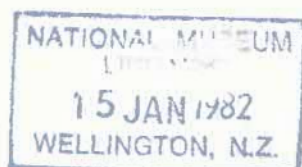


ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND (INC.)



C/- Auckland Institute & Museum,  
Private Bag,  
Auckland, NEW ZEALAND.

1st July, 1966.

A. G. M. A. N. Z. NEWSLETTER No. 28

THE ARTS AND THEIR NEEDS

An address by Mr. David Peters, Director, Queen Elizabeth II Arts Council of New Zealand, to the Annual Meeting of the Association.

A definition is always a good starting point. Not that I am going to try and define the word 'arts' - an impossible task at the best of times, but at a meeting of gallery and museum directors a definition that should certainly not be attempted. Let me say that for the purpose of this talk the arts when referred to are the fine arts; music, including opera and ballet, drama and the visual arts; the fine arts as administered by the Arts Council of Great Britain; or as that body was enjoined to administer them in the Royal Charter of 1945. By taking this starting point please do not think that there is any question of exclusion. Rather will it enable us to see what these three primary branches, as it were, do to justify their place in a modern community, and having established that they do justify a position of some eminence, let us see what they need in order to maintain this position that we believe they warrant.

Throughout history the arts have suffered a chequered career. At times they have been nurtured, and it is significant that during those periods when fundamental spiritual values have had equal prominence with material values, then some of the greatest works have been produced.

It is to our shame as English speaking peoples that during the times of our greatest material expansion, our artistic life was denied almost all expression. There were exceptions admittedly but nothing to compare with the glories of the first Elizabethan Age, or for that matter with the phenomenal achievements of the last 20 years. It is with this period, the post second World War first generation period - if I may use such a mouthful, and the immediate prospect before us that I would like to deal with when considering the needs of the arts.

You will find that their needs today are pretty much the same as they were fifty years ago, five hundred years ago, but what we must remember is that today we have far less time than we had fifty years ago and therefore the position becomes all that more urgent. Gone are the days when the deliberative functions of a committee were tempered with the leisured savourings of a well voiced opinion. Opinions, well formed, we must still have, but they must be much more precise, more closely linked to action. But I move ahead too quickly; this is one of the needs of the arts and I have divulged it before enumerating those needs. Perhaps it would be simpler if we build up towards the overall needs of the arts in modern society by first analysing the individual needs of the three primary branches as I have called them. Let us take music in the first place. What are the basic needs of music as an art form? And when I say music I mean opera, ballet, symphonic music, chamber music; all those forms of music that go to make that uplifting experience associated with these particular forms. Music needs composers, executants; in ballet we must have choreographers, dancers, ballet masters; in opera we must have producers and singers; and all need somewhere to perform - a concert hall, a theatre, a home of some kind. And lastly they all need an audience.

Drama has to have playwrights, actors, stage designers, producers, training facilities and a home; a theatre, a theatre-workshop or whatever you like to call it. And again there must be an audience.

The Visual Arts must have painters, sculptors, training facilities and an audience - in this case a buying public; and a home where works can be adequately exhibited.

Without these people, music, drama and the visual arts would languish; there would be no urge to create if the audience was missing - there would be nothing for the audience to see if the executant or the painter wasn't available. So you see there is a vast army of people concerned in these three branches of the arts.

What is being done today to ensure that the musician is able to compose - can have his works performed - can attract an audience? How is theatre faring - what incentive is there for the young playwright to write a play - will it be performed - will it be acceptable to the audience or has the audience forgotten what theatre really means? What hope is there for the painter? He paints, he depicts scenes - he records on canvas or in bronze or stone all the emotions that he has subjected to an intellectual process and his works remain in a studio.

Later I will try to show how the community can try and meet these considerable demands made by the artist. In the meantime, one of the most important features of this post war period has been that the younger generation, without prompting, have probably produced a much clearer assessment of what the arts mean to a community, than have we of an older generation.

It may be that this is a result of the catastrophe of the second World War; it may be that it stems from a broader type of education that the younger people have enjoyed or it may be that in their youth they have displayed far greater wisdom towards these needs of the spirit than we did in the period between the Wars. It is not important that we should know why - what remains important is that today there is a far more ready acceptance of the artist as a member of society than there has been for a very long time. The biggest hindrance I believe to the greater development of this awareness is that without realising we are apt to deprive the artist and therefore deprive the arts of that freedom that is inherently part and parcel of that expression which is the source of the living arts.

Although I have said that we should be more concerned with this particular post war period, I think that when we talk of this freedom that the artist requires reference should be made to earlier times. For example, let us take the Golden Age of British Music in Tudor Times. The composer lived a full life; his works were performed; he was an important part of the life at Court; he was accorded the dignity of his profession. Likewise the artist. He had the freedom, made possible in the majority of cases by the Church; his works were properly housed. The actor played a vigorous part in the life of the community of those times. It is towards this goal that we should be striving today. Unfortunately, as I mentioned earlier, the period of greatest expansion initiated by the north-west European countries, the Industrial Revolution and its attendant emphasis on things material, all militated against the dignity and freedom of the artist. Today these things are being remedied, and the last 25 years have seen enormous changes in this direction; changes which stem from the greatest need of the arts - support - whether it be support by an audience or support by a patron.

One of the greatest needs of the arts is therefore patronage and if we satisfy that need, or meet it in an honest, practical way then we can be sure that the arts will continue to perform that vital role which they once fulfilled.

I have said patronage or support by an audience: this is probably patronage in its simplest form. I do not mean the amount of money that the public will pay at the box office, but rather that contribution the public is prepared to make as an enlightened audience; as an enlightened group who view pictures. I cannot emphasize too strongly this word - "enlightened". The French give their audiences a most important role. They say an audience "assister a" a production and how right they are. Because in a theatre that true incandescence sought by every actor, every producer, can only be achieved when the audience response is such that something electric happens during the performance. Now this must come not only from the stage, but also from the audience and this is where an enlightened audience can achieve so much.

