

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

AGMANZ NEWS

The Art Galleries & Museums Association of New Zealand
Volume 7 Number 2
May 1976

AGMANZ NEWS

The Art Galleries and Museums Association of New Zealand

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administration

President: Dr Roger Duff
Canterbury Museum
Rolleston Avenue
Christchurch
Telephone — 68379

Secretary: Capt John Malcolm
P.O. Box 57016
Owairaka
Auckland
Telephone — 69072

Treasurer: Mrs M. Gibson-Smith
c/- 7 Bracken Avenue
Epsom
Auckland
Telephone — 605223

Editor: Mr Ken Gorbey
P O Box 1382
Hamilton
Telephone — 84119

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Cover: Hirshhorn Museum, Washington D.C.
Travelling screen picture storage area.

copy for the news

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agmanz accounts

Income and expenditure accounts for year ending 31 January, 1976.

De Beer Travel Grant		Income	
Balance 1 Feb 1975	302.00	Subscriptions	2,308.00
Receipts for two years ended 1975-76	<u>3,000.00</u>	Interest	132.54
	3,302.00	Excess refund Ministry of External Affairs	<u>30.20</u>
Less Grants:			2,470.74
L. Bieringa	800.00	Expenditure	
B. Hamlin	<u>400.00</u>	Salary	697.20
	1,200.00	AGMANZ News less sales and advertising	1,134.00
	<u>2,102.00</u>	Conference travelling less refunds	214.08
Fellowship Fund		Printing and stationery	12.37
Balance Jan. 75 – Jan. 76	72.12	Postage and telephone	64.30
Queen Elizabeth II Arts Council		Clipping service, xerox, petty cash	466.18
Balance 1 Feb. 75	5,522.08	Depreciation	10.00
Less deficiency transferred	<u>2,353.04</u>	Conservation	365.00
	3,169.04	Purchase subsidies	225.00
Frank Canaday Fund		Inservice training	1,279.00
Balance 31 Jan. 1976	945.36	ICOM subscription	156.65
		Accounting and audit	100.00
		Treasurer's honararium	<u>100.00</u>
			4,823.78
		Deficiency transferred to Queen Elizabeth II Arts Council	<u>2,353.04</u>

Balance Sheet for year ending 31 January, 1976.

Current Liabilities

Grants and Funds

De Beer Travel Grant	2,102.00
Fellowship Fund	72.12
Frank Canaday Fund	945.36
Queen Elizabeth II Arts Council	3,169.04
Accumulated Funds (As per 1974 accounts)	949.87
	<u>7,238.39</u>

Current Assets

Cash in hand	—
Cash at Bank	6,188.39
Bank of New Zealand deposit	1,000.00

Fixed Assets

Filing cabinets	60.00	
Less depreciation	10.00	50.00
Typewriter	40.00	
Less sale	40.00	—
		<u>7,238.39</u>

Treasurer's Note.

Contingent Liabilities.

It should be noted that no allowance has been made in these accounts for:

1. Secretary's salary 1975, the amount of which has not been settled (1974 \$4243)
2. Other payments:
 - (a) Honorarium Editor AGMANZ News 1975 (\$400)
 - (b) AGMANZ News 1975 (expected to be \$450)
 - (c) N.Z. Academy of Fine Arts – secretarial expenses (expected to be \$300)

A total of approximately \$5,100.

Margaret Gibson-Smith, M.A., N.Z.L.A. Cert.
Hon. Treasurer.

our association in crisis

A message from the President

Our two-day extended Annual General Meeting conference opened at the National Museum on March 23 under the shadow of the death on the previous day of the outgoing President, Mr Bruce Hamlin of the National Museum whose appointment, a year earlier, gave such promise of a re-organization of our administration.

To replace our former Secretary, Dr Wendy Carnegie, whose death overshadowed the Taranaki Conference on March 1975, Bruce Hamlin was able to persuade Mrs Constance Kirkcaldie of the National Academy, Wellington, to take over in an interim basis which we hoped might become permanent. Mrs Kirkcaldie proved a splendid Secretary but has found her Academy duties too demanding for her to continue with us. Your Executive will meet urgently to seek a replacement.

To compound our misfortunes we now face the withdrawal of financial support from Arts Council for the two pillars of our foundation, the Secretariat (notable the Secretary's salary) and the quarterly Newsletter which has attained such a high standard. The prospect of this change of policy by the Arts Council was foreshadowed at an across the table meeting of your Council with Mr Hamish Keith, Chairman and Mr Malcolm Rickard, Director, on September 23 and 24 last year. Mr Hamlin's death left us in some respects at a disadvantage in follow-up correspondence.

In this situation the outgoing Council moved promptly, in a letter addressed to Mr Rickard, seeking retrospective grants for the 1975-76 year at least. We requested \$3000 to support the Secretariat and \$2000 to finance the Newsletter. For the latter a well documented case could be made on the professional benefits of the publication to staff members of institutions holding the nation's collections of the Applied and Visual Arts including the incomparable Maori and Polynesian collections.

In connection with the Secretariat we could make the point that on the death of Dr Carnegie in March, 1975, we had entered into a duties-sharing agreement with the New Zealand Academy of Fine Arts of which Mrs Kirkcaldie is Director. We are sure the Arts Council will understand our difficulty over an agreement entered into in the expectation of continuing Arts Council support.

For the future we may be forced to consider other opinions. These include a continuing grant from the Department of Internal Affairs as the department of state responsible for public expenditure on Museums and Art Galleries.

Logically any grant to the Association might come from the special Museums and Galleries Fund, instituted to such good purposes by the Hon. H.J.L. May, Minister of Internal Affairs under the previous administration. Set at the modest rate of \$300,000 per year over the years 1973, 1974 and 1975, this was used primarily for subsidy support of building programmes of institutions large and small. The needs of smaller institutions were also met by a small annual grant to the six metropolitan Museum and Galleries (outside Wellington) to give advice, supervision and help in kind to district institutions within the orbit of their "foster-parents".

We plan a deputation to the Hon. D.A. Highet, Minister of Internal Affairs, to convey the serious position of our Association's finances, notably in respect of the Secretariat and Newsletter. The deputation will stress the value of the subsidy scheme and press for its continuation at the highest level. Considering the comparatively small capital sum allocated (\$300,000 per year) it is difficult to imagine any comparable Government expenditure which has given such benefit to so many for so little.

The deputation will comprise the President, Mr G.I.C. McDouall, Whanganui Museum, Professor J. Thomson, Manawatu Art Gallery and Museum; and the Secretary/or Treasurer.

On the assumption that the subsidy scheme will be continued, Council nominated three members to the Advisory Committee set up by the previous Minister. These comprise the President, Captain J. Malcolm, Museum of Transport and Technology, Auckland and Professor K. Thomson.

We must not forget philanthropic foundations. Mrs Kirkcaldie has introduced a ray of sunlight into our gloom by reporting success in her application to the Todd Foundation for support of the Newsletter — a grant of \$500.

On closing this rather gloomy letter, we must consider the aspect of self-help. Immediately we must be prepared to consider a further increase in annual subscriptions, and perhaps an appeal to the larger institutions to pay a larger capitation. The ultimate answer must be to re-organize our Association as a more effective Employee organization for staff members of the Museum and Art Gallery profession taking as a model perhaps the highly effective New Zealand Library Association.

