



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

A.G.M.A.N.Z. NEWSLETTER NO. 34

June, 1967.

HENRY AUGUSTUS SWARBRICK

We have learnt with deep regret of the death of Mr. H.A. Swarbrick of Te Awamutu at the age of 77 years. Mr. Swarbrick was a Barrister and Solicitor by profession, a keen Territorial Officer, and a church leader. He was an authority on the Maori and European history of the Waipa district, and contributed to literary and historical journals. He played a leading part in forming the Te Awamutu Historical Society in 1935 and the Gavin Gifford Memorial Museum.

To his wife and family we extend our sympathy in their loss.

ETHNOLOGIST

AUCKLAND WAR MEMORIAL MUSEUM

Applications are called for the post of Ethnologist at the Auckland War Memorial Museum.

Duties are the maintenance and development of the collections in anthropology (especially New Zealand and the Pacific), field work and research, and public education.

Salary within the range £1,700 - £1,850.

Details of post and of method of application available from the Director, Auckland Institute and Museum, Private Bag, Auckland. Application to be made no later than 7 August, 1967.

CAPITAL GRANTS

At a meeting on 18.5.67, Agmanz Council considered letters from the Prime Minister, Minister of Internal Affairs, and Minister of Tourism, advising:-

1. that Art Galleries and Museums are primarily artistic and cultural institutions,
2. that they are, therefore, within the sphere of the Queen Elizabeth II Arts Council,
3. that the Arts Council receives substantial grants annually from lottery funds and Vote: Internal Affairs, and
4. that the policy of not making grants for building projects and capital expenditure has been made solely by the Arts Council, and any difficulties which result from this policy are a matter for the Arts Council to resolve.

Mr. David Peters, Director, Queen Elizabeth II Arts Council, attended and explained:-

1. that Art Galleries and Museums are mentioned only incidentally in the Arts Council's Act,

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2. that it is doubtful whether Museums should come within the orbit of the Arts Council,
3. that the Arts Council received £30,000 from Vote: Internal Affairs and £200,000 from Lottery Funds. This has been directed to raising standards in the arts, bringing on a new generation of professionals by means of training and travel awards, and providing employment opportunities for young professional artists within New Zealand. (Roughly, the £230,000 income is spent on opera £30,000, ballet £30,000, drama £30,000, the orchestra £20,000, regional orchestras £30,000, music £30,000, travel and training awards £20,000, visual arts £20,000, and administration £20,000. On these figures, there is no surplus to provide for expansion of activities, or to meet unforeseen calls, or to make grants for capital purposes.)
4. that the Government has been advised repeatedly that the Arts Council has insufficient funds to perform the functions set out in its Act, and cannot make capital grants. Early in 1966 the Arts Council applied for additional funds but the request was held over until December 1966 and then declined. In April 1967 the Arts Council's grant was cut by £50,000. Now, the problem is to maintain existing activities. There is no possibility of the Arts Council relaxing its ban on capital grants.

Members of Agmanz Council commented :-

1. that Museums have scientific and educational functions. Furthermore, all Art Galleries and Museums play an important, but taken-for-granted role in tourism. They should not be lumped together as "primarily artistic and cultural institutions".
2. that a reading of the Arts Council's Act raises doubts as to whether all Art Galleries and Museums should be within the sphere of the Arts Council,
3. that the discretion of the Arts Council, in directing its funds to raising standards and encouraging young professional artists, cannot be questioned, and
4. that the present difficulties regarding capital grants are the responsibility of the Government, and not of the Arts Council.

One member asked how money was made available in the past. Apparently Government officers have little information as old files were destroyed in a fire at Treasury, and Centennial and War Memorial subsidy schemes have been ended. The President, Dr. Forster, said that Otago Museum received £1 for £1 subsidies from the Consolidated Fund for the Hocken Wing (1910) and the Fels Wing (1929), and a £1 for £3 subsidy under Centennial legislation for the New Wing (1963). Owing to rising costs, the Museum sought an additional subsidy for the New Wing, and, at a *Conversazione* in March 1962, the Trust Board discussed its problem with the Prime Minister, Mr. Holyoake. Subsequently, the Government granted £10,000 from Lottery Funds.

Mr. F.E. Smith said that Sir Leon Gotz granted a subsidy of £21,000 from Lottery Funds in 1963 for the addition to Wanganui Public Museum. Owing to delays caused by Government control of building and loan monies, costs have risen. The Trust Board sought an additional subsidy in February 1967, and the Government has granted a further £5,000. The source is not known.

Agmanz Council considered letters from the Municipal Association, advising that it supports our request for capital grants from the Consolidated Fund, from the Timaru City Council, advising that it supports our representations for capital subsidies, and from Mr. P. McGregor Stewart, advising that the Northland Ward is presenting a remit regarding capital subsidies at the Counties Conference. We are most grateful for this support.

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Agmanz Council finally decided to ask the Queen Elizabeth II Arts Council to meet representatives of this Association to consider the transfer of responsibility for assistance for the capital needs of Art Galleries and Museums from the Arts Council to some other Government agency. It will take time to arrange the meeting, and to work out a solution to the present unfair situation. Meantime, members are invited to assist by asking their Local Authorities, newspapers and Members of Parliament to discuss the case for capital subsidies. Arguments for capital grants from Government sources are set out in the President's address, circulated in the last News-letter.

