

ART GALLERIES AND MUSEUMS

ASSOCIATION OF NEW ZEALAND (INC.)

Govett-Brewster Art Gallery, Box 647, New Plymouth, New Zealand

AGMANZ NEWSLETTER NO.

42

EDITORIAL

(The word museum is used in its international sense, to include art museums).

The visit to New Zealand of M. Hugues de Varine-Bohan, Director of the International Council of Museums (ICOM) was welcome and thought provoking.

Perhaps the most significant aspect underlying all of the discussions was ICOM's enlightened and fearless planning for the future. Long term planning, especially basic principles and economics, is generally not in vogue in New Zealand and certainly not in AGMANZ. There is a subtle yet distinct difference between long range goals and long term planning; the latter outlining the method by which the goal may be obtained and the former defining only the goal. It is true to say that AGMANZ has many long range goals, increasing instead of decreasing. These include: capital subsidies from Government sources, freedom of works of art from import licencing, tax exemption on gifts to the visual arts and the establishment of an official Government department responsible for museum development on a national basis. In the past, representations by the Association, if persistently applied to various Government departments, stood some chance of being considered on their merits. This is no longer true. Since 1964, the Queen Elizabeth 11 Arts Council has been used as a convenient filing system for many of the Association's representations. Apart from vague mentions in election manifestos successive Governments have never indulged in or recognised the need for any long term planning for museums. Arts Council has often stated that there is insufficient money guaranteed for long term planning. Radical changes in basic attitudes on the need for long term planning are overdue from Government sources, the Arts Council and from within the profession.

AGMANZ has a responsibility to clearly establish the needs of museums and to rationalize developments on a national basis by initiating long term planning of priorities. Urgent problems needing rationalization are training of museum personnel, conservation, staffing inadequacies, travelling and temporary exhibitions, collections, physical limitations of existing buildings and lack of guaranteed finance. Government has never been presented with a co-ordinated plan for national museum development from any source, and frequent requests for finance for seemingly irrational museum developments are perhaps the reason for their reluctance of support. If the Association treats the Government as some sort of hand-out agency, it will certainly act as one and, similar to AGMANZ, museum problems will be dealt with individually and more often than not expeditiously. There is no reason whatever for Government to change its policy when the Association representing museums has no such plans of its own.

The basic structure of AGMANZ administration is unsuitable for the initiation of far reaching plans. It is enigmatic that part-time administration, whilst not acceptable as a principle for museum staffing, is acceptable for the organisation of the national executive, which is outlined in the Rules of the Association. Whilst most of the professional associations in New Zealand have central administrative bodies with full-time staff, AGMANZ perpetrates the principle of organisation on an honorary basis with part-time assistance. AGMANZ administration could be modelled on the ICOM Secretariat, with a full-time director and secretarial assistance as a core staff. The

next logical step would be the re-organisation of AGMANZ into a type of mini-ICOM. The aims as outlined in the Rules of the Association are still valid - but the methods used are obsolete, ill-considered and inadequate for the implementation of them. The establishment of an AGMANZ Secretariat should have priority for discussion at the 10th Biennial Conference in Wanganui in 1969 where the theme will be "Let Us Face Up To Our Problems".

JOHN MAYNARD
Hon. Ed.

INTERNATIONAL COUNCIL OF MUSEUMS

Director's Visit to New Zealand

M. Hugues de Varine-Bohan visited New Zealand between 28th August and 4th September. A special meeting of the ICOM National Committee and AGMANZ Council was convened to meet M. de Varine-Bohan in Auckland on 29th September. A Seminar on the theme THE CIRCULATION OF TRAVELLING EXHIBITIONS was held in the afternoon, open to all members. M. de Varine-Bohan also visited Christchurch, Wellington and New Plymouth.

M. Hugues de Varine-Bohan

Extracts from an article by Laurie Thomas in THE AUSTRALIAN, August 24th 1968.

"...ICOM has its headquarters in Paris, is financed partly by Unesco and partly by a grant from the Ford Foundation, owes no allegiance to any country and serves 15,000 museums in 95 countries. Its main purpose is to promote international co-operation between these institutions and their professionals..."

Mr de Varine-Bohan's contention is that all museums of whatever kind are really sections of one great museum which exists, or should exist, like a university - a university whose teaching is in three-dimensional objects rather than in books about them..."

'For me the museum is exactly comparable with the university. In the university you teach ideas and principles. In the museum you teach realities and objects and in so doing teach ideas and principles.

In the university you do it by words; in the museum by direct contact with the object. In a university you preserve because you publish results of research; in the museum you preserve but not only by publication. In a university you have a public - the students; in a museum you have a public - students and the public!..

