



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

A. G. M. A. N. Z. NEWSLETTER NO. 35

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### MUSEUMS AND THEIR ROLE

To function efficiently a Museum must define its role in the community and its relation to other Museums. The community role is determined by a number of factors including:

- |                                 |                       |
|---------------------------------|-----------------------|
| a) Population,                  | b) Available finance, |
| c) Distance from other centres, | d) History.           |

The role of a Museum in relation to other Museums can best be illustrated by suggesting an overall integrated framework on a national scale. An understanding of the interdependence of the various Museums obviates the hotch-potch growth of overlapping institutions all competing for finance, staff, and public support. In Great Britain a random development of local Museums has led to the establishment of some 867 Museums most of which are under-financed, whose staff is overworked and underpaid. The reduplication of function involved in such a system is evident from a recent report of the Standing Commission of Museums and Galleries in Great Britain.

With a multitude of small, uneconomic, and very independent Museums springing up, a similar situation is fast developing in New Zealand. While the overall standard of our provincial Museums is better than in England, we do have cases of local bodies trying to run important Museums without any professional assistance. Local community Museums can vary in standard from a few musty cases in a Council Chamber to a reasonable presentation made possible by the enthusiasm of a few people who are prepared to give their services.

Something more than this is needed if Museums are to give a true service to the public. On a population basis New Zealand cannot and will not be able to support too many large Museums. Existing Museums can be divided into two main categories, Provincial and Specialist.

Provincial Museums can further be divided into:

1. Research institutions which initiate studies in geology, biology or anthropology especially as it relates to the local area.
2. Non-research local area institutions whose main functions are to house, store and display local area collections and sufficient representative national material to place the local material in context.

Specialist Museums fulfil the functions of:

1. Portraying local history of the community as a Museum of pioneer, early settler, gold rush, logging, or other past or present community activities.
2. Technological Museums of transport, science, and industry.

In New Zealand at the moment we have Museums fulfilling these functions even though in some cases there is a blindness as to their actual function on the part of the controllers. In tabulated form the pattern is as follows:

1. Provincial Museums with Research Functions
  1. Auckland Museum
  2. Dominion Museum
  3. Canterbury Museum
  4. Otago Museum
  
2. Local area Museums with No Research Functions
  1. Taranaki Museum
  2. Napier Museum
  3. Wanganui Museum
  4. Nelson Museum
  5. Southland Museum
  6. Timaru Museum
  7. Oamaru Museum
  8. Whangarei Museum
  
3. Specialist Museums are or could be:
  1. Museum of Transport and Technology
  2. Museum of Mining
  3. Museum of Science and Industry
  4. Museum of Agriculture and Industry
  5. Museum of Sail and Steam

Each is in effect a National Specialist Museum. Others may develop.

4. Local History Museums
  - e. g. Otago Early Settlers  
Arrowtown Goldfields Museum  
Alexandra District Historical Museum etc.
  
5. Historic Buildings or Places Museums
  - e. g. Waimate Mission House  
The Treaty House, Waitangi, etc.

At the Provincial Museum level the co-ordinating body, should be the Institution with a research function whose trained staff should work in close co-operation with the smaller non-research institutions so that in a provincial area an overall service is provided both for research and public display. The scope of each Museum should be clearly recognised by its controllers who actively co-operate with other Museums to avoid unnecessary duplication. A local history museum dealing with the early settler history of its district has little use for more than a representative panel illustrating pre-European history. This could easily be supplied by the Provincial Museum. In return the Local History Museum could pass prehistoric material to the Provincial Museum where it would be accessible for study. The same applies in the natural history and geological fields. An active co-operation at all levels could obviate many of the present difficulties caused to a large extent by useless hoarding.

The mechanics for co-operation could be met by establishing a federation of Museums in a province which would meet to decide local issues and appoint representatives to a body like A.G.M. A. N. Z. or under the auspices of that body to decide national policy and issues. A unified

approach to local area and provincial development and problems has many obvious advantages. It does not mean domination of local institutions by provincial or national bodies but a free association of co-operating bodies interested in supplying the best possible Museum service it can to the people in its province.

Staffing of the various types of Museums should be in accordance with their function.

1. A Research Museum requires a first class administrative and technical staff to provide the necessary services to Specialist, and Local Museums. It also requires a fairly large research staff to initiate and undertake study projects.
2. A local area Museum requires a professional Director and technical staff.
3. Specialist Museums of National character require a Director and specialist technical and display staff.
4. Local History Museums require a paid Director and as much assistance as the finances allow.
5. Historic Buildings or Places Museums should be set up and cared for by the staff of the Provincial Museum with the assistance of a paid Curator.