How do we create an enlightened audience? I suppose one can go for a very long time enumerating all those factors that can affect the development of an audience. Basically, I believe that in a society where music, drama and painting are accepted as essential aspects of the life of that society then enlightenment follows. Put the arts out on a limb and where are you? They have been put out on a limb many times before - theatre has been accused of being not quite nice - chamber music has been called effeminate - painting has been produced by long-haired unclean recluses. Fortunately, in modern society these are rapidly becoming ogres of the past. We have a long way to go and in a young, vigorous society such as we have in New Zealand there is probably farther to go than some of the more established societies. But the day is coming when ordinary people, business interests, industrial concerns, will realise that the arts with all the refreshment, experience and stimulus that they can bring to modern living are a vital force in society today.

Now over and above the support, the patronage, that an enlightened audience can give there is the all important matter of how the arts can be sustained at that level, so that they can be assured of being a continuing force in the life of the community. It is at this point that we are confronted with the need for subsidy. The word is an unfortunate one; Lord Keynes referred to it as a means of providing freedom for the artist - freedom from want, freedom to create, freedom from domination. Whatsoever we call it - "grant aid", "subsidy", "patronage", it is something that is accepted and provided by either central government or local government in the majority of civilised countries today.

This situation is no novelty in principle. Such costly arts as grand opera and ballet and orchestral music have never paid their way in any country and have relied in the past upon the patronage of Royal Courts or wealthy benefactors. That kind of patronage is nowadays virtually extinct outside the U.S. A. (where incidentally it is tax deductible) and the obligations formerly borne by the people who practised it have become to an increasing extent the collective responsibility of tax payers and rate payers. Collective patronage of this kind is by no means a recent phenomenon of modern society. Public libraries have been accepted as a charge upon the rates. Some Art Galleries and Museums are provided and subsidised by municipal funds. The evolution of our public education system is the progressive acceptance of the people that knowledge should be universally provided at the public expense.

There was nothing revolutionary then in the Government's decision in 1960 to assume a measure of collective responsibility for the arts by creating the Arts Advisory Council, or in its further decision in 1963 in creating the Queen Elizabeth II Arts Council of New Zealand. These enactments were indeed milestones, but they were set up on an already well defined highway of cultural progress.

The principal instrument of public patronage in New Zealand is the Queen Elizabeth II Arts Council. Its policy, so far, has inevitably been governed to a large extent by its financial resources - a feature which is frequently overlooked by bodies which fail to secure a grant.

The Council has 1/7d. per head to spend and it is bound therefore to be rigorously selective in its benefactions and its constant endeavour is first of all to identify and sustain its primary obligations and that being done, offer what can often be no more than a token acknowledgement of its secondary obligations. Its basic problem is in fact to determine the priorities among the hundreds of claimants that seeks its assistance. In the policy statement issued by the Chairman, Mr. G. G. Gibbes Watson, he says - "in all its work, the Council will bear in mind the importance of the creative artist to the community and its aim will be to devise and shape policies that will provide the stimulus to the composer, the playwright, choreographer and the artist to produce the best of which he is capable." The principal objective of the Council will be the encouragement of activities that are professional in character and standard. It regards its major responsibility as being to maintain at the highest level of performance the N. Z. Opera Company, the N. Z. Ballet Trust, the regional orchestra project in Auckland, Christchurch, Wellington and more recently Dunedin. A related obligation is to ensure that these institutions are also seen and heard as far as possible throughout New Zealand.

It will be seen therefore that the basis of Arts Council grant policy must be to maintain a limited number of outstanding ventures in orchestral playing, opera and ballet performances on subsidy which will assure a satisfactory standard of performance. Its function is to nurture the arts, not to provide popular maintenance in that field. In a sense this policy has been determined by the Arts Council's modest annual income, but even if that income were bigger than it is, the duty of the Council would still be to nourish good standards of production and performance rather than attempt a premature and ambitious scheme of diffusion. Public patronage of the arts is a long term obligation; it must grow like the mustard seed, not like the bean stalk.

As I have said, present policy of the Arts Council is to maintain the highest standards possible by sustaining at a reasonable level certain important projects. This may seem to conflict directly with another function of Council which is to encourage, foster and promote the arts in New Zealand. In other words, the Arts Council should look at diffusion. If a wider diffusion of the living arts were desirable at present it cannot be achieved on the current annual income of the Council except by abandoning the costly but vital institutions referred to earlier.

Therefore the case for further diffusion is questionable. Even if the Arts Council had more money to spend it would need to ponder several other questions before deciding on extended diffusion. There are many towns throughout New Zealand which may not be able to sustain an interest in live theatre or concerts or visits by the Opera Company. Is public money to be used in the long and expensive business of coaxing the cultural appetites of such places? Are seats to be subsidised whether they are occupied or empty? The Arts Council lacks the means to pursue diffusion on a massive scale and since there exist methods more apt for diffusion than those it can command or support it seems wiser that the Arts Council should concentrate its limited resources primarily, though not exclusively, on the maintenance and enhancement of standards. Standards can best be raised in permanent centres: music and drama must have fixed abodes and local habitations where resident Companies can develop their skill and esprit and sense of purpose.