Perhaps what agitates Mr de Varine-Bohan most is the role the museum can play in developing countries like Africa and New Guinea in making a bridge between their old and new ways of life.

He recalls how, some years ago, it was necessary to settle about 500,000 people in the north of Mexico where mines had been discovered and how, after a while, these people called for three things: hospitals, schools and museums - museums because they showed them their way of life, their traditions, what they were as people.

'In many countries the museum is still regarded as a repository. We in ICOM consider the museum as one of the most important cultural centres for our people and our times and the only cultural centre which is based essentially on three-dimensional objects, including paintings.

I personally think it is very important because all our life is based on reproductions - two-dimensional reproductions. At school we learn from books, illustrations, the cinema, magazines, television, postcards. I could well imagine this could lead to the disappearance of all original works.

What is true of old countries is even more true of developing countries. They have a traditional way of life and now a modern way of life, and they cannot adapt easily.

The Africans living in the forest don't feel the need to develop - except to go to the towns, where they die from starvation.

So in these countries the museum, in order to be a bridge, must cover not only art and customs but techniques - hygiene, basic educational elements, history, development, plans.

For them the need to look at three-dimensional objects is even more urgent than for us - because they don't understand a photograph, they're not trained to look at anything in two dimensions.

Also, they will not understand the role of a new tool if it's not related to an old one. The problem is, not to show an engine first, but to show what is the difference between a horse cart and a motor car...

It (ICOM) is trying to raise the standards, not only of museums, whatever their nature, but of the professionals who look after them and work in and from them. It is interested in what Mr de Varine-Bohan calls museography and museology. Museology he describes as an academic discipline, the training of museum directors and curators; museography as the training in museum techniques - display, conservation, lighting, architecture...

He hopes to see museology become a university degree and museography something which can be learned by graduates working in museums. He wants to see visiting professorships, exchanges of people from one country to another. In Australia he feels there is a tremendous need for contacts with the outside world.

Besides the national and international committees which ICOM has set up, there are coming into being regional centres and committees - Asia, Africa, Latin America. Mr de Varine-Bohan is here to find the best place to set up such a centre for the Pacific.."

ICOM Seminar, Auckland Museum, 29/8/68: International Art Exhibitions

The seminar was opened by M. Varine-Bohan, Director of ICOM, who made the following points:

ICOM has planned and approved a pilot exhibition for Australia and New Zealand. The exhibition will have as its subject, Romantic Painting in Europe, while obviously not containing the four or five principal masterpieces of the period will be a major exhibition by international standards. The exhibition will contain 50 works from major European galleries. ICOM will attend to all European organisation including preparation of the catalogue etc. An individual may accompany the exhibition.

Australia and New Zealand will meet all cost, including organisational expenses.

ICOM intended that this exhibition should be planned for and seen as the first of a series of multilateral exhibitions from Europe to this region and from the region to Europe and elsewhere. ICOM would not care to launch this pilot without some assurance that the series is likely to follow.

The initial work on the pilot (planned for 1971) could begin as soon as some reasonable degree of acceptance was made by Australia and New Zealand. (The chairman stated that AGMANZ Council had approved the exhibition in principle).

The Director, stressed the multilateral nature of this project and that ICOM was not concerned with bi-lateral arrangements for national prestige exhibitions arranged at Government level. ICOM was concerned to arrange international exhibitions through the participation of the profession and institutions.

In addition, M. de Varine-Bohan outlined three further areas in which ICOM could assist museums in this region:

1. Encourage European museums to make short-term loans of small groups of paintings, sculpture and museums objects, for limited circulation among museums in the region.
2. Encourage long-term loans of a similar kind.
3. Supply advice and assistance on acquisitions from experts within European museums and encourage exchanges of personnel and skills.

In his general comments M. Varine-Bohan, mentioned two factors which might inhibit both the exhibition project and the first two further suggestions. The first of these he described as psychological and the second as material. The latter is, of course, the simple problem of finance while the former was the reluctance of curators in European museums to lend works from their collection, particularly to a region about which they knew little. He felt, however, that this reluctance could be overcome, particularly through the successful organisation of the pilot exhibition while the material problems were not primarily the concern of ICOM, but a regional affair.

At the invitation of the chairman, Mr Hamish Keith, Keeper of the City Gallery Auckland, and Mr John Maynard, Secretary of AGMANZ and the National Committee of ICOM, led the discussion from the floor.

Mr Keith made the following points:

An exhibition of the nature of that outlined was a national concern rather than the concern only of the two galleries who might show it, for this reason finance should be sought and should be made available on a national basis. An appropriate sum for this kind of exhibition would be close to \$40,000. A large part of this would be involved in insurance and it might be possible for ICOM to investigate the setting up of an international pool insurance. (M. de Varine-Bohan mentioned that such a scheme was currently being investigated by ICOM).