A suggestion for the target salaries needed when up-grading an existing Museum or setting up a new one could be.

1. National and Provincial Museums Staff  
= University Professor, Lecturer and Technical officer scales.
2. Local Area Museum Staff  
= University Lecturer and technical officer scales.
3. Specialist Museums Staff  
= University Lecturer and technical officer scales.
4. Local History Museum Staff  
= University technical officer scales.
5. Historic Buildings and Places Museum  
= A top Custodian's wage.

If salaries are attractive then good recruits will be forthcoming who can then be properly trained in their duties at a training school.

## CONCLUSION

A properly integrated Museum service on a National scale has many obvious advantages over the present system not the least of which is providing a reasonable standard of service made possible by a clear understanding of the role of each institution. This in turn will lead to a greater support from the public and a more unified approach when seeking to obtain additional finance from outside sources. The needs of the various Museums could then be integrated into a development plan on a national basis.

## CAPITAL GRANTS

Several members have written to the Hon. Secretary for information regarding the present position. There has been little change since the last Newsletter. The Prime Minister, Mr. K. J. Holyoake, the Minister of Internal Affairs, Mr. D. C. Seath, and the Minister of Tourism, Mr. D. Thomson, advised AGMANZ earlier in the year:-

1. that Art Galleries and Museums are primarily artistic and cultural institutions,
2. that they are, therefore, within the scope, orbit or 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

Despite the Ministerial \*homophony, Mr. Seath Advised the Mayor of Wanganui in April 1967 that another \$10,000 had been granted from the Golden Kiwi Lottery pool for the Wanganui Museum's Maori Court. We must congratulate Wanganui Museum on their success, but it does seem unfair that other Museums seeking grants have been referred from the Minister of Internal Affairs to the Arts Council and finally refused assistance.

On 18.5.67 Mr. David Peters, Director, Queen Elizabeth II Arts Council, attended an AGMANZ Council Meeting and explained that there is no possibility of the Arts Council relaxing the ban on capital grants. AGMANZ Council then decided to ask the Arts Council to meet representatives of the Association to discuss the possibility of approaching the Government with a request that the responsibility for assistance for the capital needs of Art Galleries and Museums be transferred from the Arts Council to some other Government agency.

The Visual Arts Committee of the Arts Council has agreed to meet representatives of AGMANZ and the meeting will probably be held on Monday afternoon, 13th November, 1967.

Meantime, several Museums, which have been refused capital subsidies, have imposed entrance fees to raise extra funds. For example, the Otamatea Kauri and Pioneer Museum requires a donation of 20c., and the Norsewood Pioneer Museum charges adults 20c. This seems a slow and troublesome way of raising extra funds for building purposes but, in view of the great growth of tourism, may produce the capital sums needed. Personally, I think it might be worthwhile for some Museums to try out a temporary levy of 50c. or \$1 per person. These charges would not be high having regard to those made by theatres. The results of the experiment would be of interest to all members.

Robert Cooper.

\* "Homophony" is a musical term, from the Greek, meaning to sing in unison, but not necessarily in harmony.

Hon. Ed.

### SMALL MUSEUMS FUND

The Visual Arts Committee of the Queen Elizabeth II Arts Council has considered the request of the Association that this Fund be used as a general fund for all Arts Galleries and Museums. The Committee decided that, as the large Museums and Galleries, are traditionally commended to assist smaller Museums and Galleries, it be left to the wisdom and discretion of the Association as to how the grant of \$4,500 be administered.

### 10th BIENNIAL CONFERENCE

In Newsletter 34 of June 1967 members were asked to complete a form indicating whether they wished the 1969 Conference to be held in Auckland, Gisborne or Wanganui. To date, equal numbers of votes have been cast for Auckland and Wanganui, with only a few less for Gisborne. The replies will be considered by the Council of AGMANZ at the next meeting on Monday, 13th November, 1967. Meantime, will members who have not expressed their preference, please do so by completing the form or writing to the Hon. Secretary before the 13th November.

### ADVERTISEMENT

#### CONCHOLOGIST

#### AUCKLAND WAR MEMORIAL MUSEUM

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

Duties are the maintenance and development of the collections of Mollusca (New Zealand and general), field work and research, and public education.

Salary \$2920, rising by three annual increments to \$3220.

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 1 October, 1967.