Another factor which bears closely on this problem of diffusion is the important role played by the organised amateur movements in music and drama. One well tried way to understand and enjoy the arts is by the effort to practice them. The amateur orchestras, choirs and theatre companies may be short of high professional competence, but they can certainly foster an interest in the arts and within their accepted limits they are a powerful auxiliary to diffusion, second only to the increasing power that this country will feel shortly from T. V. When television is accepted as a major mode of diffusion in the near future those who control its resources must be aware of their duty to replenish the arts they consume on the screen. There is evidence that the N. Z. B. C. in its wisdom is considering this important aspect and it is hoped that it will accept the responsibility of maintaining the centres of the living arts on which they ultimately depend for what they put on the screen. It is in the theatre, the Ballet Co., the Opera Co., and the concert halls of this country that there will continue to be found and trained actors, singers, dancers, composers, decorators and producers on whom T. V. must so deeply depend for its creators and technicians.

The Council gives substantial aid to the artist in providing an opportunity for the artist to avail himself of advanced training facilities. This is an objective which the Council will vigorously pursue and it is interesting to note that for the year 1966 the total amount expended on bursaries and travel awards is £20,000. This is considered by Council to be an investment, for it becomes increasingly obvious that New Zealand now and in the years to come must produce its own singers, dancers, instrumentalists and at the same time provide outlets for these young people. So far, we have seen how in this country the central Government has vested in an autonomous agent the task of nurturing the arts. A few words about the methods which such a body must employ will, I think, be of value to us all. The body so entrusted with the disbursement of public funds must evidently lay down certain principles for that operation. If those funds are less than the job requires several heresies are liable to develop in the minds of disappointed beneficiaries. We have heard about equal shares, but the arithmetic of equal shares must be rejected. The Arts Council applies a means test to all applicants and calls for estimates of income and expenditure over the trading year before determining what grant or guarantee it will make to an organization. It also requires periodic trading returns from these bodies so as to observe the course of business and appoints an Arts Council officer as an assessor at meetings of the Committee of the bodies it assists. The Council must see all the figures including the occasional profits that are made. A few organisations have been able to build up certain reserves and are inclined to charge the Arts Council with penalising success when it insists on taking these earnings into account. But an applicant for national assistance - and that is what subsidy is - has surely to disclose what he has in the bank, mortifying as that necessity may be. Arts Council cannot justify its trusteeship of public funds on the basis of such a gesture as carving up the cake equally; it must continue to allocate its grants and guarantees on the basis of ascertained needs. At the same time the Arts Council recognises the anxiety some of its beneficiaries feel about the present system of annual grants. There would be obvious advantages if the Arts Council were enabled to operate like the University Grants Committee over a given period of 3 or 5 years and thus give stronger assurances of support for development than it can offer at present. A long term pattern of such development is difficult to design on the basis of grants that have to be sought annually and sought sometimes in a period of credit squeeze and restriction.

The Government in New Zealand has gone so far in establishing this pattern and it is to be hoped in its wisdom it will concede the need for planning over longer terms. If this were to be done, then the Arts Council could justifiably seek the support of local authorities. At this

stage support from this source is meagre and quite unworthy of a country like New Zealand where enlightened legislation has already been enacted. Some of the bigger local authorities have substantial resources and it is the hope that these authorities will join the Council in taking over projects initiated from time to time by the Council so that its funds can be directed elsewhere in increasing the pattern of artistic activity throughout the country.

Earlier I referred to commercial interests and industrial combines and the part they can play in this pattern of patronage. But why should business men bother about the arts? For a number of reasons, I maintain. They may not know it, but they employ the arts. In designing and packaging their products they use the skills of men and women who have been trained at one of the colleges of art. A number of firms use actors, scenic artists, musicians and writers to publicise and market their goods.

Some of you will have heard a jingle in our great neighbouring country across the Tasman -       Daytime or nighttime  
                                  It's always the right time  
                                  to light up a Viscount  
                                  The best of them all.

Seriously, good art work is good business and the artist is playing a practical and important part and is as indispensable as any other technician. The impact of the artist on business shows itself in many ways. The compilation and selection of typefaces is a complicated skill and so is the planning of a layout on the printed page. That is why a progressive firm takes so much care about its printing for it knows by experience that its image depends very much on its advertising displays; its labels, its letterheads. Style is the basic contribution the artist makes to business and that is one reason why industry and commerce now have an essential stake in the arts and having a stake they would be foolish not to invest in the arts. Let us hope that commercial patronage in New Zealand will establish this country as progressive and enlightened.

