr. Dell seconded: that Mr. A.C. Felton, A.P.A.N.Z., be reappointed as Hon. Auditor. Carried.

The scrutineers reported that for the last seat on the Council, there were two candidates with an equal number of votes. The tie was decided by drawing lots and the following were elected members of Council:

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|------------------------|------------------|--|
| Dr. T. Barrow | Ethnologist | Dominion Museum. |
| Dr. R.K. Dell | Asst. Director | Dominion Museum. |
| Dr. R.A. Falla | Director | Dominion Museum. |
| Mr. V.F. Fisher | Ethnologist | Auckland Museum. |
| Mrs. A.N. Gale, | Chairman, Museum | Executive Committee, Taranaki Museum. |
| Mr. J.S.B. Munro | Director | Hawke's Bay Art Gallery & Museum. |
| Mr. Haswell Paine | Vice-President | Hamilton Art Gallery |
| Professor K.W. Thomson | Vice-President | Palmerston North Art Gallery |

The President called for nominations for Vice-President (Museums) and the following were received:

Dr. R.S. Duff, proposed by Mr. Smith, seconded by Mr. Riccalton.

Mr. H.C. McQueen, proposed by Dr. Dell, seconded by Mr. Hamlin.

Following a secret ballot, Dr. Duff, Director, Canterbury Museum, was elected Vice-President (Museums). The scrutineers were thanked for their services.

ELECTION OF HONORARY MEMBER : The President: We come now to a most important item in the proceedings of the Association. Pursuant to a resolution of Council dated 8th December 1964, Sir Gilbert Archey, C.B.E. is nominated for election to Honorary Membership. Sir Gilbert served as Assistant Curator at Canterbury Museum from 1914 to 1923, broken by 3 years service in the first World War - NZFA, Captain. From 1924 to 1964 Sir Gilbert was Director of the Auckland Institute and Museum and was responsible for establishing the displays and collections in new quarters in 1929 and again in 1959. He also served in the second World War - 2NZEF, Lt.-Colonel attached to the British Military Administration, Malaya; on the Senate of the University of New Zealand; University Grants Committee; Council of the Royal Society of New Zealand - President 1941-2; Maori Purposes Fund Board; Waitangi National Trust; and Auckland Branch of the Royal Empire Society - President 1957-9. His distinguished services to science, education and the arts were recognised in 1963 by the award of a knighthood. He proposed the constitution of a Museums Association in 1947 and played a leading part in the formation of the Association which he served as a Council member from 1947 to 1959 and as President from 1949 to 1951. The Rules provide for a secret ballot; is it the wish of members that a ballot be held?

It was not the wish of members that a ballot be held and the motion: that Sir Gilbert be elected to Honorary Membership, was carried by acclamation.

FELLOWSHIPS:

The President: Last year the members at the Annual Meeting decided to award one Fellowship a year for "outstanding service" until the number of Fellows is 20. Last evening the Council decided to award the Fellowship to the Hon. Secretary, Dr. Cooper.

Dr. Cooper thanked members for their congratulations.

GENERAL:

Mr. W.H. Way read the following statement :

"The site of Captain Cook's first landing in Australasia in 1769 was a narrow strip of flat land at the mouth of a river near the present Gisborne.

For over a hundred years little change took place in the configuration of the area, but meanwhile the Treaty of Waitangi had been signed in 1840 and Europeans had begun to settle in the district.

There are records of sailing ships from Australia and elsewhere visiting the mouth of the river around 1820 to 1840 and in 1852 Captain Read established a trading depot a few hundred yards from the spot where Cook landed.

Read and others soon acquired ships which traded as far afield as Auckland. These ships tied up at simple wooden jetties constructed in the river, but no major harbour works to disturb any of the prominent features of the landscape took place until 1886 when a breakwater was built out into the river a few feet only from the place at which Cook had landed and very near that at which he crossed the river to speak to the inhabitants.