### POST WANTED

Mr. Jan H. Guethert, 2231 Albert Street = 30, Regina, Sask., Canada, seeks a post in an Art Gallery or Museum, preferably in Auckland. He is married and will arrive in Auckland in September 1967. He obtained 13th grade at high school in Berlin, attended the Master School of Art Training in Berlin for 2 years, worked as a display man with Robert Simpson Co., for 2 years in 1962-4, stack supervisor, University of Saskatchewan Library, 1965 - , and has been attending advanced art classes at the University.

### MUSEUM ARCHITECTURE

An ICOM symposium on Museum Architecture will be held at the National Museum of Anthropology in Mexico City in the autumn of 1968. For further information, please write to the Hon. Secretary of AGMANZ.

## INTERNATIONAL EXCHANGES

The second edition of the UNESCO Handbook of International Exchanges has just been published. Copies may be obtained from Government Bookshops at Auckland, Hamilton, Wellington, Christchurch and Dunedin.

## INTERNATIONAL COUNCIL OF MUSEUMS

On 26.6.67 the Executive Committee and Advisory Board of ICOM met to study the situation of the Secretariat. As the result of the loss or pending departure of five members, the Secretariat will be reduced to the Director and one part-time Secretary. It has proved impossible to replace resigning personnel as the salaries offered are too low. For each vacant post many candidates have been interviewed, but all have refused because of the low salaries.

The present situation was foreseen in 1964, and ICOM appealed then for voluntary contributions. Now the Executive Committee has decided that salaries must be raised, and has made a further appeal for help. The matter is drawn to the attention of members of AGMANZ as some may wish to assist by direct donations or by joining ICOM as financial members.

## ICOM 68.

The 8th General Conference of ICOM will be held in the Federal Republic of Germany from 29th July to 9th August 1968. Icom 68 will open in Cologne and participants will leave for Munich on 2nd August. The theme of the Conference will be "Museums and Research", and the official working languages will be English and French. As well as mid-session tours to places of interest between Cologne and Munich, there will be a post-session excursion to Berlin, Prague, Brno and Bratislava. Members who plan to attend Icom 68 should obtain an enrolment form from the Hon. Secretary of AGMANZ, c/- Auckland Institute and Museum, Private Bag, Auckland.

## SPIDERS

"The Spiders of New Zealand, Part 1", by Dr. R. R. Forster. Otago Museum. Bulletin No. 1. Dunedin, 1967. 124p. illus. bibliog.

This excellent introduction, published in May 1967, includes a history of the study of New Zealand spiders, an outline of morphology and anatomy, a glossary of terms commonly used, a key to families, and illustrations of typical spiders with general information to assist in identification. The striking illustrations are the work of Mr. Barry Weston, who has been guided by Dr. Forster and Mr. C. L. Wilton. The subsequent five volumes will give detailed descriptions of the New Zealand species. About 1,500 are known to occur here and new ones are being found.

To me it seems a great pity that the Government does not directly support research of this kind. Otago Museum has to work on a shoestring budget. The research on which the first Bulletin is based was supported in part by a grant from the U.S. Department of Health, Education and Welfare and by a grant from the Golden Kiwi Lottery. Publication costs have been met from the Colquhoun Fund of Otago Museum and a publication Fund set up by Dr. E. S. de Beer of London. The Bulletins will be of value to the whole country and might well be supported directly from public funds.

R. Cooper.

LOTTERY FUNDS FOR SCIENTIFIC RESEARCH

On 13th July, 1967, the New Zealand Herald reported that the Science Distribution Committee of the Golden Kiwi Lottery had little money left for grants for research. Prior to 1963, \$136,840 was granted. For the five-year period from October 1963 to October 1968, the Committee was allotted \$1,500,000 to disburse, at the rate of \$300,000 a year. Of these sums, totalling \$1,636,840 in all, the Committee granted \$1,596,064 to mid 1966. This left only \$40,786 for the rest of the period. For 1967 however, the Committee has been allotted only \$230,000 instead of the expected \$300,000. This cut has been made in view of the lower income from the lotteries. So far the reduction has not affected the payout of grants, as a number are for long-term projects. In future however, it is proposed to make all grants on an annual basis.

Of the sums granted, the following are the main shares:

to Universities, \$1,000,192 or	62.6%
Research Associations	12.7%
D.S.I.R.	10.9%
Royal Society of New Zealand	5.2%
<u>Museums</u>	3.0%

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2 N. Z. Herald, Saturday, August 12, 1967.

"BULLER'S BIRDS OF NEW ZEALAND,"

edited by E.G. Turbott (Whitcombe & Tombs).