Most sincerely yours,

Roger Duff,
27 April, 1976.

a tour of the museums of the united states of america

Ken Gorbey

INTRODUCTION

In April of 1975 I was nominated by the United States Embassy as the New Zealand representative on the United States State Department Project for Foreign Museum Professionals. This nomination was accepted in May some 3 weeks before the Project was due to begin. I left for the United States on 21 May and returned to Auckland on 28 June.

The Project group consisted of 23 people from 19 countries. Their backgrounds were diverse, one of the great strengths of this year's tour, and in a short time had formed a very happy and close group. It is probable that my contacts with these talented people from all over the world was as beneficial as the tour around the United States itself.

In all seven cities were visited — Washington, New York, Boston, Chicago, Minneapolis/St Paul, San Francisco and Los Angeles. In these centres it was possible to see many world famous museums, conservations centres, science centres, etc., and the opportunity was also taken of visiting a major arts packing firm in New York, and video installations across the country. In Los Angeles we were able to attend the American Association of Museums Conference where the tour ended, for me on a high note by being asked, with Mr Wouter Kloek of the Rijksmuseum in Amsterdam, to address the last General Session of the Conference.

It would be impossible to publish a full day by day report of the tour as my notes for the first three cities ran to 23 pages. However I will here document the highlights of the 35 day tour and in later issues of the News discuss more specific matters that arose out of the tour.

WASHINGTON

The Washington museum scene is dominated by the Smithsonian Institution, a complex of museum and research institutes whose massive budget is supported in part by private funds and in part by yearly government allocations. Most of the museums are in the Mall and are within easy walking distance of one another. However if each museum is to be visited seriously that walk might take two or three weeks or more. At the time of visiting, many of the Smithsonian Museums were involved in renovation of space for Bi-centennial exhibitions to be opened in 1976.

The National Gallery of Art

The tour groups first museum visit was the formidable National Gallery of Art. A one afternoon guided tour-on-the-run resulted in us at least passing just about every work on view in this huge gallery. Most members of the group drifted back to the National Gallery to better view the fine collection that makes this one of the worlds great art museums. A new wing is now being built for the American Bi-centennial.

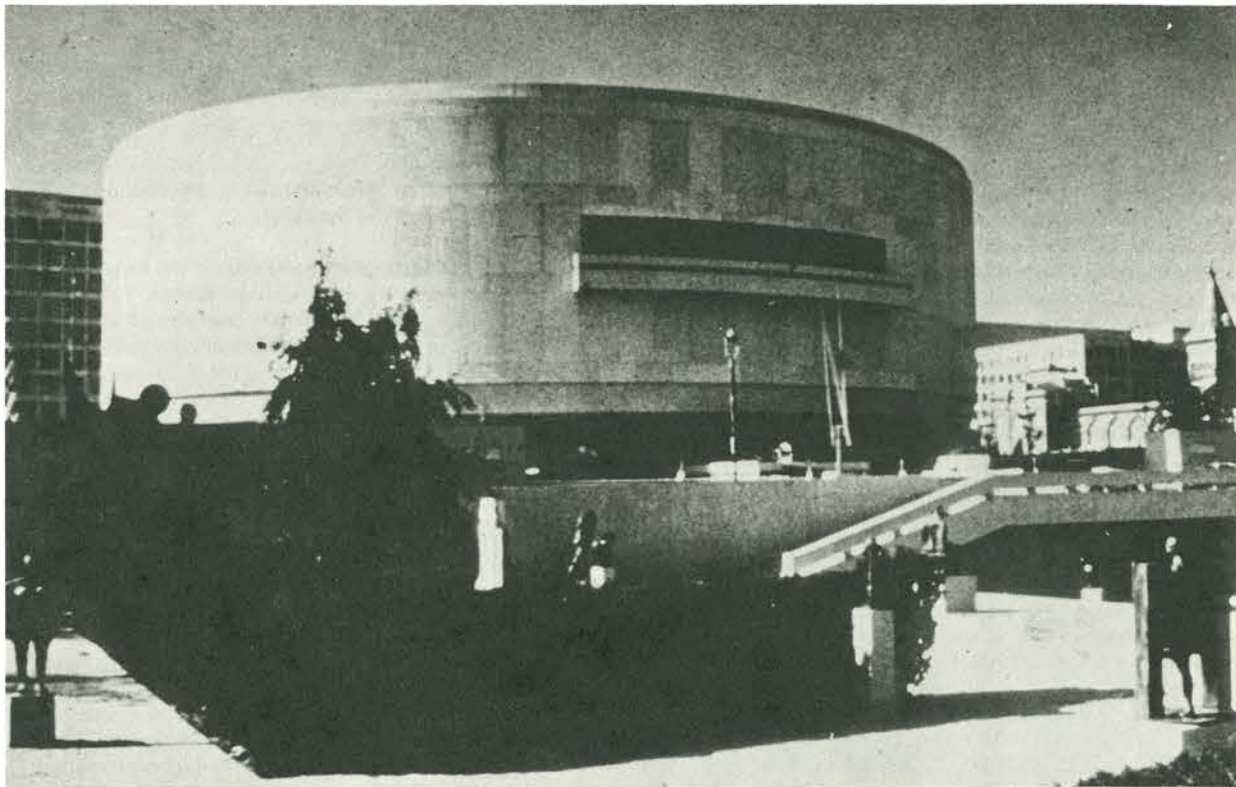
Anacostia Neighbourhood Museum

Although part of the Smithsonian, that is a national institution, the museum in the predominantly black area of Anacostia is very definitely a neighbourhood museum. It serves its immediate community, their interests and special problems and in Anacostia this means the relationship of an underprivileged black society to the outside world.

A museum of this sort has a very special role to play if it is atuned to the aspirations of its community. When we visited the museum we all had our eyes opened. The television western has never had black cowboys — only a mind like Mel Brooks' could write that into our comprehension of the West. And yet here was an exhibition telling us all about some of the 7 or 8000 black cowboys of the West. Other similar exhibitions have explored the important role of blacks in other aspects of American life and in so doing have given the local community reason to have pride in themselves. An entire research programme that has included video and audio tape interviews with old citizens has resulted in a local history of Anacostia being produced.

With a staff of about twenty Anacostia cannot be thought of as a typical neighbourhood museum but some of its services are national in scope. It is running a museological programme for Afro-Americans which could have very important results. At the present moment many blacks work in museums but only as guards, cleaners, restaurant workers etc. The aim of the Anacostia training project is to bring blacks into the technical and curatorial fields of museum work.

As an example to other communities Anacostia has had an impact far beyond its immediate community and forms part of a rising concern among many of the profession throughout America to re-evaluate the community base of their museums and then to serve their community in the best possible way.



Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

Joseph H. Hirshhorn Museum and Sculpture Garden

Opened on 1 October 1974, the Hirshhorn Museum and Sculpture Garden, referred to in handout literature as HMSG, occupies a most impressive building east of the Smithsonian Institution. The HMSG is a museum around which a great deal of controversy has revolved. The collection of approximately 6000 items was donated to the United States Government in 1966 and represents a portion of a lifetime of collecting by Mr Hirshhorn who at 75 years is still adding to his collection. In the main it is a collection of modern and avant garde paintings and sculptural works. The collection has now been housed in a circular (231 feet diameter) building with a circular (115 feet diameter) central court placed four feet off centre. The three above ground floors stand fourteen feet off the ground on four massive piers and the centre court is occupied by a fountain and pond. The circular building stands in a rectangular sculpture garden and under this is another exhibition gallery.