### INCOME TAX ON DONATIONS

In 1966 the Nelson Provincial Museum Trust Board obtained approval from the District Commissioner of Taxes for donations towards the cost of the new building at Isel Park to be treated as deductible from taxable income. We are indebted to Mr. J.R. Eyles, Director of the Nelson Provincial Museum, for a copy of the approval:-

1) Donations

Contributions from individuals will qualify under the heading of charitable donations.

Each individual is limited to a £25 exemption in each tax year, under this heading.

2) Contributions from companies and other business firms to be treated as advertising expenses

a) £ 50 to £ 249

Advertising payments within this range will be allowed as a deduction on the understanding that:

- i) A written contract will be entered into in each case recording that the payment is for advertising and that in return for the payment the 'advertiser' will receive the benefits referred to in (ii) below,
- ii) the name of the advertiser and his product will be set out in a brochure to be issued for one year and on the board to be located in the grounds or within the building of the Project. Where a firm is resident outside Nelson the name of the town, e. g. Richmond will also be added,
- iii) members of professions whose ethics forbid them to advertise will not be included in the scheme.

b) £ 250 to £ 1, 000

To be allowed as advertising, again on the understanding that an advertising contract is signed; the advertiser will receive some reasonable advertising space, say a half a page, in at least two annual brochures without extra charge and his name and product or trade will appear on the boards for a period of not less than 2 years.

c) Amounts in excess of £ 1, 000 - for section of large displays

These to be allowed on the understanding that there will be written contracts, names will appear on plaques in the particular section and full page advertising will be in the brochures with no extra charge for a period of three years. Where the advertiser's name is clearly nationally symbolic of his products there is no necessity to mention the products on the plaques.

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d) Payments for complete displays, etc.

Payments up to £2,000 per annum will be allowed in respect of these, on the understanding that the advertising contracts are entered into; full page advertising without extra cost will be given for ten years and the names of the payers concerned are identified with the display or other major area. The amounts to be recorded as annual payments, but if made in advance without interest to be transferred from loan account to advertising each year.

POOL IMPORT LICENCE

The Minister of Customs, Mr. Norman Shelton, has advised that, in view of the present overseas funds position, he is unable to exempt works of art from licencing or to agree to our alternative proposal that the pool import licence be increased to £20,000. He recognises the country's need for works of art however, and will not impose a further cut in the pool import licence, which will remain at £12,150 for 1967/8, the same as for the 1966/7 licencing period.

Mr. Shelton has also approved the issue of special licences, direct to the Queen Elizabeth II Arts Council, for travelling exhibitions sponsored by that body, so the Association's pool licence will not have to bear the cost of these importations. He has also advised, through the Minister of Overseas Trade, that works of art, offered as gifts to New Zealand, may be imported on special no-remittance licences. Applications for these licences, which are issued subject to certain conditions, should be addressed to the Collector of Customs at the port nearest to the recipient Museum or Gallery. Applications to export works of art as gifts should be made to the Reserve Bank, Wellington.

The Council of the Association is of the opinion that the New Zealand Government should apply the provisions of the UNESCO Free-Flow Agreement and exempt works of art from import licencing as soon as possible but, in view of present economic conditions, is most grateful to the Minister of Customs for the concessions granted this year.

At a meeting on 18.5.67, the Council approved the following licence extracts for the period 1.7.67 to 31.12.67, half the next licencing year:-

Auckland City Art Gallery:

for items already bought	509	
under negotiation (including £36 for Auckland Museum and £48 for Hocken Library)	1072	
for exhibition freight	<u>105</u>	£1,686

Auckland Institute & Museum:

bought and extract already granted by Minister (Churchill portrait)	1111	
under negotiation	<u>200</u>	1,311

Canterbury Museum:

under negotiation	<u>100</u>	100
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Dunedin Public Art Gallery:

for items bought in 1966	1004	
for a painting which is being bought with an Arts Council subsidy that is conditional on the issue of a licence extract	<u>3600</u>	4,604

Otago Museum:

bowl bought at Sotheby's in 1966	345	
under negotiation	<u>720</u>	<u>1,065</u>
		£8,766



Further requests for licence extracts will be considered at the next Council meeting in November 1967. Meantime, the President and Secretary have authority to grant extracts for urgent, unforeseen cases. The provision of no-remittance licences for gifts should however, obviate most unexpected debits to the pool licence.

#### SMALL MUSEUMS FUND

On 27.2.67, members at the 9th Biennial Conference, held at Southland Museum, Invercargill, resolved that Council ask the Queen Elizabeth II Arts Council for a liberalization of the Small Museums Grant to include improvements to displays and the removal of the distinction between large and small museums. The Council decided on 1.3.67 to ask all museums for a return of projects they have in mind which may be eligible for subsidies, with the aim of reviewing the principles previously laid down.