SCHOLARLY WORK, BETTER PLATES IMPROVE N. Z. BIRD CLASSIC

Through the years "Buller's Birds" has been spoken of in hushed tones by those who respect the last-century New Zealand ornithologist for the quality of his research and writings and by others who sought first and second editions as collectors' pieces of value.

But no longer need the works of Sir Walter Lawry Buller and their accompanying hand-coloured lithographs by J.G. Keulemans be available only to the public through libraries and museums or to people able to invest in the early editions.

Through the enterprise of the publishers, "A History of the Birds of New Zealand," retitled "Buller's Birds of New Zealand," is now within the economic reach of those with a genuine interest in our bird species.

The weighty volume, priced at \$14.70c., has added merit through the knowledgeable editing of Mr. E.G. Turbott, director of the Auckland War Memorial Museum and former president of the Ornithological Society of New Zealand.

Indeed, Mr. Turbott has done more than merely edit the two volumes of the second edition published in 1888. Besides pruning the original text of much of its lyrical descriptions and keeping more to the ornithological details, he has brought the work up to date by prefacing each included species with additional observations and accounts of how the native birds are adapting themselves to the present day environment or succumbing to increased urbanisation and swamp drainage.

Sharper detail

Nothing has been lost in the reproduction of the 48 plates. In some ways, there is improvement. Compared with the matt finish in the second edition, the plates on the glossy paper of the new publication generally have a sharper definition and greater contrasts. The

kingfisher, however, exhibits an unnatural strident blue.

Mr. A. G. Bagnall, who in the "Encyclopaedia of New Zealand" criticised the colour reproduction of the 1888 edition, calling it uneven in quality, is also forthright about Buller's bird shooting and collection of skins.

#### Species destroyed

He wrote: "Too frequently the work reflects the wasteful prodigality of 19th century collecting and often degenerates into a macabre recital of the relentless pursuit and destruction of species now extinct or very rare . . . While aware of the influence of other factors he (Buller) ignores the moral aspects of the wholesale destruction which his own rapacity and that of other collectors has engendered."

In his introduction to the new issue, Mr. Turbott treats Buller more gently, tactfully pointing out that ornithologists of Buller's day looked upon destructive activities as normal. Out of respect to modern feeling, passages concerning the chase and the killing - most likely to give offence - have been abbreviated or deleted. But enough remains to arouse envy at what Buller saw and despair over what he did. . .

#### High prices

The jacket of the new book says the first and second editions have commanded as much as 13 times their original price. This claim is borne out by sales in Auckland. The second edition was issued in 13 parts, priced at £1.10.6 each. In February this year the sections, bound in two volumes, were auctioned by one dealer for \$250.

The new publication was produced by John Weatherhill Inc., of Tokyo, and the colour plates were engraved and printed by Kinmei, Tokyo. Printing and binding were also done in Japan, resulting in a handsome volume and scholarly source of reference few naturalists could resist.

S. C.

#### AUCKLAND CITY ART GALLERY

In March, 1967, the Auckland City Council and Edmiston Trustees announced a \$800,000 plan to redesign the Auckland City Art Gallery. The first stage, redesign of the existing Gallery and provision of an open-air sculpture garden, is expected to cost \$520,000 and will be financed by the Edmiston Trust. There will be a new four-floor block, known as the Edmiston Wing, to replace some of the existing buildings. The second stage, redesign of the present Library to form part of the new Gallery, is expected to cost \$280,000 and will be financed by the City Council. A hall to seat about 300 people will be a main feature of the second stage.

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2            N. Z. Herald, Saturday, July 29, 1967.

#### CINEMA TO BECOME ART GALLERY

One art wanes and another art flourishes, or so it seems in New Plymouth where a former cinema will become the city art gallery. . .

It all began in 1963 when Mrs. M. R. Brewster set up a trust fund of \$100,000 for the building of a gallery to be known as the Govett-Brewster Art Gallery. A committee administered the fund and, while

it was earning interest, looked round for sites.

In January last year they found what they wanted - the Regent Theatre in Queen St. The decision then was to convert this building but when an adjoining property became available, plans were recast and the final proposal, approved by the New Plymouth City Council last week, is for conversion of the cinema, plus the building of a new administrative and workshop block on the adjoining property.

At the time the architect, Terry Boon, was drawing up the plans, the committee appointed a director, John Maynard, an Australian who has obviously absorbed quite a deal of drive from Eric Westbrook, with whom he worked in Victoria.

Mr. Maynard, at 24, is claimed to be the youngest director of a civic gallery in New Zealand but he knows what a gallery should do to serve the public and, more particularly, what qualities a gallery director should have.

"This is a professional game," he says, "and it calls for training and experience. But even ahead of these I'd put vision, integrity, diplomacy and follow-through."