Despite the size of the building, 165,000 square feet, the Hirshhorn has a quite intimate feeling that could be credited to internal walls and the vistas over the central court.

However impressive as the public galleries and courts were, it was the layout of the support function areas that impressed the museologists on the tour. We were exceedingly lucky to have Mr Doug Robinson, Registrar, guide us through the back areas explaining the various features and innovations that had been incorporated into the building.

In the basement works arrive at a loading area ramp inside which two trucks can be locked overnight. The ramp features two beds that can be adjusted to meet the level of the tray of the truck. No overhead hoist system is used. The massive sculptural items in the collection are handled by a portable gantry.

A large corridor with a twelve foot actual clearance leads direct to the lower gallery and service lift. Off this corridor is a crate store and unpacking room, registrar's office and examination room, conservation and photographic laboratories, sculpture storage and carpenter's shop.

The top floor picture storage area has quite the best travelling screen system I have ever seen. The one hundred and forty-one 14 feet high by 21 feet long screens are easily moved and controlled.

The National Museum of History and Technology

Seven million people visited this museum last year. The average daily total stands at around 50,000 and when the record for any one day, 74,000, is approached the doors have to be closed to cut down the crowd. Next year for the Bi-centennial celebrations twelve million people are expected through the museum and one of the special exhibitions for that event has a \$1,000,000 budget. The collection has 17 million objects and is added to at the rate of 100,000 a year. Storage covers 20 acres. Such are the kind of statistics that tell something of the staggering operation that is the Smithsonian's most popular museum, the National Museum of History and Technology.

The building is a new one and many of its features are especially designed to take the huge crowds. Upon entering the front door the visitor has the choice of taking an immediately obvious escalator to an upper floor and begin the visit there or passing round this escalator to the first floor foyer. Once in the foyer the visitor has a further choice of turning left or right down wide lead-in areas to the main exhibition halls. At the end of the lead-in areas are the main systems of escalators. The foyers and lead-in areas have terrazzo floors and marble walls with strips set in vertically to take display panels. This pattern of foyer and lead-in areas to disperse large numbers of people quickly is repeated on the second and third floors. The basement includes a large cafeteria and snack bar, and non-public areas for conservation laboratories, photography, loading, storage, etc. The fourth floor and fifth floor are given over to offices and work room areas. Most storage is in another part of Washington.

Although less than 5% of the collection is on display the museum seems full of the most interesting objects and exhibits, some of which pose very special problems. The railed section of the museum is situated at grade level in a gallery faced with huge and moveable windows. This makes the movement of huge objects in and out of the museum, such as full scale locomotives, possible if not easy. Otherwise extensive use is made of models. The museum is fortunate in that it has the models from the United States Patent Office in its collection but others have to be made to fill significant gaps.

The exhibit that seems to attract the most attention is the base of the Foucault pendulum used to demonstrate the principle of the earth's rotation. A series of little red pegs is placed in a circle within the arc of the pendulum and as the world rotates the pendulum steadily knocks over successive red pegs at what

appeared to be approximately fifteen minute intervals. Crowds of children sit around the pendulum and the cheer that greets the fall of another peg is heard throughout the building.

In the field of temporary exhibitions the huge numbers of visitors pose special problems. The staff of the museum have found that one way of alleviating the problem of an exhibition literally clogged with people is to channel people through a one-way directional exhibition and some of the special exhibitions for the Bi-centennial, including the 35,000 square feet *Nation of Nations* are being constructed in this way.

The staff is of course immense, with five major curatorial departments divided into twenty one divisions. In general the curators work under the principle of devoting one third of their time to exhibition research and organisation, one third to pure research and publication and one third to public services such as teaching, answering queries, etc. As well as the curatorial staff the National Museum of History and Technology has highly developed conservation facilities. The analytical laboratory with its 12 chemists handles most of this work for the whole Smithsonian as well as divisional laboratories. The History and Technology textile and musical instrument laboratories are justifiably world famous.

In all the National Museum of History and Technology was the most impressive of all the museums I visited in the United States. Here the visitors displayed an exuberance and interest seen rarely in other museums.

Attempts are made to put sound and movement into displays. For example a recording in the railway hall gives some idea to people, many of whom have never heard a steam locomotive, of a train pulling out on a run. Extensive use is also made of slides, television, and old examples of radio and newsreel programmes.

Other Washington institutions visited

The Freer Gallery of Art
The National Portrait Gallery
The National Air and Space Museum
The National Museum of Natural History
Mount Vernon, Virginia
Museum of African Art
The National Collection of Fine Arts
The Renwick Gallery

NEW YORK

We flew into New York on a beautiful clear night that lent to the blaze of lights that was Manhattan from the air a fantasy quality you read about but never quite believe. New York is a scene of intense excitement and this is reflected in the many museums of the city.



Whitney Museum of American Art

The Whitney is housed in a spectacular piece of Marcel Breuer architecture, a building that steps up and out over the visitor as he enters at a fashionable address on Madison Avenue. Devoted as it is to American Art I visited this art museum as something of a duty but came away very impressed by the gallery and its then current exhibition *The Whitney Studio Club and American Art 1900-32*. The galleries are simple, intimate and linked to the outside world by windows. The temporary wall system is effective.

The exhibition *The Whitney Studio Club and American Art 1900-32* was the single most effective art exhibition I saw. Whereas in the National Gallery,

Metropolitan and Hirshhorn one gets used to people walking passed works of art this was an exhibition where people became involved with the works. Nowhere else have I seen a group of visitors so involved in actually looking in some depth at paintings.

This involvement was achieved by the strong historical line that was maintained through the exhibition. The 95 paintings and drawings and 15 sculptural pieces were tied together with labelling and photographs that brought out the artist's personalities and influences as well as the prevailing social conditions of the time. A free catalogue accompanied the exhibition.

Museum of the City of New York

The building that houses the Museum of the City of New York lies just about on the boundary between the wealth of Park Avenue and the poverty of Harlem. How does a museum serve a community with such divergent backgrounds? The Director of the Museum of the City of New York, Mr Joseph Veach Noble, has gained some fame in recent years by overcoming this problem. His museum not only displays the solid wealthy background of the families of Park Avenue and the history of the people of Harlem but also deals with the present day problems and social issues that confront both halves of the community.

Mr Noble's first exhibition was the 1971 display on drug abuse, *Drug Scene*. This was followed in 1974 by *VD*. Both exhibitions were apparently very successful.

Mr Noble invited hard questions from the group and plenty were asked. The most interesting point that emerged from this questioning was to do with the timing of such social issue exhibitions. In response to a question on whether or not he would put on an exhibition on Abortion Mr Noble expounded his "crest of the wave" principle. The Director had to pick the time to stage an exhibition, the time when he knew his museum's public could accept the ideas put forward. This was one of the most interesting sessions the group was involved in for here was a forward-thinking Director virtually saying that the museum was restricted to presenting social problems only when the battle over the main issues had been fought and won. The museum could follow but not be involved in the argument stage. Mr Noble backed up his views by describing the result of what happened to an exhibition that he thought of as being badly timed. The result was a split public and a very bad press for the museum involved.