The Council of the Association met again on 18.5.67. Mr. David Peters, Director, Queen Elizabeth II Arts Council, attended the meeting and explained that the principal objective of the Arts Council is the encouragement of activities that are professional in character and standard. The main task of the Arts Council at present is to raise the standards of the arts, by encouraging professional artists, and bringing on a new generation of professionals by means of scholarships and fellowships. Recently, the Arts Council has sought to create employment opportunities within New Zealand for young professional artists who have been given study and travel awards. All income must go to maintain these awards, and the orchestras, opera, ballet and theatre. After 4 months of the 1967 financial year had gone, the Lottery Board of Control cut the Arts Council's grant by £50,000, and the problem is to maintain existing activities. All income is needed for revenue purposes, and none is available for capital grants. There is no possibility of relaxing the ban on capital subsidies, and grants for equipment cannot be considered. The subsidies for the purchase of works of art by art galleries have had to be suspended, and Agmanz' Purchase Subsidy Fund cannot be replenished with a grant of £250 for 1967, as requested. The Small Museums Grant for 1967 will be £2,250 however, and possibly Agmanz Council might decide to use part of it to continue the Purchase Subsidy Fund. The Arts Council appreciates the expert knowledge of Agmanz, but would prefer to see its funds directed so that benefits will result to the whole movement rather than to a local activity. Funds are so limited that they should be used to meet national rather than local obligations.

The Council of the Association resolved: -

1. that the Small Museums Fund be now considered a fund for all museums and art galleries, and that Arts Council's approval to this change be sought, and
2. that the Museums Fund be used to continue subsidies from the Purchase Subsidy Fund.

The Council then considered the following proposals for widening the purposes of the Fund: -

1. Conservation and restoration at the larger Galleries and Museums, including equipment such as the hot press table at the Auckland City Art Gallery. It was agreed that conservation and restoration should be legitimate expenditure from the Fund, but equipment must be deleted. The Auckland City Art Gallery should have the right, however, to levy adequate charges for the use of the table.
2. Visits of overseas experts, such as the proposed tour of Mr. Norman Bromelle, Keeper of Conservation, Victoria and Albert Museum, London. No decision was taken as the British and Commonwealth Branch of the Calouste Gulbenkian Foundation has agreed in principle to meet Mr. Bromelle's fares.

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3. Introduction of professional techniques, such as the use of standard frames and mounts to facilitate the loan of prints and drawings, cataloguing to make known what is held at each centre, and photography for security purposes and to make available illustrations of rare material. The aim in each case would be to make otherwise inaccessible material or information available to people in other centres. Members of Council commented that every Gallery and Museum has arrears and should regard cataloguing as the day to day duty of the staff. It is not a suitable field for the temporary employment of untrained people save, perhaps, as assistants to specialist officers.
4. Temporary research projects, particularly in the fine and applied arts, such as the identification, description and cataloguing of material to professional standards and publication of significant scholarly results and/or educational and popular treatises. It was objected that this proposal was outside the scheme.
5. Secretarial costs arising from extra activities. It was objected that this proposal needs recasting.
6. Subsidies for specific training for longer periods than the present schools. There was no objection to this proposal, but Council subsequently declined an application for a subsidy for such training and advised the applicant Museum to send their Curator to the next training School.
7. Employment of itinerant specialists to help smaller museums with displays. As the Arts Council offers an annual grant, with no certainty that it can be continued, this proposal was ruled out. Mr. Peters commented that triennial grants are needed, but cannot be made under present circumstances.
8. Conservation not only of pictures but of paper materials generally. No objection was raised to this proposal, but one member did ask what might be involved.
9. Short term assistance to free expert display staff from routine work such as taxidermy so that they may assist smaller institutions. Some members of Council thought that this proposal was too vague. Mr. Peters suggested that Agmanz Council set aside portion of the grant of £2,250 for a display artist to carry out a survey of a selected number of museums and then invite them to apply for subsidies. It was agreed that this could be a better method of operation.
10. Provision of display cases and stands. This proposal was made by several Galleries and Museums, but is ruled out on the grounds that the grant is not available for equipment.

We are most grateful to the Directors of the Galleries and Museums who forwarded proposals for discussion. Several letters arrived too late, and will be considered at the next Council Meeting in November, 1967.

The Council has approved the following subsidies since the last list was circulated in Newsletter 31 of December 1966:-

£15 for Mr. J.R. Eyles to visit the Black's Point Museum, Reefton, subject to a local contribution, which might take the form of private accommodation.

£450 to pay half Miss J. Goulding's salary, £350, and to provide extra Newsletters, £100.

£150 for display staff of Auckland Institute & Museum to report on applications for assistance from smaller institutions in the district.

£50 for Mr. L. Lloyd, Conservator, Auckland City Art Gallery, to make a preliminary survey of the conservation work required at the Dunedin Public Art Gallery, subject to a contribution from Dunedin Gallery of £30 of the expenses.

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£350 to Wanganui Public Museum to identify, record, and restore collections recently disorganised through the unexpected collapse of the floor of the Museum basement, subject to an equivalent local contribution.

£85 to Palmerston North Art Gallery for picture restoration by Mr. L. Lloyd, Conservator, Auckland City Art Gallery, and for a photographic record of the collection, subject to a contribution from the Palmerston North Art Gallery of £42.10.

£300 to Otago Museum, Dunedin, for cataloguing, subject to an equivalent local contribution and Arts Council's approval to the use of the Fund by all Museums.

### TRAVELLING EXPENSES

Some members of the Association are unable to serve as Officers or Council Members as they, or the institutions to which they belong, are unable to pay the travelling expenses involved in attending Council Meetings.

The Council discussed the problem on 1st March 1967, and decided to allocate £20 from the annual income of the Association, to subsidise travelling expenses of Council Members, as required.