From that time onwards the area in front of the landing site started to silt up. In 1906 a monument celebrating the event was erected on the site. This cost £1,066 of which the N.Z. Government paid £500. At that time the high water mark of the sea was only 80 feet from the monument.

In 1959, due largely to increased harbour construction, the sea at high tide was 240 feet from the monument.

Today, due to active filling in with builders' rubbish, broken concrete etc., by the Harbour Board, the monument is 360 feet from the high tide.

Of the land immediately around the monument, an acre is vested in the Gisborne City Council as a reserve, but in front of that reserve between it and the sea all land formed is, under New Zealand law, automatically the property of the Harbour Board.

Unless steps by competent authorities are taken to prevent that Harbour Board from doing so, there is every likelihood - in fact, there is almost the certainty - they will place harbour installations on the land now being formed by them in front of the landing site.

This will, of course, shut off from the sea the site of the landing and the small reserve around the monument.

At present few people in New Zealand are aware of this threat to the site at which the history of their country with their western world commenced, and, unless steps are taken to inform them, they will in 1969 find themselves ashamed before the world of their neglect.

The responsibility for this will not fall on the Harbour Board whose duty - statutory and otherwise - is to care for the economic needs of the port.

Unless the people of New Zealand are informed of the present position, they will quite rightly level severe criticism at the body established by Parliament to care for the nation's interest in sites of historic importance and organisations such as this Association which elects representatives to serve on that Trust, asking why they were not told the facts and given the opportunity to state their views.

As this historic site should be as much the concern of this Association as the articles we place in cases in our museums, or the pictures we hang in our galleries, and as Parliament has given us responsibility for such sites by appointing us to elect a representative on the Trust, I beg to Move

THAT this Association in annual meeting requests its representative on the New Zealand Historic Places Trust to place before its members a full report on all facts connected with the Cook landing site at Gisborne, and also requests the Executive of the Association in circulating such report to the members, to invite comments thereon."

Mrs. Gale: There has been correspondence between the Regional Committee and the Trust, and the Regional Committee has been negotiating with the Harbour Board regarding the memorial and reserve.

Mr. Gregg: Has the Regional Committee reported to the Trust?

Mr. Way: Yes.

Dr. Duff: What is the reason for bringing this to the Association?

Mr. Way: The backing of the people of New Zealand is needed to stop the Harbour Board...

Mr. Baverstock: Could we ask each member to bring the matter to the notice of his local paper?

Mr. Way: It is not a matter yet of seeking publicity. If the Association raises the subject with the Trust through its representative the Trust will obtain a full report.

The President: This then is not a "full" report; perhaps the word "full" should be deleted from the motion?

With this amendment the motion was carried.

Mr. Brooker moved and Dr. Forster seconded: that the Council press for action to eliminate import control on material for art galleries and museums. Carried.

Mr. G. White, Director of the Southland Museum, invited the Association to hold the next biennial conference at Invercargill in 1967. He apologized, in advance, for the weather.

The meeting ended at 10.30 a.m.

At a session at 9.30 a.m. on Thursday, 25th March 1965, members discussed photography charges, and Mr. Hamlin moved and Mr. Gregg seconded: that Council be asked to set up a small committee to study photographic charges and recommend a solution. Carried.

At a session at 3 p.m. on Thursday, 25th March 1965, members discussed a letter from the Nature Conservation Council, circularized in Newsletter 19 of September 1964, regarding the Wanganui River Power Development, and Mr. T. Smith moved and Mrs. A. Gale seconded: that the Nature Conservation Council be advised that this Association views with great concern the prospect of the destruction of sites of archaeological and historical importance in the proposed Wanganui River Development scheme and requests that appropriate steps be taken to preserve at least the record of sites which will be irretrievably lost and to carry out urgent salvage excavation where necessary. The Association supports the requests of the New Zealand Historic Places Trust for an archaeological field officer as a permanent addition to its staff but, in view of the size and complexity of the undertaking, urges the Nature Conservation Council to ask the Ministry of Works to appoint at least one archaeological field officer to complete an archaeological field record before the dam is filled. Carried.