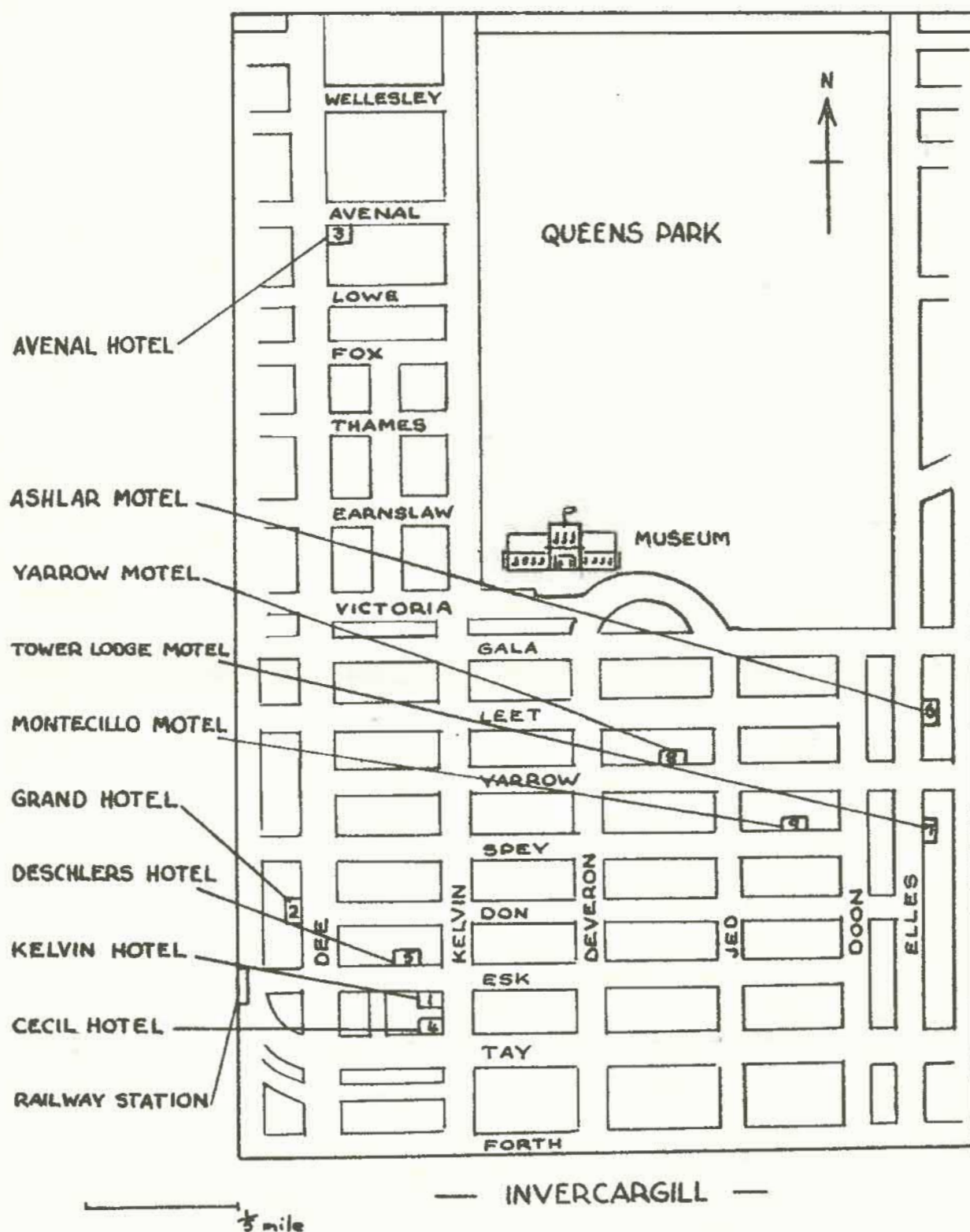
In conclusion I would like to leave with you a few figures. In 1964 primary and post-primary education cost New Zealand £27½ million or 104/-d, per head of the population. The primary and post-primary curriculum includes instruction in arts and crafts and music. In other words, in our primary schools there is a large expenditure on aesthetic training in the broadest sense and it would be reasonable to say that at the very least something like £5 million of the overall expenditure on schooling is consumed in developing among children a knowledge and feeling for arts and crafts and music. On that account alone it may well be contended we should be prepared to allocate more money than we do to ensure them an adequate provision in later life of those arts for which they are given some appetite in school. If we think it proper, as most of us do, to spend £5 million in providing this basic instruction in the arts for children we should invest more than 4% of that sum in nourishing their appreciation later on. We are getting more value than we deserve from the present level of subsidy. There is a wealth of national talent in singing, dancing, music, drama, painting and sculpture, yet many of our artists who are setting these high standards of performance are poorly paid and so are many of the teachers. Most of the buildings where our arts are displayed are obsolete, unsuitable or shabby. We devote large subsidies to works of all kinds in science and industry, but what further opportunities can we offer to young artists to discover new idioms and new styles in music and drama.

If we had no aptitude for the arts and no audiences for the arts then our neglect to sustain them adequately might be justified. But they are thriving better today than they have done in the lifetime of any of us - so we must accelerate the pace of patronage from Government, local Government and commerce if we are to retain this national talent.

# BIENNIAL CONFERENCE 1967

The Southland Museum Trust Board has invited the Association to hold the Conference at Invercargill in 1967. The dates for the Conference will be from Monday 27th February, to Wednesday 1st March inclusive. It is regretted that it will be necessary to travel to the Conference on Sunday, 26th February, but there are N. A. C. flights from most centres to Invercargill late on Sunday afternoon and these will suit many members and delegates. Mr. Gordon White has reserved 20 beds at the Grand Hotel but he requires early advice regarding the type of accommodation required. Will members and delegates who propose to attend the Conference please write to - Mr. Gordon White, Director, Southland Museum, Victoria Street, Invercargill, as soon as possible and advise whether they require SINGLE or DOUBLE rooms. There is a limited amount of accommodation at the other hotels listed below.

Suggestions for the Conference Programme will be welcome.



# INVERCARGILL ACCOMMODATION

(Within a short distance - 1 mile - of Museum)

## HOTELS:

1.	Kelvin	Cnr. Esk & Kelvin Sts., 86 Brms. all p.bath or shower.	From 92/6
2.	Grand	Dee St. 70 Brms. 12 p.bath or shower	" 70/-
3.	Avenal	Cnr. Avenal & Dee Sts. 50 Brms. 1 p.bath	" 60/-
4.	Cecil	Cnr. Tay & Kelvin Sts. 17 Brms.	" 50/-
5.	Deschlers	54 Esk St. 27 Brms.	" 45/-

## MOTELS:

6.	Ashlar	81 Elles Rd. Nth. 4 units
7.	Tower Lodge	119 Elles Rd. Nth. 5 units
8.	Yarrow	165 Yarrow St. 3 units
9.	Montecillo	240 Spey St. 6 units

There are also a number of Bed and Breakfast houses in the vicinity.