### THE RELATION OF AMATEUR SOCIETIES TO ART GALLERIES AND MUSEUMS

An address given by W.S. Baverstock, F.R.S.A., Director, Robert McDougall Art Gallery, Christchurch, on Monday, 27th February, 1967, to the 9th Biennial Conference of the Association at Southland Museum, Invercargill.

The observations I submit on this subject are not the result of an exhaustive nation-wide research into existing relationships of the ever-increasing number of amateur societies and groups with municipal or State authorities. They are based rather on my varied experience - 50 years membership of an Art Society, 16 of them as its Secretary-Treasurer, 12 concurrently as Hon. Curator of a Municipal Art Gallery, 7 as full-time Director.

I am, therefore, moved to state boldly certain general principles and make clear-cut definitions of functions and responsibilities, which, I think, should, where practicable, define the scope of the work of the organised cultural bodies we represent, others affiliated to their own Association, and many others loosely constituted.

I do this knowing that, in some centres, Societies, Galleries and Museums are, at present, so inextricably married, often to their mutual benefit, particularly in matters of finance and accommodation, that application of clear-cut definitions of functions would be impracticable. Relationships must be determined largely by local conditions for development according to needs.

### FUNCTIONS OF ART SOCIETIES:

The main consideration of Art Societies should be, and often is, the welfare of their working membership, the *raison d'être* of their existence. Subscriptions from honorary members (so-called) are, or should be, necessary only for promotion of activities to that end.

Through the Association of New Zealand Art Societies, encouragement of New Zealand artists is on a national scale - exhibition privileges being available in many centres to members of affiliated Societies on payment of one subscription. With large exhibitions of members' work, group exhibitions and one-man shows, the Societies should concentrate by all ways and means on fostering the practice of creative arts throughout New Zealand.

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The Association of Art Societies should, I contend, take over, with thanks to the City of Auckland Art Gallery for its enterprise in promoting them for so long, the assembling and touring of the annual exhibitions of Contemporary New Zealand Paintings.

Sale exhibitions of living New Zealand artists' work should not be held in Public Art Galleries, unless it is at present unavoidable because of shared accommodation. Selling should be normal practice in Art Society premises in the interests of members and of worthy groups seeking exhibition facilities, but Public Galleries should not be made into markets. Art Societies have a big programme of duties to perform for their members and the community without encroaching on the equally important proper sphere of Public Art Galleries.

#### OTHER AMATEUR GROUPS AND PUBLIC GALLERIES:

Never before has amateur art been so widely practised and never before has it received so much notice and encouragement. It undoubtedly has value, but gets publicity out of all proportion to it. The question of receiving that publicity in a Public Gallery is not one to be dealt with lightly if trouble is to be avoided. There are so many amateur groups nowadays that, if one is favoured, others will rise up from unexpected quarters and expect similar treatment.

It is not the function of a State or Municipal Gallery to accommodate their exhibitions, nor is it their function to create the jealousy and bad public relations that would result from discrimination. Sponsorship of these groups by Public Galleries (a proposal which I have strenuously resisted) would give many exhibitors false ideas of the worth of their work by the honour of recognition in a Public Gallery, be quite unfair to them and place the Gallery in an invidious position. It would, moreover, encourage the perpetuation of mediocrity and that, surely, is not the function of a Public Gallery.

On the face of it the idea of allowing amateur groups exhibition and selling space in a Public Gallery appeals as an excellent one for increasing interest and doing a commendable piece of community work in fostering art. I have not the slightest doubt that it is nothing of the kind. A proper desire to exhibit combined with a less worthy one of exhibitionism, will ensure that these groups will not find themselves without halls for the showing of their efforts.

Without lowering their standards, Art Societies should help sympathetically and practically other amateur groups striving for expression in the community.

#### PUBLIC ART GALLERIES AND MUSEUMS:

I have not presumed to say how Museums should define their duties or conduct their affairs. I am not qualified to do so. The main Museums have emerged completely out of the gloom of being "museum pieces" into the daylight of public interest and education. Both Museums and Public Galleries have the care of permanent collections, which for both should not mean the housing of static displays.

All methods of creating a lively interest in and adding to these collections should be pursued in an atmosphere removed from disputatious factions striving for office and the control of the "art world". These factions can, and sometimes do, make a close relationship of an Art Society with a Public Gallery an unholy alliance, whereas care and understanding of permanent public collections and introducing them to the public, make the interests of Museums and Public Art Galleries more akin and harmonious relationships easier to achieve.

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### TOURING EXHIBITIONS:

Travelling Exhibitions of Art, rarely offered 20 years ago, are frequently assembled and transported today. In New Zealand the old cry of isolation is no longer valid when the art of many nations can be brought to our own country. Exhibitions from overseas are, I contend, more properly the concern of Public Galleries and Museums than of Art Societies which can be fully occupied exhibiting the arts and crafts of New Zealand artists of today. The worst feature of touring shows is that, in so many Galleries, space must be made for them by frequently dismantling and subjecting to too much manhandling, local collections and depriving visitors of the enjoyment of them. Extensions of existing buildings to make special provision for touring exhibitions would solve many problems

May I, as one who has managed more than 100 exhibitions, comment that, in size of works and a proportionate lack of significant content, some recent touring shows seem to have reached the limits of absurdity. Apart from this, there is on tour a good deal of ephemeral work which should find no permanent place in public collections, but it serves at least to show what is going on in the world of art today.