Other resolutions of the Conference will be found in the Minutes of the Final Plenary Session.

MINUTES OF THE FINAL PLENARY SESSION HELD AT THE HAWKE'S BAY
ART GALLERY AND MUSEUM, NAPIER, AT 4.45 P.M. ON THURSDAY,
25th MARCH, 1965.

- PRESENT: The President, Mr. E.G. Turbott, members and delegates.
- Mr. Turbott: I must explain that the session on agricultural museums was placed on the programme to provide an opportunity for a discussion which might help local people in forming a Hawke's Bay Agricultural Museum. We have not passed a resolution as the matter is one for local people to decide but the Association is willing to help with advice and information.
- Dr. Duff: This has been a pleasant and fruitful conference. Next time we meet it would be worthwhile perhaps to concentrate on a single theme as the Museums Association did at Nottingham recently. Mr. Jacobs mentions this in his Gulbenkian report. Half a day might well be set aside for members reports. After a late Council meeting on Monday evening three evening functions in a row, while most enjoyable, have almost exhausted me.
- Mr. Gregg: From my point of view the opportunity to meet people has been most important. Informal discussions are very valuable and would be aided if we could all stay at one hotel.
- Mr. Turbott: A licenced hotel I presume?
- Mr. Doyle: It will be possible to accommodate all members in two hotels at Invercargill.
- Mrs. Gale: moved and Mr. Munro seconded: that Mr. de Abaffy's address be circulated and that he be thanked for it. Carried.
- Mr. Doyle: Will freezedrying be included in the course for curators?
- After discussion in which it was mentioned that medical officers and DSIR staff are interested in and using freezedrying, and that a considerable literature already exists, Dr. Forster moved and Mr. Hamlin seconded: that Council be asked to set up a sub-committee to speed up the exchange of information of freezedrying among members. Carried.

Councillor J.E. Donald (Lower Hutt Art Gallery), Dr. H.D. Robertson (Sarjeant Art Gallery) and Mr. W.H. Way (Gisborne Art Gallery and Museum) expressed thanks to the President, Secretary and the Hawke's Bay and East Coast Art Society for a pleasant and entertaining week. Before the public address by Dr. R.K. Dell, the President, Mr. Turbott, thanked His Worship the Mayor of Napier, Mr. P. Tait, who had welcomed members to Napier, Mr. J.H. Holt, President of the Art Society, who had welcomed us at an evening reception, the Ladies' Committee of the Society, who provided a memorable "Hawke's Bay picnic" in the charming Waikoko Homestead, the Aquarium and Planetarium for providing a most fascinating evening and Mr. Piet van Asch, for a tour of the Aerial Mapping Company, Hastings. He said that the Association was most grateful to the members of the Art Society for the immense amount of work they had done to ensure that the Conference was a success and to all our hosts for their hospitality. (Applause).

MUSEUM EDUCATION SERVICE

At the 6th Biennial Conference at Dunedin in April 1961, members asked for the extension of the Museum Education Service to the permanently staffed museums at Napier, New Plymouth, Wanganui and Invercargill. The reply from the Director of Education was circulated in Newsletter 12 of February 1962.

At the 7th Conference at New Plymouth in March 1963, members resolved to invite the Education Department to join the Association in an investigation of the present service as it affects existing Education Officers and with a view to its extension to the permanently staffed museums at Napier, New Plymouth, Wanganui and Invercargill. The reply from the Department was circulated in Newsletter 16 of September 1963. The Department declined to consider joint action and the Council of the Association accepted the offer of Mr. H.C. McQueen to make an independent survey and publish his findings in a new edition of his book on the N.Z. Museum Education Service.