Mr Noble brought up an important problem for a museum, one that is more than just theoretical and the group was most impressed with his forthright manner.

It is interesting to note that at the Los Angeles Conference the group saw Mr Noble elected President of the American Association of Museums.

The Frick Collection

Close to the Whitney on 5th Avenue looking across to Central Park is the former mansion of the steel magnate Henry Clay Frick. The house itself is a very fine example of how the very rich lived in New York but of greater note is the collection that Frick put together in his lifetime, displayed since 1935 as the Frick Collection.

The works are hung in no particular order. The atmosphere is still that of a private home with

furniture giving a feeling of intimacy and rest. There are not a great many works and an afternoon's stroll will take the visitor right around the collection. Most important of all every work is a gem — Bellini, Hogarth, El Greco, Constable, Rembrandt, Piero della Francesca, two marvellous Vermeers and many others in a setting that unlike the huge complexes of Washington and New York makes for enjoyable viewing.

Museologically there was probably not a great deal to learn from the Frick, except that I came away with the uncomfortable feeling that there is something wrong with modern gallery space design.

The Metropolitan Museum of Art

It is very easy to get lost in the Metropolitan, as it is in the American Museum of Natural History, for this is a museum whose housing programme has proceeded in a haphazard manner since its inception in the 1870's. Today the building consists of a long wing on 5th Avenue fronted by a pleasant plaza with trees and fountains and a broad set of steps, recently reconstructed to handle increasing visitor numbers, leading to the main hall. This hall has, as with the American Museum of Natural History, the proportions of a railway station. The National Museum of History and Technology, Washington proves that, if adequately planned, such an entrance hall does not need to be of such gigantic proportions but these halls exist and must be used as best they can.

However, beyond the great hall is confusion with the arts of different periods and peoples arranged in an almost casual manner through a labyrinth of dissimilar galleries. Yearly three million visitors, 35% of whom are from distant places, pass through these galleries and staff well recognise that many do not see all they would like to for fear of getting lost.

With recent large gifts including the Temple of Dendur, the Rockefeller Collection of Primitive Art and the Lehman Collection to be housed in the Metropolitan the museum has embarked on a redevelopment programme for the old galleries and a new building project that was estimated to cost \$75,000,000 US in 1974. This will add seven new wings to the Metropolitan of which the controversial Lehman Wing is now open. It will also hopefully give a more logical layout to this vast sprawling edifice.

The Metropolitan Museum of Art is a huge institution very aware of the place it holds in the community. Perhaps no other museum in the world receives such controversial press. We have probably all heard of the Krater purchased for a huge sum in 1972, but in New York there is added controversy over the building of the Lehman Wing into Central Park, the design of this wing and the role of the Curator as an educator.

Probably few other museums have hired a public opinion institute to test their image yet in 1974 Daniel Yankelovich Inc gave the Metropolitan the results of their findings and their findings were that the Metropolitan was doing a fine job. However the fact that the interviews were all conducted with visitors inside the museum must cast some doubt on the results.

The Museum of Modern Art

A visit to the Museum of Modern Art is like going home. So many of the works are so familiar and the museum courtyard is a quiet oasis in skyscraped New York.

Other New York institutions visited

The American Museum of Natural History
The Museum of Contemporary Crafts
The Solomon R. Guggenheim Museum
The Asia House Gallery
The Museum of American Folk Art
Santini Brothers Inc, Fine Arts Division

BOSTON

After the excitement of Washington and New York the museums of Boston seemed a little disappointing with a few notable exceptions.

The Children's Museum

At the Children's Museum, Jamaicaaway, Boston, I met a snake, a boa constrictor. She crawled(?) all over me and we struck up a great friendship. I also took part in various mathematical games, visited grandmother's attic and generally had a good time along with a lot of other children. However the display section of the Children's Museum is but one facet of an operation that employs a staff of 80 under the direction of Michael Spock.

The museum's operations are divided into three sections. The first, The Visitor Centre already mentioned, is the display arm of the museum. The second is the Resource Centre which aims to reach children through the adults who direct children's learning. This section circulates loan exhibitions and MATCH units, kitset teaching resource units on a variety of topics. MATCH units are now produced commercially. The third section, Community Services is involved in taking the museum's educational programme out to the people of Boston and New England. One of its notable 1975 Bi-centennial projects was *Citygames*, a book of activities for exploring Boston.

The Children's Museum has been on its present site since 1936 and plans soon to move to a reconstructed six storey 1888 warehouse in the wharf area of Boston. This facility will be shared with the Museum of Transportation.

Old Sturbridge Village

In the 1920s two brothers began to collect American antiques. As their collection grew they found it necessary to house their collection and just before the second world war purchased 250 acres of New England countryside. To this tract of land they began to move old period houses and buildings and so began Old Sturbridge Village. Today, this open air museum has a staff of some 350 people in summer, 270 in winter, serves about 600,000 visitors and has 35 restored buildings. The surroundings are most pleasant and the day spent in the village, situated some 70 miles from Boston, was most restful after the two weeks or more in some of the biggest cities in the United States.

Old Sturbridge Village is not a museum devoted to architecture despite the fact that a most important part of its collection is its buildings. Rather the Village is a museum of New England physical environment and lifestyle at 1780-1840. Staff were quick to point out that land, fences, animals and crops were just as much a part of the collection as were domestic, farming and rural industry artefacts. Research work at the Village is undertaken into such fields as rural industry, farming methods, old crop strains and animal breeds.

With this emphasis on the completeness of the old community visitors are afforded the opportunity of seeing a very close reproduction of an American rural community at the beginning of the 19th century. When I visited staff in period costume were engaged in a number of typical and, to the visitors, intensely interesting rural activities. A girl who had just milked her cows was churning butter, two men ploughed a field with a pair of bullocks, others were at work in the herb gardens and some attended various other tasks.

Other Boston Institutions Visited

The Fogg Museum
The Peabody Museum of Archaeology and Ethnology
The Boston Museum of Fine Arts
The Isabella Stewart Gardner Museum