### CONCLUSION:

I have set down principles of relationships which, in my opinion, should be operative where practicable, well aware, from the excellent brief histories of a number of Public Galleries and Art Societies, compiled and supplied to me by my colleague, Mr. Stewart MacLennan, Director of the N.Z. National Art Gallery, that the difficulties of application are considerable. So involved and various are the financial resources - State, local body and private - of Art Galleries, Museums and Art Societies, that a reorientation of these institutions, where they are not already functioning separately, into independent complementary entities, would be of benefit to all. The growth of cultural community centres should facilitate such a desirable reorientation.

Relationships with the public by means of Associations of Friends, Art Gallery Associates, Public Art Gallery Societies, etc., usually doing good work, do not quite come within the scope of this inquiry, except where they confuse the issue with public funds from ratepayers merging with private subscriptions to result in shared control. In my opinion interlocking arrangements of finance and accommodation are to a large extent small town devices that should disappear as cities grow and each cultural body in its own large sphere of work has greater responsibilities. They should then, with self-reliant effort, backed by official grants in aid, flourish and evolve in harmonious co-existence.

Dr. Roger Duff,

Chairman for the session, said that Mr. Baverstock had given an excellent dissertation on a difficult subject. It is not the function of an Art Gallery, supported by public funds, to provide a market for artists' work; the official art societies exist to look after the interests of artists. The limited space of public Galleries is needed for touring exhibitions and the permanent collection.

Mr. J. Mack, Director, Palmerston North Art Gallery, said that a smaller Gallery must present a vivacious image to live. This includes "for sale" activities. In larger cities there are commercial galleries, but these are lacking in Palmerston North.

Dr. Duff commented that running an art gallery is an art; there must be differences in the running of institutions of different sizes. He moved a vote of thanks to Mr. Baverstock, and this was carried with acclamation.



MUSEUMS AND EDUCATION

Tom Hume

The Australian Unesco Conference on this theme was held in the Australian Museum, Sydney, from 26th-29th September, 1966. The seminar was opened by the Minister of Justice, the Hon. J.C. Maddison, M. L. A.; the introductory addresses were given by the author, who is Director of Liverpool City Museums, England, and by his fellow guest, Dr. R.C. Cooper, of the Auckland Institute and Museum, New Zealand.

(Mr. Hume has kindly given permission for this account of the Conference to be circulated in Agmanz Newsletter. The article first appeared in Unesco News, 18(1):3-4, 1967, published by the Australian Advisory Committee for Unesco. Hon. Ed.)

In his opening speech the Minister made some apposite comments about the old idea of museums which had tended to restrict their influence and he emphasised what he considered to be their great potential. The papers and discussions soon showed that museums are today changing more rapidly than ever before, and that as this process evolves great thought is being given to their place in society at the same time as attempts are made to erase the old dusty sterile image from the public mind.

A major part of this deep thought is concentrated on the provision of an active viable educational contribution to life in a century which has produced increasing specialisation amongst scientists and scholars generally, and in which the demands of an educated public are different from the rather unsophisticated curiosity of earlier days. Even in relatively illiterate societies there is a growing demand for education.

It was against this background that directors and staff members of major Australian museums and art galleries, and representatives of a wide range of educational and similar institutions from all Australian States, met to discuss just where museums stand in this matter of education. Specific subject papers given to stimulate discussion covered a wide field from the semi philosophical stage-setting introduction to historical surveys of individual systems within Australia, New Zealand and the United Kingdom. The topics covered included the concept of a biological centre; History; specialist institutions; bridging the gap between pure and applied sciences; the part of display in aiding interpretations; relations with other bodies such as the National Trust; work in the adult field; and more particular matters such as planetaria and the precise nature of some of the individual systems.

Whatever may be said about the quality of displays at different times it was quite clear that devotion to educational duty was no new thing as, right from the start, curators had endeavoured to use their collections for teaching purposes and had done so effectively at various levels, especially in the field of the Natural Sciences. Then as now the scientific and historical collections in museums provided the basis not only for direct teaching or instruction but also for the full process of education, and ensured that essential part of all real scholarship - careful observation. It was evident too, in the discussions, that curators and educational staff alike did not consider their duties were limited to the museum confines, and that work within the walls was nearly always intended to lead from initial stimulus to wider interests, and activities in the field - to a full complete life in fact.

Another possible change, although one that so far has not been fully developed, is a move from the rigid subject division of display themes - a division that springs quite naturally from departmentalisation; a division that tends to be perpetuated by schools and universities. This change might well progress far enough to stress the interdependence of one field of knowledge and another, and one form of life and another, and thus provide a dominant theme for some public exhibition galleries at least.

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It was obvious that several museums had considered this possibility even though none had yet developed it very far.

So far as the dissemination of the knowledge of what museums could achieve educationally was concerned, considerable importance was attached to the value of ensuring that teachers, particularly those in training, appreciated the great potential of our institutions. This was underlined on more than one occasion and it seemed that too many teachers were unaware of how much more effective their teaching could be if they were to use museums systematically. One might argue that the best teachers have always made good use of them; certainly those experienced in such use are convinced that museums form an essential part of any full educational scheme.

Great interest was shown in the New Zealand practice of encouraging young teachers in training to do part of their practical work in a museum, with visiting groups of children. Such people become valuable agents as they disperse over a wide area once their course is complete, and the experience which is quite different from orthodox classroom work gives them a flexibility of approach to their work which would not normally be acquired.