## INCOME TAX ON GIFTS TO ART GALLERIES AND MUSEUMS

Income tax on gifts to galleries and museums is dealt with in Section 84B of the Land and Income Tax Act 1954 (as inserted by Section 4 of the Land and Income Tax Amendment Act (No. 2) 1962 and amended by Section 4 of the Land and Income Tax Amendment Act (No. 2) 1963 and Section 22 of the Land and Income Tax Amendment Act 1964). This legislation provides that taxpayers may deduct gifts of £1 or more, made to cultural institutions, as a special exemption from assessable income. Deductions in any income year shall not exceed £25. A satisfactory receipt must be furnished to the Commissioner of Taxes. This special exemption does not apply to companies or public authorities making gifts. As subscriptions paid to galleries and museums usually confer certain rights, they do not qualify.

From the published accounts of galleries and museums it is clear that few taxpayers make donations to the fullest possible extent and it may be worthwhile for member institutions to give increased publicity to the special exemption in annual reports and membership leaflets.

In the Budget presented to Parliament in June 1966, two further concessions are announced :-

1. A deduction from taxable income will be allowed for subscriptions, fees and levies paid by a salary or wage earner which directly relate to his employment. Union fees and subscriptions to professional bodies may be included. The deduction would be subject to a limit of £10 and would apply for the current income year.
2. The provisions for donations by companies for research purposes has been widened to include research institutions approved by the Research Advisory Council. (Presumably this refers to Section 24 of the Land & Income Tax Amendment Act 1965 (No. 18) which provides that any company shall, in calculating assessable income... be entitled to a deduction of the amount of any gift of money... made to any University... for purposes of research which is of importance in the general economy of New Zealand... not exceeding £500 or 5% of assessable income, whichever is less, in any year. A letter has been sent to the National Research Advisory Council asking whether the four main museums will be included in the list of research institutions to be considered for approval).

Prior to 1960 the Association and other organizations made representations to the Government for the remission of income tax on gifts in the books of the donors. The National Party manifesto in November 1960 promised that donations (within limits) out of income to approved charitable, educational, medical and welfare institutions would be deductible for income tax. No mention was made of scientific institutions, but this has now been remedied. It is difficult to understand however why donations by companies for charitable, educational, medical and welfare purposes are not deductible, and why deductions for scientific purposes should be limited to "research of importance in the general economy". Who can foresee the economic value of basic research?

The Association of N. Z. Art Societies set up a committee to study tax concessions on gifts to the arts and an interim report was circulated in February 1966 to members of that Association. Mr. J. Russell Hancock, Chairman of the Committee, has written to AGMANZ for information regarding our past attempts to obtain tax concessions and indicated that a final report may be available in time for our next meeting. As we have not taken action recently, and the position concerning company donations seems anomalous, this topic will be placed on the agenda for the next Annual Meeting.

#### KENNETH ARMITAGE BRITISH COUNCIL TRAVELLING EXHIBITION

The above exhibition, comprising 4 small bronze ~~marquettes~~ and about 30 large framed photographs of sculpture by the artist, is available for touring in New Zealand during 1966/67.

The Auckland City Art Gallery would be interested to hear from Galleries and Museums wishing to show this exhibition. Transport costs within N. Z. are to be met by the institutions borrowing the Exhibition.

A Lyn Chadwick British Council Exhibition of similar dimensions and content will be available from 1967/68.

#### MEMBERSHIP

Proposed for election at the next Council Meeting :

The Lower Hutt City Corporation,  
C/- Town Clerk, Private Bag, Lower Hutt.

(The Lower Hutt City intends building an art gallery on a separate site from the present War Memorial Library in the near future).

Mr. C. T. Tan, N. Z. Geological Survey, P. O. Box 30368, Lower Hutt.  
After October 1966 - Geology Museum, University of Malaya,  
Kuala Lumpur, Malaysia.

#### CARNEGIE TRAVEL GRANT

The Carnegie Corporation has approved a travel grant to enable Mr. Hamish Keith, Keeper, Auckland City Art Gallery, to visit U. S. A. for a three month period from June 1967.

## PROFESSIONAL ORGANISATION COMMISSIONED

An article from The Whakatane Beacon, Friday, 3rd June, 1966.

Members of the Whakatane District Centennial Museum Committee, together with members of the Council of the Whakatane District Historical Society, having considered two separate proposals for the raising of finance for the museum to be erected in Whakatane next year, yesterday announced that the offer of International Management Organisations Ltd., Auckland, had been accepted.

In advising the Beacon of this decision, reached at a combined meeting of the two organisations on Tuesday, Mr. H.G. Warren, chairman of the museum committee, said that the target figure was £20,000.

When the designs for the proposed 5200 square feet structure which was really two buildings joined together by a covered-in exhibition court, were prepared by the architect, Mr. R. A. Heaney, of Auckland, some five years ago, the cost was estimated to be in the region of £15,000, said Mr. Warren. All members were agreed, however, that building costs had soared since then and the committee raising funds had been obliged to revise its target figure.

At the meeting on Tuesday night, the committee members had before them two proposed methods for raising the required sum and had finally adopted that of the International Management Organisation Ltd. The other proposal was submitted by Mr. J. Woolf of Wairoa, the organiser of the recent successful queen carnival at Kawerau who proposed to run a queen carnival in Whakatane on similar lines.

Mr. H. B. Pryor, a director of the Auckland organisation who attended the meeting in order to explain his method of operation, said that the firm over the past seven years in New Zealand had raised in excess of £5 million for capital and budget fund-raising projects. They had offices in Auckland and in Christchurch.

Mr. Pryor told the committee he had investigated the proposals for a museum very thoroughly before attending the meeting and, whereas in many instances it had been necessary for his firm to decline approaches made to them by committees throughout the Dominion, it was his opinion that in the case of the Whakatane museum "the basic requirements of a successful campaign were met in that they were genuine, realistic and challenging, yet at the same time capable of being achieved. In this situation it is recommended that single, rather than multi-payment gifts should be sought".