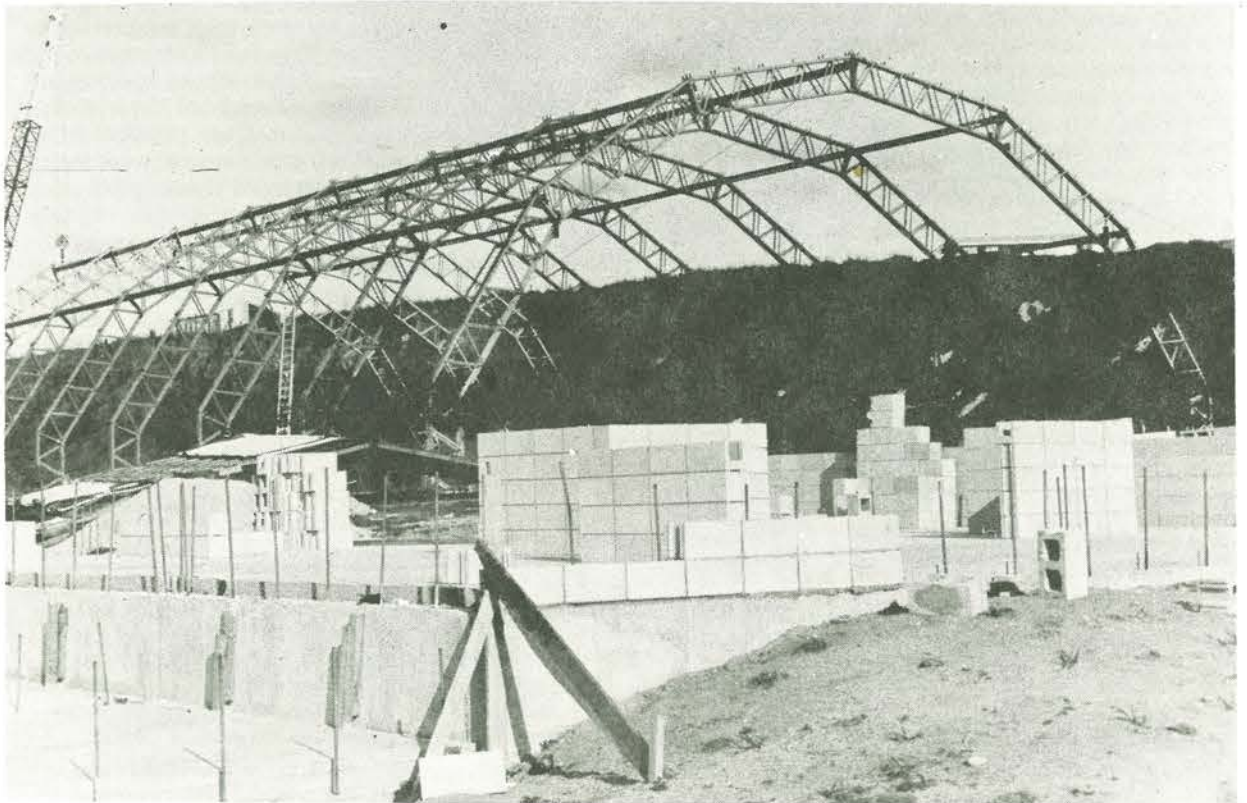
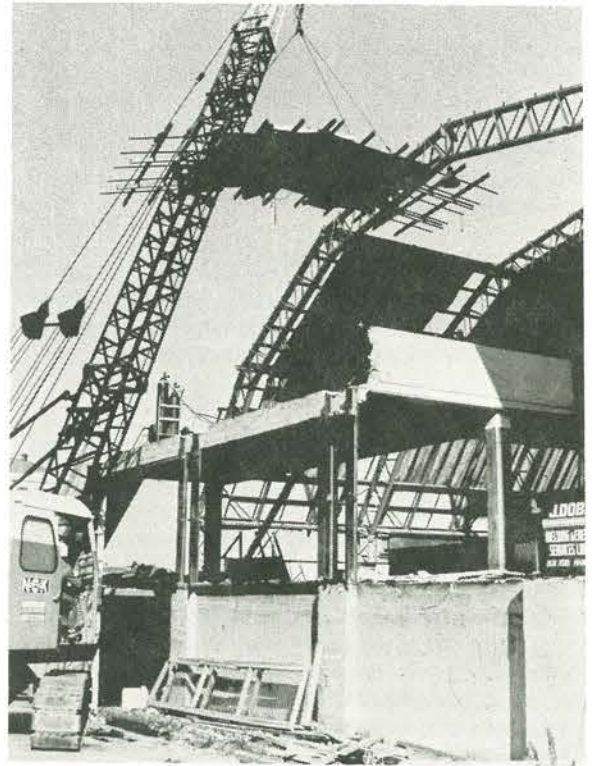
This article will be continued in future issues of The News with the highlights from the cities of Chicago, Minneapolis/St Paul, San Francisco and Los Angeles. At Los Angeles the tour group attended the three day American Association of Museums Annual Conference.

new zealand news

Clydesdale Agricultural Museum makes rapid progress

Since this photo was taken, most of the cladding has been replaced, and the blocks on the blacksmith's shop in the foreground laid.

Many Waikato firms have contributed substantially one way or another towards the Museum. John Dobbs Welding & Erection Services Ltd did the cutting and rewelding of Bledisloe Hall at a favourable price. Waikato Crane Services' largest cranes and the House Removal Company's 60 ft long trailers made it possible to move the building in large sections.



The accompanying photographs show the progress being made on the buildings at the Mystery Creek of the Clydesdale Museum. Moving the Bledisloe Hall, which is 220 ft long, 83 ft wide, and 35 ft high, had its problems. Much of the welding, done 40 years ago, when it was erected, had to be redone, some parts of the building had to be strengthened, and bracing had to be added to come up to present building standards. Despite this, and other problems, the old Waikato Winter Show building is now almost ready to have the three thousand exhibits moved from the Museum's original home at Matamata.

The Curator and founder, Mr Peter Ward, is in his house, built for him and positioned at the entrance and overlooking the 13 acre Museum complex of picnic areas, lakes, and buildings, with the Waikato river flowing between heavily wooded banks in the back ground. As well as the main hall, the buildings include a blacksmith's shop and stables, which are part of the first stage, completion of which is dependent on raising further funds.

The second stage includes an assistant curator's house, historical house, restaurant, and toilets. The toilets which will be used initially will be existing ones a little distance away, erected for the FIELDAYS, held on the N.Z. NATIONAL FIELDAYS property.

The next event to be held on the FIELDAYS property is the 8th New Zealand AGRICULTURAL FIELDAYS, which will be on the 17th, 18th and 19th June. The Museum will be open by then, and will be an added attraction. Some of the farmers who will be attending intend to bring pieces of equipment to add to the collection.

The Official Opening of the Museum is planned for the 21st August, which is the first day of the school holidays. It is intended to make a Gala Day out of it, with the Clydesdale horses demonstrating agricultural equipment, and competitions of various kinds, including one for those attending in historical costume.

Southland Museum appointments

At a recent meeting of the Southland Museum Board Mr Russell Beck was appointed the new director to succeed Mr Arthur McKenzie. Mr Beck has been Assistant Director for some years and Acting Director since Mr McKenzie's retirement.

Mr Neville Ritchie, part-time lecturer in Anthropology at Otago University, has been appointed the new Assistant Director.

ANZAC Fellowships 1977

Applications are invited for ANZAC Fellowships which are available for study or investigation in Australia during 1977. The fellowships, which provide an attractive opportunity, are granted to Zealand citizens having sufficient background of study or experience to be regarded as likely to make a contribution to New Zealand through their careers.

Normally two or three ANZAC Fellowships are awarded each year. The fellowships are tenable for periods of 3-12 months. They provide a living allowance of \$A21 per day (\$A7,665 p.a.), plus an allowance at the rate of \$A600 for a dependent spouse and of \$A240 p.a. for each dependent child. In addition, provision is made for the payment of certain tuition and travel costs.

No specific qualifications are laid down for ANZAC Fellows, but where all other factors are equal, preference will be given to candidates under the age of 45 years.

Application forms and further particulars may be obtained from the Department of Internal Affairs, Private Bag, Wellington, or from the Department's District Offices in Auckland (P.O. Box 2220) and Christchurch (P.O. Box 1308). Applications close on 1 August 1976 and should be forwarded to the Secretary, ANZAC Fellowship Selection Committee, c/o Department of Internal Affairs, Private Bag, Wellington.