Apart from financial consideration, institutions in New Zealand which felt they might participate in this or future exhibitions would need to make strenuous efforts to bring the physical environments of their galleries up to an acceptable international standard as well as their staff and technical facilities. In the short term this latter requirement could be met by drawing on staff members from many institutions to supply a technical team for the care and installation of the pilot exhibition. Long term planning should begin now, both for the pilot and for further exhibitions in the series. While the sum involved was considerable the 1971 target allows budgeting to be spread over three years. The importance of the pilot and the series made it necessary to initiate this kind of planning within the profession on a long-term basis.

In reply, M. Varine-Bohan suggested that such planning should take place immediately, not only on a national level but on a regional level. Problems of climate control and security were major factors, but could be overcome by limiting such improvements to one or two exhibition galleries. The suggestion of a national technical team would be an acceptable arrangement. Finance was a basic problem but partial assistance might be forthcoming from the Australian, the French and the Italian national airlines.

Mr Maynard, on the subject of finance, indicated that the Queen Elizabeth II Arts Council had an apparently small interest in the visual arts. Gross expenditure by the Council in this area had declined from 12 per cent in 1965, to 5.5 per cent and 4.3 per cent in the following two years. Not only had expenditure declined, but there had also been a marked decline in the quality in the exhibitions sponsored by the Council. (Mr Gordon White, exhibitions officer for the Council later stated that there was considerable misunderstanding about the Council's function. Its purpose was a subsidising body and it did not seek to initiate exhibitions on anything but a small scale. Mr White's remarks indicated that the proper area for exhibition initiation and planning was within the profession). Mr Maynard stressed that finance for the ICOM pilot exhibition should be raised on a national basis. Mr Maynard also indicated the need for long-term planning to be initiated within the profession without delay.

Dr Roger Duff, Director Canterbury Museum, pointed out that New Zealand museums were among the richest in some areas of ethnographical material, particularly Polynesian, and that this could form the basis of reciprocal exchanges. Dr Duff mentioned a proposed exhibition for the Cook bi-centenary of material collected during the three voyages. This material would come from Sweden and the British Museum as well as New Zealand collections.

M. Varine-Bohan expressed considerable interest in Dr. Duff's proposal and felt that it was a good example of the kind of multi-lateral exhibition that ICOM was most concerned with. He felt that such an exhibition would be enthusiastically received in Europe. As Dr. Duff mentioned, this kind of participation and exchange could do much to overcome the psychological problems of loans from Europe.

The chairman asked what steps should be taken to assure ICOM of our participation in the pilot project. In reply, M. de Varine-Bohan suggested that approval in principal would serve as a basis for some initial planning here and that consultation with Australia should get under way as soon as possible. It would be necessary to inform ICOM of a definite intention before the end of the year to enable the pilot to be budgeted for on the January biennial estimate of UNESCO.

From the general discussion it was obvious that the action of AGM ANZ in approving the proposed exhibition in principle was endorsed by the seminar. It also seemed obvious that there was general agreement about the importance and significance on a national level of the exhibition.

Contributed by Hamish Keith, Keeper, Auckland City Art Gallery.

ICOM Membership

The following information, dated July 1967, was received from the Director of ICOM for circulation to members of the museum profession.

"At its 24th session, on 30th June 1967, the Executive Committee of Icom decided to establish special dues for institutional members of Icom. These dues are as follows:

Associate institutional members:	\$ 50
Supporting institutional members:	\$500

This new tariff is effective as from 1st July 1967 for new institutional members enrolled between 1st July and 31st December 1967, and as from 1st January 1968 for institutional members enrolled before 1st July 1967.

No alteration has been made in the dues to be paid by individual members (active: \$5 - associate: \$2 - supporting: \$20). Therefore should any institutional member of your Committee find it difficult to comply with the Executive Committee's decision, you will be able to advise him to change the category of membership, suggesting that the Director or another officer of the Institution becomes an individual member.

I would, however, like to stress that since Icom is unable to raise the very moderate dues of individual members, it will only be able to obtain a reasonable income from its members if museums themselves contribute through institutional membership, which represents only a small part of their annual budgets.

Any steps which you may be able to take either simply by informing your members or by encouraging or increasing the number of institutional members in your Committee would represent a truly valuable aid to Icom."