At a meeting of Council on 8.12.64, Mrs. A.N. Gale advised that the Taranaki Museum had made representations for the appointment of an Education Officer and she asked for the support of the Association. The Council decided to ask the Department again to consider the appointment of officers to the permanently staffed museums at Napier, New Plymouth, Wanganui and Invercargill. The reply from the Director of Education is :-

"Dear Sir,

I have received your letter of 2 March, in which you ask about the possibility of the Museum Education Service being extended to smaller centres which have permanently staffed Museums. You refer in particular to difficulties that are being faced at the present time by the Taranaki Museum Board.

The position is that Museum Education Services are administered by the local Education Boards. The Boards are responsible for the presentation of proposals for additional appointments, or changes in the existing arrangements for the appointment of Museum Officers. In fact, one or two Education Boards have raised with the Department the possibility of a Museum Education Officer being appointed to the local Museum. However, you will appreciate that it is not possible for me to discuss direct with the Art Galleries and Museums Association particular proposals for which local education boards are responsible.

At the present time, Museum Education Officers are attached to the staff of teachers' colleges, and grants are made available through the teachers' college incidentals grant. As you know, there is also a close link-up between the teachers' college and the Museum Education Service in regard to the provision of teaching practice for students in Museums. Under the present Regulations, it is not possible to set up a Museum Education Service and employ a teacher outside a city which has both a Museum and a teachers' college which can administer the proposed service.

The present system of administering the Museum Education Services has been under review for some time. It is possible that a way may be found for such services to be set up in areas where there is no teachers' college. I should add that the steps necessary to make such a change are quite complicated and involve amendments to salary orders and various

regulations. Moreover, you will realise that the Department of Education is required to exercise very strict control over the extension of all educational services, and extensions proposed at any time in the Museum Education Service would have to be considered carefully in relation to the needs of other special services for which the Department of Education is responsible. The circumstances in the areas you mentioned are well-known to the Department, and you may be assured that the points you have raised will be kept in mind.

Yours faithfully,

(Signed) K.J. SHEEN

for Director of Education"

OTAGO MUSEUM, DUNEDIN

Under the heading "Museum Research needs more support", the following appeared in the Otago Daily Times for 18th February, 1965:

"Museums in New Zealand had little support from the Government for research work, the Otago Museum Trust Board was told yesterday by its director, Dr. R.R. Forster. Dr. Forster returned a few days ago from a year's research work at the Bishop Museum in Honolulu. He was reporting to the Board on his work.

He said that most of the staff of 100 at the Bishop Museum were research workers supported on grants from Federal agencies and private foundations. The income from these sources was 500,000 dollars a year.

'What I think needs to be developed in New Zealand - and made quite clear - is that scientific research work at museums is a national not a provincial function,' he said.

'I believe our Government and the Golden Kiwi lottery should support much more strongly the scientific aspect of our museums. In the United States, applications for research grants are made by individual staff members, and if the grant is made, the funds are administered by the museum. I think it will probably be developed here, and our larger museums can expect a certain amount of support in this way...' "

TRAVEL GRANTS - 1965.

In March 1965, the Queen Elizabeth II Arts Council awarded the following travel grants to members of the Association:-

Mr. Peter A. Tomory, Senior Lecturer in the History and Theory of Fine Arts, University of Auckland, and Chairman of the N.Z. National Committee for ICOM, - £350, to attend the Seventh General Conference of ICOM at New York from 21st September to 3rd October 1965. The American Organising Committee for ICOM 1965 has also granted 500 dollars towards each Chairman's expenses.

Mr. Trevor J. Bayliss, Extension Service Officer, Auckland Institute and Museum, - £300, to visit U.S.A. and Europe for 10 months from February 1965, to study ceramics and display.

The Acting Secretary of the Queen Elizabeth II Arts Council has advised that any other applications from art gallery and museums personnel will be considered when the Arts Council has made its allocations for the 1966 awards and in competition with all other applications in the visual arts. The Arts Council calls for applications by public notice in the press.