1976 CECA Conference

The 1976 CECA Conference will be held 10-19 September at Västerbottens Museum, Umea, Sweden. The theme of the Conference will be *The Role of the Museum in a Decentralised Cultural Policy*. The Conference is limited to 100 participants but if after 1 June there are places free and any professional can apply to be enrolled. Members of ICOM will be given preference.

If interested please write to:
ICOM — CECA Conference
Västerbottens Museum
S— 902 44 UMEA
Sweden.

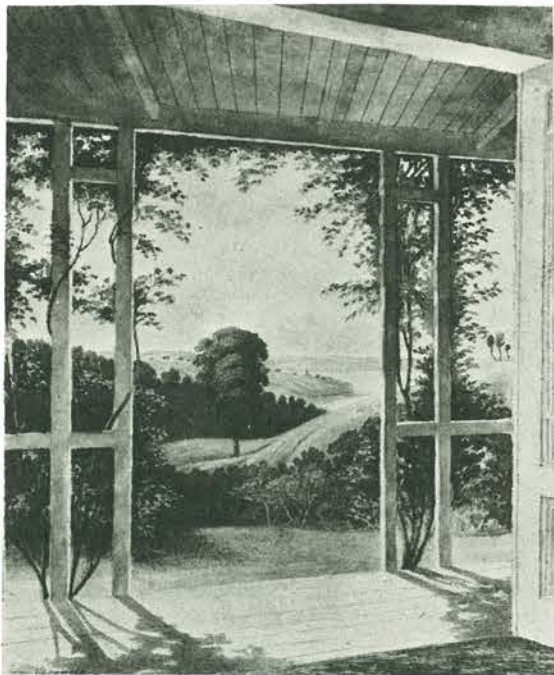
Grant for AGMANZ News

The Todd Foundation has granted AGMANZ \$500 to assist with the publication of AGMANZ News. With Arts Council funding of AGMANZ in serious doubt the Todd Foundation grant gives us the opportunity to continue publishing the News in its present format.

Kinder's Auckland: an exhibition

During August this year the Auckland City Art Gallery is mounting an exhibition of watercolours, drawings and photographs by the 19th Century New Zealand painter Reverend John Kinder.

The display will concentrate on his interpretations of Auckland. Although material is chiefly to be drawn from the Gallery's Permanent Collection, further appropriate examples of Kinder's work are required. If readers know the location of a John Kinder watercolour or drawing relating to Auckland would they please contact Anne Kirker, Curator of Prints and Drawings, Auckland City Art Gallery, Kitchener Street, Auckland.



Rev John Kinder
View from the Verandah of Mr Reader Wood's Cottage
1856 watercolour
282 x 238 mm (11 1/8 x 9 3/8 inches)
Auckland City Art Gallery

Copyright meeting

For some time the Arts Council has been aware that there have been dissatisfactions in some quarters with the operation of present copyright and related legislation which has not protected, as fully as might be desired, the interests of creative artists and those directly associated with them as support institutions, e.g. publishers, booksellers, art galleries, theatres etc. For this reason, the Council on 16 March called together a wide ranging and representative group of organisations to consider the question under the general chairmanship of the Council to provide a forum to initiate preliminary discussions.

The meeting, which was most valuable, examined a number of points of view which ranged over not only some detailed provisions of the Act and more particularly the section in relation to "fair dealing" but also looked more broadly and beyond the question of copyright legislation into the whole field of protection of intellectual and industrial property including such matters as the ratification of the Rome Convention and the introduction of legislation to protect the rights of performers. The meeting has set up a working party with a brief to produce a digest of the views of those affected and has sought representations from organisations who are concerned with this question with a deadline of mid June, at which point a further meeting of the full group will be called to discuss any moves which might be appropriate from that point.

David Millar moves to Australia

After five years at the Dowse Art Gallery, establishing its collection, educational programme and exhibitions schedule, David Millar will resign as from 16 July 1976.

From 19 July his new responsibility will be that of Deputy Director, Gallery of New South Wales, Art Gallery Road, Sydney, where he will be responsible for the exhibitions schedule and responsible to the Director for the non-curatorial staff.

The vacant Director's position is offered at a salary scale of \$8,000-\$10,000. There is a staff of five, an annual budget of \$50,000, a monthly exhibition schedule and several other related activities.

The Gallery is responsible for collecting New Zealand paintings, pottery, prints and sculpture, and is run by an ad hoc committee of Council.

antiquities act 1975 and historic places amendment act 1975

From Dept. of Internal Affairs

Members of AGMANZ will be aware that new legislation for the protection of our cultural heritage comes into force on 1 April, 1976. The new measures are encompassed in two companion Acts: the Antiquities Act and the Historic Places Amendment Act, both of which were enacted during the last Parliamentary Session.

The Antiquities Act is administered in the Department of Internal Affairs. It will repeal the Historic Articles Act 1962, which controlled the export of a very limited range of historical property. However, in addition to placing an export control over a much wider range of property, the new Act introduces important new measures for the protection of Maori artifacts. The companion measure, the Historic Places Amendment Act, is directed towards the protection of archaeological sites, and will be the responsibility of the New Zealand Historic Places Trust.

It was encouraging to note that, without exception, the various organisations and individuals who made representations to the Maori Affairs Select Committee during the course of its deliberations expressed support for the objectives of the new legislation. It was widely acknowledged that cultural property of the type covered under the legislation has a value which cannot be expressed solely in monetary terms, in the sense that our cultural heritage contributes uniquely to the shaping of our identity as a nation. Without this recognition and public goodwill there will inevitably be problems in meeting the intentions of any legislation in such a sensitive area, conflicting as it does to some extent with traditionally accepted attitudes towards privately held property.

It is a measure of the success of public museums in creating an active concern for the local heritage that they are likely to be confronted by many enquiries about the new legislation. They are likely to receive requests for information from many sources, including private collectors of antiquities and Maori artifacts, auctioneers and secondhand dealers, finders of artifacts, landowners (including farmers), and local residents interested in archaeology. The Department recognises that local museums constitute a highly valuable channel through which public co-operation can be enlisted, and information on the new legislation disseminated. The following explanatory notes are therefore provided for the guidance of museums.

Export of antiquities

From 1 April onwards, it will be necessary to apply to the Department of Internal Affairs for permission to export any *antiquity*. The term *antiquity* covers a very wide range of cultural and historical property. It includes Maori artifacts, and also chattels of any kind likely to be more than 60 years old, which are of national, historical, scientific or artistic importance and which also relate to the European discovery, settlement and development of New Zealand (*chattels* in the legal sense is interpreted as including any property except land).

There are, however, special requirements for certain types of property before they are regarded as antiquities. These requirements cover the following classes of objects: Maori artifacts; written and printed matter; photographs, films, prints and sound recordings; works of art; meteorites; type specimens of animals, plants and minerals; remains of extinct native animals, bird, reptiles and amphibians; and remains of ship, boat and aircraft wrecks.