Chronology of ICOM

- 1947 (7th - 14th November) First General Conference (Mexico)
- 1948 General Conference (Paris)
 - Creation of the Museum Documentation Centre
 - Preparation of the first general agreement for co-operation with Unesco
 - Meeting on the care of paintings (London)

- 1949 Meeting on the care of paintings (Rome)
- 1950 General Conference (London)
Conference on museum techniques (Stockholm)
Exhibition to show the effects of light on dyes and colourings
Symposium on fire prevention in museums (Paris)
Symposium on the problems of lighting in museums (Paris)
Meeting on the care of paintings (Paris)
- 1951 Meeting on the care of paintings (Brussels)
Symposium on lighting in museums (Brussels)
Creation of the Committee for Scientific Museum Laboratories
Publication of special issues of "Museum" on the care of paintings
Publication of the International Bibliography of Museography
Symposium on racial questions and museums (Paris)
- 1952 Publication of "Museums and Young People"
Symposium on type specimens in natural history (Oxford)
Meeting on the care of paintings (Lisbon)
Creation of the Icom Sub-Committee for International Art Exhibitions
- 1953 Symposium on lighting in museums (London)
General Conference (Genoa - Milan)
Conference of archaeology and history museums (Naples)
Conservation Conference (Paris)
- 1954 Meeting on the care of paintings (New York)
Meeting on the role of museums in the education of adults and young people (London)
Meeting of regional and local museums (Schaffhausen)
- 1955 Publication of a special issue of "Museum" on the care of wood panels in paintings
Publication of "Type Specimens in Botany and Zoology"
Conference on conservation (Vienna)
- 1956 Participation by Icom in the International Campaign for Museums
General Conference of Icom (Switzerland)
Conference on the problems of museums in the Near-East (Damascus)
Organisation of a mobile exhibition on science and technology museums
Publication of "Museums and Teachers"
- 1957 Conference on open-air museums (Copenhagen-Stockholm)
Conference on Conservation (Amsterdam)
- 1958 Publication of the scheme for the classification of museum documents
Symposium on museums, film and television (Brussels)
(and publication)
Preparation by Icom of the Unesco international recommendation on the most effective means of rendering museums accessible to everyone
- 1959 General Conference of Icom and publication (Stockholm)
Conservation Conference (Stockholm)
Creation of the Museums Association of Tropical Africa, affiliated to Icom
- 1960 Special issue of "Icom News" on the Campaign for Nubia
Meeting of museums and collections of musical instruments (Paris)
Symposium on history museums (Warsaw)
Meeting of regional and local museums (Belgrade)
Publication of the Inventory of the Museum Laboratories
- 1961 Symposium on museum architecture (Turin - Genoa - Milan)
Conference on Conservation (Barcelona)
Inquiry into the means of preventing the illicit export and import of cultural property

1962	<p>General Conference of Icom (<u>The Hague</u>) Publication of "Science Museums in Developing Countries" Conference on museums in countries undergoing rapid change <u>(Neuchatel)</u> Publication of the provisional list of science and technology museums Inquiries into projection rooms in museums (and publication in "Museum") Meeting of museums of musical instruments (<u>Lisbon</u>)</p>
1963	<p>Expert meeting on exchanges of cultural property and report to Unesco (<u>Paris</u>) Conference on Conservation (<u>Leningrad - Moscow</u>) Meeting of modern art museums (<u>Paris</u>) Meeting of applied art museums (<u>London</u>) Expert mission for the organisation of the museums of Baghdad and Cairo</p>
1964	<p>Publication of "The problems of museums in countries undergoing rapid changes" Conference on the educational role of museums (<u>Paris</u>) Preparation of a report on the role of museums in adult education Meeting of regional museums (<u>Brno</u>) Meeting of museums and collections of glass (<u>Damascus</u>) Participation in the World Freedom from Hunger Campaign Study mission for the restoration of various monuments in Iraq</p>
1965	<p>Conservation Conference (<u>Washington - New York</u>) General Conference (<u>Washington - New York</u>) Publication of the Directory of Sea Museums Publication of "Conservation of Antiquities and Works of Art" by H. Plenderleith (French edition) Publication of a special issue of "Museum" on the effects of light Production of a pilot film (Belgian) on the educational resources of museums Creation of the Icom Foundation</p>
1966	<p>Publication of "The Alteration of Limestone Materials..." by J. Iniguez Publication of a special issue of "Museum" on prevention against theft in museums Meeting on the conservation of wood in tropical countries <u>(Dakar)</u> Meeting of archaeology and history museums (<u>Warsaw - Cracow</u>) Meeting of a working group for regional museums (<u>Bourges</u>) Mission of the Director to South and South-East Asia Mission of the Director to the Arab Countries Meeting of a working group for science and technology museums <u>(London)</u></p>
1967	<p>Symposium on ethnography museums (Baghdad) Mission of the Director to Latin-America Meeting of applied art museums (<u>Budapest</u>) Conference on Conservation (<u>Brussels</u>) Symposium on the restoration of oriental paintings (<u>Tokyo</u>) General Assembly of Amat/Mata (<u>Lagos</u>) Publication of "Provisional Recommendations for the Restora- tion of Musical Instruments" Creation of an Icom regional agency in Asia (<u>New Delhi</u>)</p>