New Zealand has led the way, on more than one occasion, in emphasising that museum work for children should be quite different from that of the classroom; that contact with and reaction to the actual objects is vital; that teachers should stimulate interest and curiosity and not overwhelm the child with their own knowledge. There was some argument about the relative merits of seconding staff from education departments or of appointing them onto the museum staff. Both systems work well in different places, but several directors felt that there was possible long term gain in impact and effectiveness if the 'schools officers' were full members of the museum family.

Amongst the comments on relations with other bodies there was a latent implication that much more work with adult groups was desirable, and it was pointed out that many subjects dealt with by these groups could be properly taught only if specimens contained in collections were used. This of course is simply acknowledgment of the basic fact that much of the essential evidence of the science and history can be studied only in museums, and this evidence remains accessible for all future students and scholars to check previous interpretations.

The penultimate talk on assessing results was important in that it showed how little is really known of what our visitors want or like, and further work aimed at discovering genuine reactions to current fashion of display and method is urgently needed.

In summing up, Dr. W. Bryden, Chairman of the Australian Unesco Committee for Museums, commented on the value of the week's interchange of opinions. He felt that discussion had been much freer than at a previous seminar, and that this was an indication of the great developments which had taken place in recent years. Most participants derived great benefit from the opportunity of meeting their colleagues and discussing important questions with them. Museums tend to be isolated units and a much more frequent national and international exchange of opinions and of staff is needed.

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The visits to Australia of Mr. Hume and Dr. Cooper were made possible by a grant from the Director-General of Unesco.

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#### ATTENDANCE OF MUSEUM EDUCATION OFFICERS AT AGMANZ CONFERENCES

Agmanz contributed one third and the Education Department paid two thirds of the travelling expenses to enable Museum Education Officers to attend the first Agmanz Conference held at Napier in 1951. For their fares to the second Conference, held at Christchurch in 1953, the Department con-

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tributed "two thirds, with a total of £50." For the third Conference at Wanganui in 1955, the fourth at Wellington in 1957, the fifth at Auckland in 1959 and the sixth at Dunedin in 1961, the Department met "the full cost of actual and reasonable expenses".

At the Dunedin Conference, the Department was criticised in a lively discussion of school cases, and the criticisms were reported widely in the press. Since then the Department has refused to allow Education Officers to attend, on the grounds:-

1. that many other groups of teachers have more pressing claims to attend conferences (letter of 29.8.62),
2. that the Department would prefer the four senior Education Officers to meet in Wellington for two days in the 1963 May holidays (letter of 29.8.62),
3. that only one day of the Agmanz Conference is of value (interview of 19.9.62, Mr. H.C. McQueen with Mr. G. Aitken),
4. that Agmanz Conferences should be held in school holidays (interview of 19.9.62, Mr. McQueen with Mr. Aitken. Agmanz altered the rules to permit the holding of Annual Meetings in the May holidays, but has found that it is impossible to make travel arrangements and obtain hotel bookings at that time),
5. that the matters which the Education Officers wished to discuss at the 1967 Southland Conference (the future of the service, the change to three year teacher training and its effects, the new education service at Taranaki Museum, the new control of Education Officers through Normal Schools and the District Senior Inspectors, etc.,) "relate to local circumstances that would most properly be the subject of direct discussion between the individual officers concerned and the District Senior Inspector of Schools" (letter of 8.12.66).

The letters to and from the Education Department, regarding the attendance of Museum Education Officers at the 1967 Southland Conference, are too long to circulate in this Newsletter. They were considered by the Council of the Association at a meeting on 26.2.67 and members agreed sadly that, while officers of the Education Department maintain their present opposition, no purpose would be served in making further representations for Museum Education Officers to attend our meetings.

#### ARTS, NOT SPORT POPULAR

(from the "Christchurch Press" of March 22, 1967).

#### PARIS.

France's unorthodox Minister for Culture, M. Andre Malraux, the well-known novelist, wants 90 houses of culture in the country within the next 10 years.

"They will cost no more than 15 miles of a new motorway," he told a crowded National Assembly listening to his defence of the 1967 French budget for culture. Mr. Malraux said that all over the Western world more people went to museums, art galleries and theatres than to public sporting events. This, he said, is "the stupefying fact" of the last 20 years. "In a civilisation which takes it for granted that the whole nation is primarily interested in sport," Mr. Malraux said, "it turns out to be completely wrong to say that there are more sports fans than art lovers."...

The first culture club was built at Bourges. It has 63,000 inhabitants and contains one of the glories of Gothic church architecture of the Middle Ages. "We thought we might get 1000 subscribers," Mr. Malraux said, "but we got 9000 right away." In Amiens, a cathedral town in the north with 110,000 inhabitants, 1200 subscribers were

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expected but 10,000 came forward immediately. In Belleville, a dreary north-east working district of Paris, there were 20,000 subscribers in six weeks. Mr. Malraux's culture clubs are new buildings containing a theatre, sometimes two, an art gallery, a bar, cafe or restaurant, a library and what are officially described at "some rooms for doing nothing in."...

The aim is to have some form of entertainment going on all the year round. The culture clubs are run by independent associations of citizens who elect a board of directors. The board appoints a general manager who chooses and appoints his own staff...