There are several factors which must be taken into account by the Secretary for Internal Affairs when considering applications to export antiquities. These include any special importance which the object has, the extent to which similar objects are held in public institutions, the rarity of the object, the spiritual or emotional association of the object with the people of New Zealand, and the probable effect of the removal of the object on historical or scientific work in New Zealand. In many cases, public museums will therefore find that they are asked to assist the Department by commenting on applications to export antiquities. This will to some extent depend on the nature of the object concerned — in the case of manuscripts, a specialist library would probably be consulted instead.

There is a right of appeal to the Minister of Internal Affairs if the Secretary for Internal Affairs refuses to give his permission to the removal of any antiquity, or imposes any special conditions.

Crown ownership of newly found artifacts

The Antiquities Act also provides that all artifacts found after 1 April 1976 are deemed to be *prima facie* the property of the Crown. This is a most important principle, representing the first acknowledgement in New Zealand's legislation that cultural property of this type should be held in public ownership, as part of the common heritage of all New Zealanders. In addition, the fact that such artifacts may not be sold should discourage fossickers from disturbing sites.

There is one exception to the rule of *prima facie* Crown ownership of newly discovered artifacts. This arises when an artifact is recovered from the grave of a person or persons whose identity is known. Such cases are to be referred to the Maori Land Court. This Court is also given jurisdiction over any disputes relating to the ownership or custody of artifacts.

People finding artifacts after 1 April are required to notify the Secretary for Internal Affairs. It will be an offence to fail to give such notification within 28 days of making the find (in the case of an archaeological investigation authorised by the Historic Places Trust, the period is extended until 28 days after the completion of field work). Notification of a find may be made either direct to the Department, or through the local public museum. When the relevant forms have been printed, they will be distributed to public museums in their respective areas by the Auckland Institute and Museum, the National Museum, and the Canterbury and Otago Museums. The procedure involved will be fully explained at that stage.

The Department hopes that as many finds as possible will be reported through public museums, as this will enable more accurate records to be compiled. This would also work to the advantage of museums, since it would facilitate greater liaison with finders and result in greater knowledge of surface finds. Such contacts could also be used to encourage people to recognise public museums as the proper guardians of our cultural heritage, which could help to foster the concept of donating or lending privately owned material to museum. However, any case where it appears that an offence may have been committed against the provisions of the Historic Places Amendment Act 1975 should be reported immediately, to enable the matter to be investigated.

After the finding of an artifact is notified, a decision is to be made by the Secretary for Internal Affairs as to its custody. The view would normally be taken that unless there are exceptional circumstances or the object concerned is of no significance, artifacts found after 1 April should be held in public custody, rather than that of a private individual. Again, this could help local museums to build up comprehensive collections of material from their respective areas. However, museums should note that while they may encourage finders to leave artifacts in the interim custody of the museum until the final decision on custody has been made by the Secretary for Internal Affairs, they have no right to enforce this as a requirement.

In any case where a private individual such as the finder is granted custody of an artifact, the person would have to be willing to register as a collector of artifacts and could not dispose of the artifact without permission from the Secretary for Internal Affairs.

Sale of Maori artifacts within New Zealand

The Antiquities Act also introduces new measures controlling the sale of Maori artifacts within New Zealand. These measures apply only to Maori artifacts, and not to the other types of objects which are also classified as antiquities, e.g. antique furniture. Also, they apply only to Maori artifacts already in private ownership prior to 1 April since, as mentioned above, artifacts found after that date are deemed to be *prima facie* the property of the Crown. This means that the pool of artifacts available to the commercial sector will remain static, and probably even gradually decline over the years as more artifacts pass into public ownership by institutions such as museums.

Under the Act, privately owned Maori artifacts may be sold only to registered collectors, to public museums, or through the offices of auctioneers and secondhand dealers licensed to trade in artifacts under the Act. The only exception to this is where a gift or bequest is made to a member of the family.

Public museum is defined in the Act as meaning . . . a non-profit making museum being eligible for membership of the Art Galleries and Museums Association of New Zealand. Such museum may continue to acquire privately owned artifacts without registering as collectors.

The registration of collectors is directed towards private individuals, and private museums operated on a commercial basis. These collectors of artifacts must apply for registration if they wish to add to their existing collections after 1 April. No fee will be charged for registration, but there are certain conditions which must be met by registered collectors to ensure that data is available on their collections.

The licence which auctioneers and secondhand dealers must hold to trade in Maori artifacts is additional to the licences they already hold under either the Auctioneers Act 1928 or the Secondhand Dealers Act 1963. There are a number of conditions associated with these licences, relating to requirements which must be met before artifacts are sold, who artifacts may be sold to, and records of sales.

The role of Authorised Public Museums

An *authorised public museum* must be notified of all artifacts which are to be offered for sale. At the request of a licensed auctioneer or secondhand dealer, or of a registered collector, the authorised public museum must issue a *certificate of examination* of an artifact. This task must be done within 28 days of the

artifact being made available for examination. Both the certificate and the corresponding artifact will be numbered at this stage. No artifact may be sold by an auctioneer or secondhand dealer until the certificate of examination has been issued. During the 28 day period before the certificate of examination must be issued, the authorised public museum may, at its discretion, notify other public museums of the availability of the artifact and may make an offer for its purchase.

At present, there are four authorised public museums. These are the Auckland Institute and Museum, the National Museum, Canterbury Museum and Otago Museum. These museums are able to guarantee the continuous employment of staff able to examine artifacts, since all have permanently established positions in either ethnology or anthropology, and at least two staff members able to undertake these tasks. However, it is envisaged that as other regional museums throughout the country continue to develop and expand, it will be only a matter of time until at least some other museums are able to guarantee comparable continuity in the services of appropriate professional staff. At that stage, these museums can also be designated as *authorised public museums*.

Some concern has been expressed that the four present authorised museums will deprive other public museums of the opportunity to build up representative collections of artifacts from their respective areas. This will certainly not be the case. The only powers given to the authorised museums under the Act relate to the issuing of certificates of examination for privately owned artifacts. They have no special powers regarding artifacts found after 1 April.

National register of artifacts

A national register of artifacts is to be established and maintained by the National Museum. The information which is to form the basis of this register will come from reports of newly found artifacts, and also records which auctioneers and dealers will be keeping on the artifacts they sell.

There is provision to guard the confidentiality of information which is available from the national register and otherwise under the Act on the ownership and location of artifacts. This is necessary to protect the interests of collectors, who are genuinely concerned about security following a recent burglary.

However, the national register will form an invaluable research tool, and people with a scientific interest will have no difficulty in receiving permission to use the national register.

Protection of archaeological sites

The Historic Places Amendment Act 1975 makes it necessary to obtain the consent of the New Zealand Historic Places Trust before damaging, destroying or modifying any archaeological site, or undertaking an archaeological investigation of any such site. This protection will cover places associated with human activity more than 100 years ago and sites of wrecks which occurred more than 100 years ago.

The Trust will be compiling a register of archaeological sites, and particularly important sites may be noted on certificates of land title and in district planning schemes prepared under the Town and Country Planning Act 1953. However, the protection will apply whether or not the sites are so registered, and regardless of whether they are located on private or public land. Museums which undertake archaeological activities, or which have some association with local archaeological groups should note that they will need the Trust's permission before undertaking any such activities after 1 April.

The Trust has expanded its archaeology committee to deal with its new statutory responsibilities, and will also be establishing an archaeology section with professional and technical staff. Public museums will be able to assist the Trust greatly by being vigilant towards developments which may affect sites in their areas, and contacting the Trust at an early stage. This will help to ensure that full consideration is given to sites likely to be affected by any development proposals.