Mr. Pryor stated that since the appeal would cover an area of some 50 miles radius of Whakatane, excluding such places as Te Puke and perhaps portion of the Opotiki area, but reaching as far as Murupara and Lake Rotoma, there was a potential of £21,000. But whether this amount was achieved or exceeded, depended on the degree of local public support involved.

Mr. Pryor had further stated that while his organisation was a professional fund-raiser and could play a full part in the effort, the quality of the executive and financial leadership would be the key factor.

Mr. Warren said the organisation was already known in this area having been associated with other public appeals in this district. It was currently engaged in a nationwide appeal for funds for the Turakina Maori Girls' College in Marton, a project sponsored by the Presbyterian Maori Mission. Mr. Pryor had told the meeting that the museum appeal would be conducted during a period of nine weeks from September to November but preparations would be made on a part-time basis toward the end of next month.

Speaking of the need for a museum, Mr. Warren said that next year would mark the town's jubilee as a borough, but it was 100 years since Whakatane had been surveyed and thrown open for European settlement.

It was customary right throughout the Dominion for towns to commemorate the attainment of their centenary by having museums, but most were in old buildings which were soon found to be too small to accommodate the numerous valuable exhibits offered for custody or did not meet the requirements of protection from fire or other possibilities. Invariably, extensions had to be done within a few years.

In planning the Whakatane museum, the committee had given careful thought to all these needs as well as the modern methods of museum display, lighting and so on, Mr. Warren continued. Moreover, it was intended as a repository for valuable reference books, manuscripts and records of which the Whakatane Historical Society already had a very extensive and valuable collection; the results of local excavational activities and recoveries from the sea and shore-line all of which required the proper methods of curatorship...

Mr. Warren said that the director of the Auckland War Memorial Museum had, in line with the policy now adopted by all four metropolitan museums, promised to come to Whakatane in due course and give practical advice on how the museum should be laid out in the first instance and no doubt assist in the designing of show cases...

Mr. London said yesterday that he was greatly encouraged by the practical interest shown in Whakatane's proposed museum by the museum officials and others at the recent course in Christchurch. He said he believed that it had provided an inspiration for all sub-district museums represented.

#### MUSEUM EDUCATION OFFICERS

At the Annual Meeting held at Dominion Museum, Wellington, on 27th and 28th April 1966, Mrs. Audrey Gale advised members that the Education Department had authorised the Taranaki Education Board to appoint a part-time Education Officer to Taranaki Museum, New Plymouth. Since April advice has been received that discussions are being held regarding the appointment of part-time Education Officers to the Hawke's Bay Art Gallery and Museum and the Waikato Museum.

The Hon. Editor will appreciate advice of developments in other museums so that members may be informed.

PUBLICATIONS RECEIVED

1. New Zealand Marine News, Journal of the N. Z. Ship and Marine Society, 17(2): 33-64, 1965.

The N. Z. Ship and Marine Society was formed in 1949, of people from all sections of the community who have an interest in ships and shipping. The Society encourages the preservation of collections of shipping photographs, models, drawings, etc., has a library of nautical publications (housed in Dominion Museum, Wellington), holds meetings and arranges excursions. The annual subscription is 25/- and members receive an attractively illustrated, printed journal several times a year. This sample copy contains articles on the history of the Wellington pilot service, the wool fleets of 1864-5, Piako River memories, etc. Applications for membership should be addressed to -

The Dominion Hon. Secretary,  
Mr. J. A. Henry,  
N. Z. Ship & Marine Society,  
P. O. Box 5104,  
WELLINGTON.

2. Taxon 15(1): 1-21, 1966. Efficiency in Taxonomy, by  
R. R. Sokal and P. H. A. Sneath,

The authors urge the authorities in charge of large museums to give thought to the application of electronic data processing to cataloguing their collections and other repetitive work by museum curators. Even with the simplest types of data-handling machines (such as keypunch, a sorter, and a tabulating machine) a very efficient catalogue of the holdings of a museum could be prepared. However, the development of modern computer systems makes storage on magnetic tapes or discs more efficient. Surprisingly cheap costs are quoted. They suggest that at least one member of the scientific staff should be familiar in depth with problems and procedures in electronic data processing as it relates to museum work. A list of references completes the paper.

3. Fiji Museum, Annual Report, 31.12.65.

During the year the number of visitors passed the 55,000 mark and the Director, Mr. Bruce Palmer, B. A., stresses the need for a suitable person to help with the education service. Displays, storage, library and children's corner are cramped and crowded. The Government of Fiji has generously allocated £10,000 towards the cost of much-needed additions but considerably more money will have to be found. Excavation and mapping of archaeological sites was continued vigorously but a full-time clerical assistant is badly needed to help with correspondence and research material. None of the problems and frustrations which bedevil curators elsewhere seem to be lacking from the Fiji picture.

SECOND SCHOOL FOR CURATORS : CANTERBURY MUSEUM

23 - 27 May, 1966.

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As host the Canterbury Museum represented the comparatively well endowed Provincial Museum, sited in a metropolitan centre, with statutory permanence and an assured income based on a Local Body rating levy, producing £35,000 a year, in brief a large Museum in the A. G. M. A. N. Z. classification. Taranaki, Nelson and Wanganui represented the category of Museum based on smaller provincial centres, with, in the case of the first two, Local Body agreement to support the institution with a wide-spread but fixed grant. All other delegates represented provincial centres where Local Body support had not been obtained, or quite small centres where no provincial rating scheme could apply.