This list does not include:

- certain meetings which have been held regularly each year
 (Committee for Museums of Transport, Sub-Committee for Interna-
 tional Art Exhibitions, administrative meetings);
- co-operation with Unesco in certain fields (specific articles
 for "Museum", international recommendations);
- The regular publication of "Icom News" (quarterly);
- The reception and the organisation of study journeys for
 grantees and trainees (18 trainees between 1961 and 1963);

- The services given to Icom members and to Unesco by the Museum Documentation Centre;
- The numerous journeys carried out by the staff of the Secretariat and participation in international meetings;
- Co-operation with Unesco, the International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome), the International Council of Monuments and Sites (Icomos), F.A.O., etc...;
- 1968 Programme

VISIT BY DR JIRI NEUSTUPNY

Dr Jiri Neustupny, Head of the Department of Prehistory, National Museum, and Professor of Prehistory and Museology at the Charles University Prague, is to visit New Zealand between September 25th and October 5th, 1968. Professor Neustupny is visiting Australian Universities after attending the International Anthropological Congress in Tokyo. Included on his New Zealand itinerary are visits to: Christchurch September 26th; Dunedin September 27th - October 1st; Wellington October 1st; Auckland October 2nd - 5th.

GALLERIES, MUSEUMS AND THE GOVERNMENT

"The Government properly means the party in power at the time but there is as it were a continuum of attitude which beats with perpetual regularity under the waistcoats of succeeding Cabinet Ministers. This attitude is a resistance to any extensions of spheres of interest, which lie outside the margins of the voting paper. This Association, I think represents one of those spheres of interest. If all our institutions were closed tomorrow, the resulting wave of indignation would hardly wash the bottom of Parliament steps."

From an address by the President, Mr P.A. Tomory to members at the Annual Meeting at the Dominion Museum on 28th March, 1962, on Galleries, Museums and the Government.

Research into the Association's files bears out the observation of Mr P.A. Tomory made in 1962.

1. Extract from a letter to the Association from the Minister of Finance, A.H. Nordmeyer, dated August 17th, 1960:

"While appreciating the fact that most museums and art galleries have insufficient capital or sources of income to adequately carry out or extend their functions, successive Governments have always taken the view, and rightly I think, (my underlining) that these institutions are local cultural amenities which, broadly speaking, should be supported from local interests."

2. Basic Policy of the New Zealand National Party - Literature and The Arts, 1966:

"(i) The National Government will encourage the arts as well as a greater appreciation of them, and of the contribution they can make in promoting national development in the broadest sense. The National Government will give incentives to those in the community able and willing to promote the arts in their higher forms so that the notable achievements of New Zealand in economic and social affairs will be matched by greater progress in the arts.

(ii) For these reasons, the National Government will continue its policy of improving the facilities for education in and the practice of the arts, of making grants to organisations engaged in cultural activities, and of allowing tax concessions to those making donations for educational and cultural purposes."

3. Extract from a letter to the Association from the Prime Minister, Mr K. Holyoake, dated February 24th, 1967:

"There is no doubt in my mind, however, that these institutions are appropriately regarded as primarily artistic and cultural, and are, therefore, within the sphere of the Queen Elizabeth the Second Arts Council rather than of the distribution committee for Youth and Recreational Activities. You are no doubt aware that the Arts Council receives substantial grants annually from both lottery profits and from Vote: Internal Affairs. The Arts Council is an independent statutory body which forms its own policies and is at liberty to choose its own priorities and to distribute its funds accordingly. The policy of not making grants for building projects and such capital expenditure has been made solely by the Arts Council and any difficulties which may result from this policy seem to me to be a matter for the Arts Council to resolve."

4. Extract from a letter to the Director of the Auckland Institute and Museum from Mr R.J. Tizard, July 12th, 1968:

A reply to the Institute's submissions to Government on the subject of tax exemption on gifts to the visual arts, on behalf of members of the Labour Party.

"Members were generally in agreement that the central government could and should do more to encourage the visual arts, but feel that this help should be more directed through financial assistance than by a policy of tax exemption to individuals making donations.

Governments of all political shades have resisted the principle that an individual making a donation should be able, in effect, to commit a Government through its tax concession to make a donation for the same purpose. We would prefer to see a Government decision on the total amount of assistance that is to come from Government sources, and the distribution of this money by bodies such as the Arts Council, so that all the competing claims can be seen at the one time."