PHOTOGRAPHY CHARGES

Notes of a discussion on Thursday, 25th March, 1965.

- Mr. P.A. Tomory, Senior Lecturer in the History and Theory of Fine Arts, University of Auckland: In the last 9 years I have been deeply shocked at the cost of obtaining photographs from art galleries and museums in New Zealand. Overseas it is normal practice to charge a research worker only a few shillings for a print. In New Zealand, and possibly in Brobdingnag, the charge for negative and print may total £4.10.0. In some cases I know that a negative must exist but I have been charged for a new one. This makes research far too expensive. Recently I obtained photographs from both Italian and New Zealand galleries. I waited only 3 weeks for the Italian photographs and paid only a few shillings for them. I had to wait 6 weeks for the New Zealand photographs and was charged £30 for inferior work. Overseas galleries complain at this brigandage. It is worthwhile for every gallery to have good negatives of its collection and prints for sale. Negatives can be numbered and kept in a filing system. I realise that funds are often limited but the present practices are unethical and unprofessional.
- Dr. R.K. Dell: The Dominion Museum is the only museum with a professional photographer on the staff. The Museum has an immense file of negatives and has not raised the price of prints since the war. No charge is made for negatives. Hobbyists order 200 or more prints at 1/6d. each, especially of ships or railway trains, and the photographer is inundated.
- Mr. E.G. Turbott: A commercial photographer charges £2.10.0 to photograph an object. By law he owns the negative, and a surrender fee of £2.2.0. is payable if you wish to have it.
- Mr. B.G. Hamlin: In those cases where Mr. Tomory was charged £4.10.0 for a print, did he receive the negative from the art gallery concerned?
- Mr. Tomory: No.
- Mr. J. Hogan: Commercial photographers, newspapers and advertising agents are a problem as they take a considerable amount of time. The Museum of Transport & Technology notifies them that there is no specific charge but where photography is for commercial purposes a minimum donation of £3.3.0. is desired.
- Mr. T. Smith: We have a duty to students as they are our future. Commercial enquiries are different.
- Mr. H. Paine: There is a professional photographer on the executive committee of the Hamilton Art Gallery. His studio is close to the Gallery and he charges only £1.1.0. for a photograph. Diplomacy may be the solution.
- Dr.H.D. Robertson: I agree. The Sarjeant Art Gallery provides space for photograph exhibitions and; in return, photographers assist us.
- Mr.W.S. Baverstock: If we ask the public to surrender cameras on entering the gallery, there is a risk of loss. It is better to allow visitors to bring their cameras into the gallery and post a notice "Cameras must not be used without the permission of the Director". I am still concerned however regarding the copyright on Goldie and Lindauer paintings.

- Mr. Tomory: If the visitor wishes to have the photograph for his private use there can be no infringement of copyright.
- Mr. Hamish Keith: The copyright position is not clear but I understand that hanging constitutes "publication" and photography is "fair comment".
- Mr. Hamlin: We are not discussing Mr. Tomory's problem. Is it not a fact that smaller institutions wish to assist research but cannot absorb the cost?

After further discussion it was decided to ask the incoming Council to set up a small subcommittee to study photographic charges and recommend a solution. Please see the Minutes of the Annual Meeting and Final Plenary Session for the formal resolution.

POSITION SOUGHT

Miss Jennifer May, Kings Hall, Compton, Quebec, wishes to come to New Zealand at the end of 1965 or during 1966, and is seeking an art gallery or similar post. Miss May was born in Bristol, England, in 1940. She completed a Bachelor's degree in Fine Arts at Mount Allison University, New Brunswick, in June 1963 and has been teaching art at Kings Hall, Quebec, an Anglican girls boarding school, for two years. She has also had university vacation employment as a waitress and bank teller and, at present, is learning to type.