The host organizers found themselves impressed with the enthusiasm of the smaller Museum representatives and the unique local role which they could play in appealing to local community pride. The visitors were perhaps overwhelmed with the realization of the daunting responsibilities and activities of the large Museum as represented by Canterbury. In general the delegates were advised not to rush in to the local Museum field unless (1) an adequate fire-proof building could be provided by local effort, (2) a minimal income could be assured and (3) the institution could operate under the aegis of a Statutory Body with continuing existence. To reduce the staff demands under (2) it was advised that a local Museum should look for expert help from staff members from the nearest large Museum. An important further stipulation was that the small Museum should undertake ... should it fail to keep going ... to transfer its collections to the nearest large Museum. The general solution of the small Museum difficulties was for each to regard a large Museum as its adoptive parent.

With only one delegate (Miss A. Pearce, Hamilton Art Gallery) representing the Art Gallery side, the course was predominantly aimed at Museum problems, although basic principles and practice are of course common to both.

The hosts learned perhaps as much as they imparted and, as always, the intangible values of such a course cannot be measured. A small monetary grant produced a result out of all proportion to the investment.

Despite the wide and enthusiastic enrolment, so soon after the first Auckland course, it is doubtful whether a further general course is warranted next year. Certainly AGMANZ should apply for a renewal of the J. R. McKenzie Grant to maintain the momentum of training courses so happily initiated by the Association for its members and the interests it represents. Various specialized experiments might be considered, from an in-training course dedicated to a particular theme .. such as uniformity in Archives curatorship .. to the assignment of the whole grant to help in the establishment of a particular institution.

On the personal side I would wish to conclude by paying tribute to the admirably efficient and devoted services of Mr. Riccalton as my fellow organizer. Mr. Riccalton's summary of the course follows.

Roger Duff,  
Director,  
CANTERBURY MUSEUM.

1st June, 1966.

Monday, May 23rd:

The seventeen delegates were welcomed in the Canterbury Museum Library by the Director, Dr. Duff, who introduced staff members and expressed the hope that the course would prove both useful and enjoyable. After Dr. Duff had outlined Museum policy and scope emphasizing the need for a regional emphasis rather than an attempted encyclopaedic coverage, delegates were taken on a conducted tour of the Galleries.

After lunch the first practical session on Registration, catalogue entry and specimen labelling was conducted by Mr. R. H. Woodhouse who dealt with Ethnological, Historical and Fine Arts material, with supplementary explanation of techniques in their respective fields being given later by Mr. D. R. Gregg (Geology), Mr. R. J. Scarlett (Bird skins and skeletal material), Mr. J. G. Penniket (Invertebrates), and Mr. J. C. Wilson (photographs, documents and archives). A TV record of Mr. Woodhouse's demonstration was shown briefly in the 7.30 p.m. news session on CHTV 3.

At 5 p.m. delegates were entertained at an informal Reception in the Pacific Hall where Mr. G. C. C. Sandston, Chairman, Canterbury Museum Trust Board extended a warm welcome and introduced Board members and the Director of the Robert McDougall Gallery, Mr. W. S. Baverstock.

Tuesday, May 24th:

The first session was a symposium discussion dealing with Public relations in which delegates discussed Press, Radio and T. V. publicity, publications and participation of public in groups associated with the Museum.

Mr. R. Allan (Taranaki Museum) and Mr. J. R. Eyles (Nelson Provincial Museum) spoke on the special problems facing a one man Museum command.

The afternoon was spent in the various departmental storerooms and laboratories where the emphasis was on care of collections, housing, preservation and pest control.

Wednesday, May 25th:

Delegates were driven in private cars to Akaroa to view the restored cottage of the French Colonial period and the associated museum. The party was welcomed by the Chairman of the Langlois-Eteveneaux House Museum Board, Mr. Ian Menzies, and Mrs. Menzies, together with Miss Ethel Le Lievre, senior descendant of the French settlers, other Board Members and representatives of the local Women's committee.

Mr. Owen Paterson and two technicians of CHTV 3 recorded interviews and film coverage of the visit for screening in the popular Town and Around session.

Thursday, May 26th:

The use of a model when planning a gallery display was demonstrated by Mr. R. H. Riccalton with particular reference to the Akaroa Museum.

Mr. R. J. Jacobs who was to have spoken on case design and construction was unfortunately indisposed but a series of sketches and diagrams specially prepared by Mr. Jacobs were exhibited and delegates were invited to inspect cases in galleries on a later tour.

A demonstration of the possibilities of "Apton" steel tubing in case construction and exhibitions was given by Mr. Toye of C. F. W. Hamilton Ltd.

The latter half of the second morning session provided an opportunity for delegates to report on current progress and problems in their individual localities. This proved of great interest and was continued in the afternoon session.

Before afternoon tea Mr. Riccalton gave a short practical demonstration of methods and materials useful in the presentation of exhibits in the showcase.

The remainder of the afternoon was devoted to a tour of the Colonial galleries where Miss Rose Reynolds explained the special problems and techniques employed in the Period Rooms presentation.

In the evening all delegates were special guests of the Association of Friends of Canterbury Museum at a lecture "In Search of Andreas Reischek" given by Mr. Rigby Allan.

Friday, May 27th:

The Director of the Robert McDougall Art Gallery, Mr. W. S. Baverstock, spoke on Art Gallery Policy and Scope, with special reference to problems and pitfalls which small and developing galleries might encounter.

After an instructive tour of the Robert McDougall Gallery, delegates reassembled in the Museum Library because of the impending departure of some delegates, the formal closing of the course was held. Mr. R. Allan spoke on behalf of delegates, thanking the Canterbury Museum Trust Board, the Director and all staff members for a most interesting and instructive course, and invited Miss F. W. Clissold to make a presentation to the Director and staff.