ASIA AND PACIFIC COUNCIL

At August's Canberra meeting of the Asia and Pacific Council (ASPAC) the agreement establishing the ASPAC Cultural Centre was signed and sealed. Based in Seoul, it will begin operations within three months. The first year's operations budget will be \$160,000.

New Zealand's delegate to the conference was Mr L.R. Adams-Schneider.

The various ASPAC projects have provided opportunities for New Zealand to do more aid-giving; the instalment announced for the Canberra gathering was \$50,000 for the social and cultural centre at Seoul. Much of the contribution will be spent in New Zealand providing study facilities. Mr Adams-Schneider said: "We have it in mind to make scholarships available in such subjects as journalism, book production, social sciences, broadcasting, librarianship, ART GALLERY AND MUSEUM ADMINISTRATION, town planning and industrial design."

Compiled from THE BULLETIN, August 10th, 1968, from reports on the meeting of ASPAC in Canberra August 1968.

QUEEN ELIZABETH II ARTS COUNCIL

Annual Report 1967

The Arts Council's expenditure on the visual arts for the year ending 31st December 1967 reached an all time low figure of \$18,159 - 4.3% of total expenditure on the arts.

It is stated in the 1967 Report that:

"The Council has continued to make representations to Government on the need for an adequate, assured, and increasing income to enable it to carry out long-term planning so necessary if the arts are to be sustained and developed.

In the opinion of the Council this can only come about by Government action that will provide the Council with assured funds other than those that are derived from lottery profits."

Temporary Measures?

The training and travel awards scheme, scheduled to be advertised this year for 1969 awards has been suspended! Arts Council is assembling exhibitions from local sources with the intention to tour them. These exhibitions will be a supplement to fewer imported exhibitions!

Arts Council Grant to AGMANZ

A grant of \$4,500 for the year ending 31st December, 1968 has been received by the Association. The grant is made subject to the following conditions:

1. That a representative of the Arts Council, acting as Assessor, shall be entitled to attend all the meetings of the Association.
2. That due notice of such meetings and copies of the minutes thereof shall be made available to the Council.
3. That beneficiary organisations should be advised that financial assistance is provided from funds made available by the Queen Elizabeth 11 Arts Council of New Zealand and that due acknowledgement of the assistance should appear in any publicity or printed material issued by the organisation in connection with the grant received."

MUSEUM NEWS: Extracts from Publications

Waihi Arts Centre and Museum

"... Next, may we with all respect, ask the members of A.G.M.A.N.Z. who fail to see the purpose served by small museums if all their museums started on a large scale and if exhibits which mean so much in the districts from which they come will see the light of day or be left in storage if we become absorbed by provincial museums? It has also been said that our small museums are run by a few dedicated people and what will become of them when these people are unable to carry on. Surely we are not suggesting that there will not be any dedicated people in future generations! However we are sure that the future of our museum is secure with the members who have given us so much support and advice, especially through the schools arranged for Curators and all the advice supplied through newsletters. These provide a wealth of information re conservation work and many other subjects. Our sincere thanks and we trust that we will always remain an associate member of the Art Galleries & Museums Association of N.Z. . . ."

Newsletter No.18, August 1968.

Museum of Transport and Technology, Western Springs

"The number of school parties visiting the Museum is constantly increasing. During the current term - since the May school holidays - over 70 parties, totalling nearly 4,000 pupils plus teachers and parents, have paid visits to the Museum.

No charge is made for such visits, although the Museum does not receive any Government subsidy or other financial assistance for educational purposes.

It is the Museum's policy to organise and describe its exhibits in such a way as to be of the greatest interest and educational value to young people, helping them to understand and appreciate the history and social implications of our technology. This is far from being an accomplished fact in many of our displays at present, since the emphasis has had to be on preservation, restoration and accommodation, but improvements are constantly being made.

The distinguished group of educationists who constitute our Education Advisory Committee, presided over by Professor R. Winterbourne, are co-operating with the North Shore Teachers Training College to develop a programme which will enable the Museum to be of maximum value to schools as a resource unit, and are also endeavouring to assist us with guides for school parties until such time as an Education Officer can be appointed...¹¹

Newsletter, August 1968

Hawkes Bay Art Gallery and Museum

"...I do not feel that we have accomplished very much, but at the same time we are moving slowly and steadily towards getting plans ready for the Concert Chamber we so badly need. The Building Fund is growing slowly - far too slowly, but I hope this can be accelerated considerably during the year ahead..."