Between 1961 and 1966, seven houses of culture were built. In addition to those at Amiens, Bourges, and Belleville, there are others at Caen, Le Harve, Firminy, and Thonon-les-Bains. Four more are in process of construction, at Nevers, Reims, Rennes and Saint-Etienne. Plans are being drawn for 17 others....

### STOLEN OBJECTS

The N. Z. Police Department has asked that further notices from Interpol be circulated. As only one copy of each circular has been received, brief details are given below. Will members importing works of art similar to those described below, please check with the Secretary or Police Department.

On 29.9.66 two lithographs were stolen from a house in Oslo:-

1. "Lady with brooch", signed "E. Munch", 34" x 22", value £2,600.
2. "Young girl ill", signed "E. Munch", 27" x 19", value £750.

Photos available.

Control no B 887.

Between 17th and 24th April, 1966, a coin collection of Mr. L. Chini was stolen in Vienna. It consisted of 7 albums of Austrian ducats, French francs and other coins of Europe. Lists and photos available.

Control no B 858.

On 28th or 29th July, 1966, a collection of 27 old gold, silver and brass coins was stolen from display cases in the Museum of the Hospice du Grand-St-Bernard, Switzerland. List available.

Control no B 880.

On 5th or 6th August, 1966, a piece of terra-cotta pottery of Etruscan origin was stolen from the Sculpture Museum in Copenhagen. It is a black-varnished, terra-cotta figure, 10.3 cm high, representing a mythical beast with an eagle's head, a griffon, dating from the 7th century B.C. "HIN 498" is painted inside. Photo available.

Control no B 877.

In early August 1966, a classical Greek statuette, about 12" high, of Bacchus (Dionysos), was stolen from the home of General Georgulis in Athens. No photo.

Control no B 876.

Between the 5th and 8th September, 1966, a circular fragment of a Greek vase, dated from the 5th century B.C., was stolen from the Allard Pierson Museum in Amsterdam. The fragment is nearly 3" in diameter, black with a terracotta-coloured figure depicting Dionysius with thyrsus and drinking horn, painted by Ambrose. Photo available.

Control no B 882.

(Continued)



On the 28th - 29th July, 1966, three statues were stolen from St. Cecilia Church in Bodendorf, Austria. The statue of the Virgin Mary reading a book is carved of lime-tree wood, Gothic, dated 1495, approx. 22" x 18". The statue of St. Catherine is a 15th century polychrome wooden figure. The Baroque Angel is a piece of sculpture in flesh-coloured wood, about 18" high, the angel's wings being decorated in gilt, green and black. Photos available.

Control no 874.

During the night of 21st - 22nd June, 1966, 65 prints and lithographs, signed by various artists (Buffet, Cagrange, Campigli, Cesare, Chagall, Picasso and Miro), were stolen from the Conzen art gallery, Dusseldorf. List and photos available.

Control no 883.

#### POST SOUGHT

Mr. Barry Thorgood, 7 Lansdown Crescent, Cheltenham, Gloucestershire, has written seeking a post as a picture-restorer in a N. Z. Gallery. He passed the Intermediate Examination in Art and Craft at the Coventry College of Art, was awarded the Diploma in Painting of the Chelsea School of Art, and won a scholarship to study painting at the Academy of Art, Perugia, Italy. He is 27, married with one child, and has been earning a living as a picture restorer for the last three years.

#### UNIVERSITY OF LEICESTER, ENGLAND

##### DEPARTMENT OF MUSEUM STUDIES

(This notice was received after 31st March 1967, the closing date for applications this year, but is circulated for general information. Hon. Ed.)

This postgraduate department, established in October 1966, will shortly be selecting candidates for admission to its second course in Museum Studies commencing in October 1967.

This essentially vocational course, providing an introduction to the history and purpose of museums and combining a theoretical and practical study of museum administration and organisation with a special study of the museum application of an academic subject of the student's choice, lasts for ten months and leads to the award of a Graduate Certificate in Museum Studies. Priority of admission will be given to graduates intending to make a career in the museums profession in the field of archaeology, geology or natural history. Students in the final year of their degree courses may apply.

Copies of the syllabus, regulations and application forms can be obtained from the Director of Museum Studies, 152 Upper New Walk, Leicester, England. The closing date for applications from overseas will be 31st March, 1967.

#### MEMBERSHIP

At Council Meetings held on 26.2.67 and 18.5.67, the following were elected:

##### Individual Membership:

Mr. Gordon Brown, Librarian, Auckland City Art Gallery.  
Mrs. Marie Darby, Marine Biologist, Canterbury Museum.  
Mrs. D.A. Harrison, Curator, Langlois-Eteveneaux House Museum, Akaroa.  
Mr. John Maynard, Director, Govett-Brewster Art Gallery, New Plymouth.  
Mr. A.F. van der Meijden, Asst. Education Officer, Auckland Institute & Museum.  
Mr. I.R. Roberts, Assistant, Auckland City Art Gallery.

(Continued)



Institution Membership:

The Black's Point Museum, Reefton.  
The Govett-Brewster Art Gallery, P.O. Box 268, New Plymouth.  
The Maniototo Early Settlers Association Museum, P.O. Box 23, Naseby.  
The Russell Centennial Museum, Bay of Islands.  
The Waimate Historical Society Inc., 68 Shearman Street, Waimate.  
The Waiuku Museum Society Inc., c/- 91 Kitchener Road, Waiuku.