At a final session of the course on Friday afternoon, Mr. John Hendry, architect for the Akaroa Museum, spoke on practical details of the reconstructed house and new Museum building. Miss F. M. Clissold displayed plans of the South Canterbury Museum, and Mr. J. R. Eyles explained the 3 stages of the proposed Nelson provincial museum. This session on Building design was closed by Mr. Hendry who in commenting on the two plans exhibited, emphasized the need to preserve individuality in museum buildings, each area having its own special character.

1st June, 1966,

(Signed) RALPH RICCALTON

Participants in Course:

Mr. R. Allan,  
Taranaki Museum,  
New Plymouth.

Mrs. J. Booth,  
Hui te Rangiora Museum,  
Main Rd., Kerikeri

Mr. R. J. Buchanan,  
West Coast Historical  
Museum Society,  
Greymouth.

Mr. H. D. London,  
Whakatane Historical Society,  
Whakatane.

Mr. K. Mills,  
Cook Islands Library & Museum,  
Rarotonga.

Mr. B. D. Muir,  
Waiuku Museum Society,  
Auckland.

Participants in Course: (Continued)

Mr. J. Chasemore James,  
Wanganui Public Museum,  
Wanganui.

Miss F. M. Clissold,  
South Canterbury Historical  
Society,  
Timaru.

Mr. H. F. Crow,  
Kaikoura County Library,  
Kaikoura.

Mr. J. R. Eyles,  
Nelson Provincial Museum,  
Nelson.

Mrs. D. A. Harrison,  
Langlois Eteveneaux House and  
Museum  
Akaroa.

Mr. T. Jacobs,  
University of Canterbury,  
Zoological Museum,  
Christchurch.

Mrs. J. C. Murton,  
Tinwald,  
Ashburton.

Miss A. Pearce,  
Hamilton Art Gallery,  
Hamilton.

Sgt. G. Shuker,  
Medical Corps Depot Museum,  
Burnham.

Mr. C. T. Tan,  
University of Malaya Geological  
Museum.

Mr. N. F. Turner,  
North Otago Pioneer Gallery,  
Committee

SOME REFLECTIONS ON THE UNITED STATES SYSTEM OF MUSEUMS.

Dr. Jiri Neustupny, Keeper in Chief, Department of  
Prehistory, National Museum, Prague.

Dr. Neustupny visited museums in eastern USA during the 1965 Annual Tour for Foreign Museum Professionals, and published an evaluation of the museums in Casopis Narodniho muzea, 134, Prague, 1965. The article supplements a chapter on North American museums in his book: Otazky dnesniho muzejnictvi - Questions de museologie moderne, published in Prague in 1950, which summarised his impressions of American museums as he saw them during a visit in 1947. The following extracts are from the English precis of the 1965 paper :-

Museums and other sites of historic importance in USA are supported on the association basis, that is by means of various grants, donations and contributions. Though the State supports very extensive natural parks, it does not, so far, support directly the above-mentioned institutions.

The museums represent the centre of all exhibition-activity, a great deal of lecturing activity and courses, they also teach creative arts, etc.; in short, they perform a lot of functions which in other countries are the tasks of different institutions. The American museums are the foremost or sometimes the only educational institutions in which there is concentrated a great part of cultural life. But through this ... admirable activity the American museums concern themselves for the most part, or even exclusively, with the educational activity, for which they have sufficiently high numbers of staff-workers. The scientific staff, on the other hand, is in minority.

The only exception to this rule are big museums, first and foremost the U.S. National Museum... The scientific output of museums, so far, is not in proportion to the wealth of their collections. Despite the fact, that, for example, the archaeological research in recent years was very successful and brought a great deal of new and fundamental knowledge about the earliest history of America, it is still in its scope very limited and so cannot contribute more to a quicker development of knowledge... This relation between science and education will surely be considered, and attempts to solve it will be made, and the scientific staff is certain to be multiplied. In the USA, as well as in other countries, the fact will be recognized in the course of time, that museum collections are not first of all and only for educational purposes, but that they are primary sources of scientific knowledge, utilized secondarily for educational activities...

American museums, both big and small, have a very wide and often world-wide program. But even the collections of the biggest museums have some gaps and do not present a complete survey of the development of civilisation all over the world and at all times; they are rather selected entities relating to certain periods of time. So it happens, for instance, that European prehistory north of the Greek-Roman world is missing nearly everywhere, Central Europe is represented very scarcely and southeastern and eastern Europe not at all. An excessive or even exclusive stressing of West European material in the exhibitions distorts the historic reality. Because the research work all over the world will be going on, and in many countries is only getting started, the discontinuity in the world-wide character of American museums will be increasing; many a museum will have, without any doubt, to reduce its all too wide program, many museums will be specialized, others will probably merge in order to cement their fragmentary material into unified collections...

It is a frequent assertion in the West that America has no tradition or, at best, does not care about tradition. America does have very rich Precolumbian and Indian traditions, then the English Colonial tradition and finally the purely American tradition. In their museums the Americans collect material pertaining to these traditions and interpret it. If the process is, in some cases, rather slow, it is brought about mainly by lack of expertly educated staff.

The technical equipment of American museums is very rich, even though frequently rather unevenly distributed. A small museum is sometimes excellently equipped, a big one, on the other hand, insufficiently: this is connected with the economic basis of museums...

A specialty of American museums is the so called Ladies' Committee, which so far seems to have no counterpart in other countries...

As everywhere else, the museums in USA are in need of more theoretical work at the expense of conventional practicism. A sure way towards a higher quality of museum work is... the profound education of museum-workers. The most effective form for this education seems to be the introduction of museum-courses into the curricula of universities, parallel to the respective branch of science. Because the USA have at present more than 5,000 museums, the education of scientific and museum staff for the years to come is a gigantic task...

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