President's Report, Annual Report 1968

"Museum School Service:

The number of school children who make use of this service continues to increase. Over 2,500 children came with their teachers to use the Museum and to further their study mainly on Maori Culture and Early European Settlement. The service continues to thrive with a cordial liaison with the Hawkes Bay Education Board..."

Annual Report 1968

National Art Gallery and Dominion Museum

"Lack of finance continues to hamper the activities of the Board of Trustees and no adequate solution to the problem has yet been found.

The main building is now more than 30 years old and in addition to routine maintenance, major repairs are becoming necessary. Major electrical re-wiring is at present being carried out, the cost of which is expected to exhaust the Boards repairs and maintenance reserve.

Increasing collections and additions to staff in the Art Gallery and Museum have produced overcrowding in working areas and in the display galleries. The Art Gallery has been forced to close three display galleries to provide storage space. Efforts to find a suitable site for extensions or a new building have continued to prove fruitless..."

Report from the Board of Trustees for the year ending 31st March 1968

Norsewood Pioneer Museum

"...We now have 84 financial members and the Museum is still proving very popular. Over 4,000 visitors have signed the Visitor's Book over the last twelve months. Many groups of adults and school parties have been conducted visits, and Newmans and Tiki Tours are making regular stops now..."

Chairman's Report, June 1968

National Archives of New Zealand

"Treaty of Waitangi

Mr N.S. Bromelle, keeper of the Department of Conservation at the Victoria and Albert Museum, visited Wellington and after discussions with the Chief Archivist, and the Chief Librarian of the Alexander Turnbull Library, has made certain recommendations about the preservation of the Treaty of Waitangi."

A Summary of Work 1968 (See N.L. 38. Mr Lloyd recommended the treaty should receive early care and treatment. The subsequent denials, allegations and discussions now seem more clear. Mr Lloyds concern about the treaty's condition has been confirmed by Mr Bromelle. Hon. Ed.)

NEW PLANS FOR THE AUCKLAND CITY ART GALLERY

Philip Augustus Edmiston, who was a prominent citizen of Auckland fifty years ago, died in Sydney in 1946, aged 93. Shortly after his death, the Auckland City Council was advised of his very generous bequest benefiting the City of Auckland.

Very briefly, the Will stated that provided a suitable site was made available within the provincial district of Auckland for a Gallery, the Edmiston Trust Board could erect or co-operate in financing the building of the Gallery. The Trust Fund was not earmarked to help the existing Auckland City Art Gallery. It could in fact be read to mean that another Auckland Art Gallery be built and after that, part of the estates could be used for purchasing works of art.

In March 1967, after a period of negotiation, the Chairman of the Edmiston Trust Board and the Mayor of the City of Auckland announced that an agreement had been reached between the Corporation and the Board whereby money would be invested by the Board and Council in remodelling the interior of the present building occupied by the City Art Gallery and City Library.

In reviewing the whole situation the following factors became apparent: It is estimated the population of Auckland will surpass the million mark in the 1980's an increase of 30 times the 1888 population when the Gallery was opened. In 78 years the City Gallery collections have grown and its services increased and unless radical improvements are made to the building, the Gallery, will in a decade, decidedly fall below the standard required for a public gallery in an international City.

New sketch plans for the City Gallery have now been drafted by the City Architect's Department. The present site of the City Art Gallery is an ideal one. Not only is it situated close to the business heart of the city but it forms part of an established cultural grouping linking Albert Park, the new Central Library, Auckland University, the Technical Schools and the Civic Centre.

In formulating the new plans it was necessary that the physical problems of co-ordinating all areas in this old Colonial-Victorian building be brought into harmony. This has been achieved. The re-development programme is phased in two stages and each stage is closely related to produce a city gallery of practical and visionary qualities. External changes will only take place on the north facade facing the proposed sculpture garden. The Wellesley and Kitchener Streets facades will be preserved. In Stage I of the redevelopment plan the major work involves internal reconstruction and remodelling some of the existing areas and the demolition of the Wertheim Room including the Newspaper Store. On this cleared site will follow the construction of a new block containing a basement with four floors above ground level. This block will have a pleasant garden entrance to replace the steep angular Kitchener Street entrance. The garden entrance will lead into a new foyer with a gallery bookshop at ground-floor level; and above an art reference library, conservation studio and administration offices, with a lift serving these new floor levels.

A structure will be erected within the walls of the central (Mackelvie) and western (City) galleries to carry entirely new display areas at first-floor level; thus increasing exhibition space by some 6,650 sq.ft. These new air-conditioned galleries will then link-up with the floor level of the eastern (Mezzanine) gallery and coffee room and most importantly - will be directly related to the floor level of the library. Consequently, provision will be made for a new sequence of galleries without extending the walls of the building!