Diplomacy has paid, because Mr. Maynard and his committee have persuaded the council to give financial backing to the scheme so that nearly half the trust money can be kept for acquisitions.

As well as offices, workshops, sculpture court and coffee lounge-lecture room the gallery will have 5000 square feet of exhibition space in five distinct, but linked areas. . .

Certainly in terms of art, its appreciation patronage, and promotion, the Govett-Brewster Gallery puts New Plymouth into the 20th century when many provincial and some metropolitan centres are still in the 19th.

#### CAMBRIDGE

The Cambridge Borough Council has offered the Cambridge Historical Society the use of the old Leamington Sub-Station as a temporary Museum and storage place for the historical collection.

#### ONGAONGA

In 1966 the shingle-roofed, one-roomed school, opened by Colonel J. L. Herrick in 1875, was converted into a Museum. Half the Museum is set up as a classroom and half is devoted to relics of pioneer days.

#### ROTORUA

For several years past there have been proposals to form a Museum in Rotorua City. In April 1967 the Rotorua City Council decided to renovate the south wing of Tudor Towers to provide 4,000 square feet of space for a Museum. Tudor Towers is the former Government Bathhouse.

#### SOUTHLAND MUSEUM

Mr. Gordon White, Director, Southland Museum, Invercargill, has been appointed Assistant Director of the Queen Elizabeth II Arts Council of New Zealand. He will begin his new duties on 1st September. At the recent

Biennial Conference, we admired the attractive displays, pleasant atmosphere and immaculate storage of Southland Museum. Gordon White's contribution there has been outstanding, and his resignation is a loss to the Museum movement. He carries our best wishes in entering his new duties.

The Southland Museum Trust Board has appointed Mr. Arthur J. Mackenzie to the position of Director and Mr. Russell J. Beck to Assistant Director. The Board is to consider the appointment of a Museum Assistant in the near future. In their new offices, Arthur Mackenzie and Russell Beck have our congratulations and best wishes.

### STOLEN OBJECTS

The Chief Superintendent (C.I.B.), Police Headquarters, Wellington, has forwarded Interpol Circulars advising that the following works of art, etc., have been stolen:-

- B. 888. Prior to 1. 1. 66, from the Museum of Modern Art, Paris, 29 sketches, gouaches, decorated plates and vases, by Le Fresnaye, Picasso, Minache, Rouault, Marinot, Bastard, Vlaminck, Massoul and Plasson.
- B. 895. On 20. 10. 66, from the Kunstpavillon, Innsbruck, 4 Indian miniature paintings:  
Majnu surrounded by animals, by Hai-Sood, 1613, 14" x 10".  
Prince listening to music, Hyderabad school, 1750, 16½" x 12".  
Rama killing a golden antelope, Mewar school, 1699, 7" x 10".  
Scene from Panchatantra with several animals including 3 tigers, Mewar school, c 1725, 10½" x 17".
- B. 897. On some date after September 1966, from the Eglise de la Chapelle, Brussels, polychrome wood statue, 10" high, of the Virgin as our Lady of Montaigu, sculpted by Geefs in 1845.
- B. 900. Between 31. 12. 66 and 2. 1. 67, from Copenhagen, a collection of Japanese, Dutch and British Colonial stamps, the most valuable being Denmark issues of 1851, 1871, 1904, 1912-1915 and 1933 and Schleswig 1920.
- B. 908. On 18. 2. 67, from Elite Films SA, Zurich:  
The beheading of Cyrus by Rubens, Canvas, 70" x 47".  
Returning from a masked ball by Daumier, canvas, 9" x 13".  
Head of an apostle by Jordaens, wood, 18" x 22".  
Fisherman mending his nets by Hodler, canvas, 12" x 13".
- B. 910. On 6. 3. 67, from the National Museum of Naples:  
A statue, 6" high, of Hermes Dionisiacus, Roman period.
- B. 915. On 9. 4. 67, from the Sangiorgi Art Gallery, Rome:  
92 small bronze objects, figures, Buddhas, animals, keys, bells, plates, inkstands, candle-stick, knife, etc., etc.
- B. 916. Between 15. 2. 67 and 31. 3. 67, from Ligari, Italy:  
The beheading of St. John the Baptist, oil, by Pietro Ligari, 18th century, 6'10" x 4'0".
- B. 917. Between 3. 4. 67 and 10. 4. 67, from the Armeria Museum, Dukes' Palace, Venice:  
A Turkish scimitar, 20" in length.

Photographs of many of the stolen objects are available.