The following have been proposed for election at the next Council Meeting in November 1967:

Miss Janet M. Davidson, E. Earle Vaile Archaeologist, Auckland Institute & Museum.  
The Invercargill Public Art Gallery Inc., c/- 104 Islington Street, Invercargill.

It is regretted that news of members and of Museums has had to be held over to the next Newsletter.

MEETINGS OF THE ASSOCIATION

Annual Meetings are held every second year in Wellington, and the next will be held there in 1968. Conferences have been held at Napier 1951, Christchurch 1953, Wanganui 1955, Wellington 1957, Auckland (Art Gallery) 1959, Dunedin 1961, New Plymouth 1963, Napier 1965 and Invercargill 1967.

At the 9th Conference at Invercargill this year, the Auckland Institute and Museum, Gisborne Art Gallery and Museum, and Wanganui Public Museum invited the Association to hold the 10th Conference in 1969 at their centres. This is the first occasion on which Agmanz has received more than one invitation, and there is no precedent to follow.

The following notes have been supplied on the invitations:-

Auckland Institute & Museum:

The President, Mr. S.G. Brooker, in issuing an invitation for the Association to hold the 1969 Conference at Auckland, mentioned that an Agmanz Conference had not been held previously at the Museum. The Director, Mr. E.G. Turbott, has suggested that members might like to have the opportunity of seeing the progress made in the last three years in the display programme as a result of the improved monetary support under the Maintenance Amendment Act. "Work has progressed during this period in the Maritime Hall, Hall of Botany, and Applied Art Galleries, and these, it is felt, represent quite important moves in museum exposition. In addition, the firm of Milne and Choyce have provided funds for the establishment of a new Early Auckland historical section, and this new department will be fully established in the Museum by the middle of this year. There would, of course, be opportunity to visit the other institutions in the City, notably the Museum of Transport and Technology, Western Springs, and the Auckland City Art Gallery".

Gisborne Art Gallery & Museum:

The Gisborne Museum has two rooms (40' x 20' and 20' x 20') in which are displayed a miscellaneous collection of natural history and early European settlement exhibits, chiefly from Gisborne and the East Coast.

In an adjoining concrete structure we have a wing (30' x 25') displaying Maori weapons, agricultural and fishing implements, jade and other pre-European artifacts.

We have a fireproof strongroom in which are kept our collection of early photographs, rare books, silver and other articles used in displays.

Our Art Gallery is a room 30' x 30' with adjoining store rooms for pictures. The Society owns a collection of watercolour and oil paintings, including 10 by Kennet Watkins.

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While we appreciate Auckland and Wanganui have larger and better museums and in both cities there are separate art galleries with more to show than our small one, we would point out that one of the prime objectives of AGMANZ should be to help the smaller museums and art galleries which cannot afford the professional staffs the larger centres (particularly the four main cities) enjoy.

We submit it is desirable that museum staffs in this country should be familiar with the more important sites connected with the history of New Zealand. The most important of these is near Gisborne where the bicentennial celebrations of Captain Cook's first landing in this country will be held in October 1969.

Eastwoodhill is an arboretum of considerable importance and in the spring is a delightful place to visit.

The Maori meeting houses of the district and their carvings are of interest.

Yours sincerely,

W. H. WAY,  
Hon. Museum Director.

Wanganui Public Museum:

As you are aware a verbal invitation was extended at the 1964 Conference and this invitation has been renewed at every subsequent Annual Meeting.

It was anticipated in 1964 that the extensions to the Wanganui Museum would be completed in 1967 or early 1968 and as in the past members of A. G. M. A. N. Z. have been interested in viewing major additions and alterations to existing Museums it was felt that the opportunity to do so in Wanganui would be appreciated.

In addition to normal museum facilities incorporated in the new building is a fully equipped classroom, a lecture hall capable of seating 258 people with facilities for the screening of films and the showing of slides. A supper room complete with kitchen would enable any necessary catering to be done with the least possible trouble.

Wanganui and the area surrounding it is extremely rich in Maori and early Colonial history and we have at Putiki the only remaining Marae with the confines of a city.

Expeditions or field trips could be arranged to various sites of historical interest all at the most within one hours drive of the city e.g. Kohi caves (rock carvings), Tarata Pa (Waitotara Valley), Putiki Church etc.

We are also fortunate that the Museum Library and Art Gallery are all situated in Queens Park right in the centre of the city. The Art Gallery is considered to be the best small gallery in New Zealand.

By virtue of its geographical position Wanganui is easy of access from any part of New Zealand. Ample hotel, or motel accomodation is available, the city having been host to much larger conferences than A. G. M. A. N. Z.

I am assured that the City of Wanganui will support wholeheartedly any arrangements to make the Conference a memorable one for all who attend.

The President of the Wanganui Art Gallery Dr. H. D. Robertson joins me in extending this invitation.

Yours faithfully,

E. ATKINSON,  
President.

The Council of the Association is most grateful to the Boards of the Auckland Institute & Museum, Gisborne Art Gallery & Museum and Wanganui Public Museum for extending the invitations. Before accepting one of them, the Council would like to have an indication of members' wishes. Will members please complete and return the loose-leaf questionnaire herewith, as soon as possible.

Robert Cooper, Hon. Secretary.