Monotonously long halls will be avoided by using moveable walls to form environmental settings for different periods and cultures. Such techniques, when meaningfully applied, can develop a better appreciation of the works displayed.

As an integral part of the programme the Edmiston Trust Board will also help to finance the forming of the triangular area of land adjacent to the Gallery and fronting Kitchener Street, into an open air sculpture garden. The sculpture garden will become an attractive feature of Albert Park. Patrons of both park and gallery will have freedom of movement through the sculpture garden from many points and at all times. The existing pohutukawa trees will become an essential part of the sculpture garden by providing shade, colour and contrast to the surrounding areas. The open air sculpture garden plan has resolved itself into a series of low terraced patios and pools partially screened from the street. Large areas of glass in the north wall overlooking the sculpture garden will allow the park to be visually integrated with the gallery itself.

After the central library has moved into its new building in 1970, Council will bear the responsibility of carrying our Stage II by converting the old Library areas. Here will be the main entrance to the Gallery and two rooms for presenting travelling exhibitions; steps and elevator will lead to the Gallery Hall seating about 300 people. The Hall will be a centre for a wide range of educational and cultural activities - lecture, films and music.

Small exhibition spaces and rooms for future education and gallery extension services will be placed adjacent to the Hall Foyer; also rooms for the Gallery Associates, exhibitions and a series of print and drawing galleries.

The Wellesley Street Wing, whilst it is an essential part of the City Gallery, has the great merit of independent operation during evening hours when public events are held in the Gallery Hall.

This programme of redeveloping a complicated building to serve as a unified art gallery is a major undertaking. The result will be a vastly improved civic amenity, a City Gallery equipped to serve the growing needs of new generations; providing in its collections and services, a living link between the past and the present. In this way, the life of a distinguished citizen of Auckland, the late Philip Augustus Edmiston, will continue to work in the interests of all.

..... article published by "N.Z. Herald" 1967.

Further details and photographs are published in the Auckland City Art Gallery "Quarterly" No. 37. Price 25 cents.

PUBLICATIONS RECEIVED

The Conservation of Cultural Property, with special reference to tropical conditions... 341 pp. illus. UNESCO, Paris, 1968. Prepared in co-operation with the International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome.

The Conservation of Cultural Property is the eleventh title in the series Museums and Monuments published by UNESCO. Number IX and X of the series The Organization of Museums: practical advice and Temporary and Travelling Exhibitions may be of particular interest to members.

The primary aim of this manual is to meet the needs of institutions in tropical countries, especially those countries which are in the process of rapid development. It gives expert guidance to the care of cultural property by providing information on simple and well-known techniques. Although this manual is geared to conservation problems in the tropical countries, many problems are common to New Zealand, e.g. waterlogged wood, insect pests, preservation of entomological materials, moulding and casting, lighting, air-conditioning, exhibition storage, handling and packing, textiles and stone.

Much of the expert knowledge and methods packed between the covers will be useful to museum personnel who have both a rudimentary knowledge of conservation and a necessity for its application. It also contains information and techniques, which, if used by an untrained conservator, could result in permanent damage to cultural

material.

The Conservation of Cultural Material should be in the library of every New Zealand gallery and museum, clearly labelled - "HANDLE THE CONTENTS WITH EXTREME CAUTION".

LEONARDO: International Journal of the Contemporary Artist
... 102 pp. illus., Frank Malina ed., Pergamon Press Ltd., Vol. 1,
No. 1, Jan. 1968

The aims and scope as outlined by the founder editor and kinetic artist Frank Malina are: "Leonardo is intended to be a channel of communication between artists..."

Each issue will have invited articles reviewing new developments in the fine arts; on new materials and scientific techniques of possible use to artists; or on subjects in the fields of physics, psychology, cinema, theatre, aesthetics, philosophy, architecture, etc... Sections dealing with terminology in visual fine art, with international opportunities for artists and with reviews of selected books..."

The international character of the journal is emphasised in the editorial statement, and in fact, by English and French text, contributors and editorial advisors. The journal is handsomely produced and quite unlike the numerous other art magazines aimed at a wider public, which bear a remarkable resemblance to prestige women's fashion magazines it does not contain advertisements, seductive or otherwise.

The contents are comparable to the best specialist journals of the basic and applied sciences - original thinking and research, sensitively presented and well illustrated. Leonardo contains for the artist excellent reading in depth on common problems, written by artists for artists. For those who care to reinforce their perception of works with source information, rather than through intermediary critical or aesthetic evaluation, it is heavy reading of enlightened thinking - which may lead to a better understanding of contemporary artistic philosophies.

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