While there will be some key sites whose permanent preservation is desirable in the national interest, it will not of course be possible to preserve all sites for all time. However, the new system will ensure that adequate consideration is given to the significance of sites before they are disturbed, for whatever reason. It will ensure that where necessary salvage archaeology is undertaken before the knowledge which a site may disclose is lost forever, and it will ensure that a fully professional approach is adopted towards the excavation of sites. This will be to the benefit of all those interested in archaeology, in ensuring that archaeology is recognised by the public as contributing meaningfully to the body of knowledge about New Zealand's past.

museum responsibilities under antiquities act

Roger Duff.

Museum responsibilities — Maori artifacts

Before summarizing in detail the responsibilities to be placed on Public Museums under the Antiquities Act, happily passed on September 19, 1975 as a well thought bi-partisan measure which would therefore seem in no danger of repeal under the new administration, the writer recalls a long continuing personal campaign to safeguard Maori artifacts in public repositories as a precious and unique component of our New Zealand cultural heritage. One was often discouraged by the negative response of some museum colleagues and even by officers of the Department of Internal Affairs. Fortunately the major museums for one hundred years and more had pointed up the community value of public repositories where artifacts could be preserved and studied, and interpreted educationally through display and publication. Over the past thirty years the Historic Places Trust and the New Zealand Archaeological Association had consistently advocated public ownership, perhaps more consistently than AGMANZ itself.

The Historic Articles Act of 1962 aimed to ban the unauthorized export of artifacts but balked at setting up the principal requirement to achieve this, namely the restriction of trafficking on the part of private collectors, the protection of archaeological sites from looting and the establishment of the principle that artifacts yet to be found belonged collectively to the nation and should be preserved in Public Museums as repositories for the community.

This last requirement is the heart of the new Antiquities Act. As expressed in Clause 11 (1):
any artifact found elsewhere in New Zealand or within the territorial waters of New Zealand after the commencement of this Act (1 April, 1976) is hereby declared as deemed to be prime facie the property of the Crown.

As always expected by the writer there was immediate general acceptance by the public and almost no organized protest lobby from private collectors.

Indeed private collectors had every reason to be happy at the provisions for special registration as a pre-requisite for continuing their activities including the right to buy and sell through registered dealers.

In addition to Maori artifacts which were to be protected by the machinery of reporting by the finder, examination by the four Metropolitan Museums and the new restrictions on private trafficking, a greatly expanded corpus of Antiquities, ranging from ship-wrecks to meteorites, were to be subject to an absolute ban on export except with the permission of the Minister of Internal Affairs.

The chief responsibilities placed on the museums, particularly the Authorized Public Museums cited in the Act (Auckland, National Museum, Canterbury and Otago) concern Maori artifacts. Speaking as the Director of one of the "big four" we are happy to accept the new responsibilities, despite the expectation that last year's promised expenses grant from Government may not now be available. For our part we will aim to manage in the meantime with such staff and resources as we have available now.

The Act requires finders of artifacts to fill in a somewhat complicated Notification of Finding Form. The requirement that this should be done within 28 days of the finding of an artifact seems rather optimistic in general, not to mention remote areas such as the Chathams. Forms will be available at the district Public Museum or at one of the four authorized Museums where help would in most cases be required by the finder. The latter may however complete the Form himself and forward it to the Secretary of Internal Affairs, Wellington. Assuming help from the Public Museum in most cases, the top copy of the Form is retained by the finder, copies two and three go to the Secretary and the fourth remains with the Museum. Perhaps the most important requirement here is for the Museum to add a formal recommendation as to custody. This might include retention by the finder under safeguards. It is expected that the Secretary will direct the more important artifacts to custody in Metropolitan or District Public Museums.

It would be good psychology also to associate any artifacts directed to a Museum by the Secretary with the name of the finder as benefactor.

Unless the examining Museum shows tact and sympathy when an artifact is brought in, there is danger of artifact finds not being reported in future. This would in the long run destroy the scheme.

Another most important function placed on the Authorized Public Museum is the preparation of a Certificate of Examination, initially only at the request of Licensed Dealers or Registered Collectors.

This should aim at the most compact verbal and graphic description within the context of the fullest documentation of circumstances of finding. The top copy will go to the Secretary for the assignment of a national collections catalogue number by the National Museum. The examining Museum will hold the second copy and at Canterbury we will maintain a parallel ledger catalogue.

Licensing of dealers

Under the Act the right to sell artifacts will, among dealers and auctioneers, be restricted to those who apply for registration (fee \$50 per annum, and renewable). A Licensed Dealer will notify the Authorized Museum of artifacts offered for sale, and cannot sell before the Certificate of Examination has been issued. This gives the Museum an advance opportunity to bid. The Museum will also need to affix a label which the dealer or Private Collector purchaser may not remove.

Private collectors

Nothing in the Act affects the right of private holders of artifacts to hold them although they may request the Museum to issue Certificates of Examination. If they wish to add to their collections or to exercise the right to sell or purchase through a Registered Dealer they must apply for registration as Registered Private Collectors. In summary Registered Collectors may dispose of collections only to Public Museums, to other Registered Collectors or to Registered Dealers.

Antiquities

The expansion of the list of Antiquities other than Maori Artifacts is welcome to the museum movement. Although no procedure of recording and notification is placed on the museums for these categories it is expected that our records could be called upon to certify the rarity of certain categories such as Chattels relating to the European discovery, settlement or development of New Zealand. How many Cook medals have been found, how many Cook chronometers?

Our assistance here will assist the Secretary to recommend to the Minister if, and under what conditions, Antiquities may be exported.

Briefly summarized the categories are:

Chattels connected with early European discovery and pioneer development of N.Z.;

- books or other archive records
- certain works of pictorial history
- type specimens of animals, plants and minerals;
- meteorites recovered in New Zealand;
- bones, feathers, eggs or other organic remains of extinct birds, reptiles or amphibians
- relics of early ship-wrecks or early aircraft crashes.

Replicas of artifacts

Museums are also concerned at the ease with which exact replicas of artifacts can be made and should avoid the trap a major museum fell into by lending high-quality artifacts for casting without insisting that the replica be stamped to identify it as such. In this case the unmarked replicas were deliberately offered for sale as originals and some may still be in circulation.

We are pleased that under Clause 8, any person who makes a facsimile replica of an artifact must clearly identify it as such and incurs the risk of a fine of \$500 for failure to do so.

book reviews

MEYER, Karl E. 1973 *The Plundered Past*, Hamish Hamilton, London. 353 pp, Appendices A – G, bibliography.

Books such as Burnham's *The Art Crisis* and now Meyer's *The Plundered Past* are bitter pills for the museologist to swallow and yet swallow we must, hoping that the experience gained will lead to some actions on our part that will make our profession more ethical in dealing with the problems of acquisition.

Meyer, in this well written and very readable book, is very hard on those whom he sees as the plunderers. First there is the tomb robber, the despoiler of archaeological sites who is so often a poor person in a poor country looking to support his dependants the only way he knows. The tomb robber only exists because he has an assured market.

Then there is the dealer, often unscrupulous and frequently involved in what can only be described as shady deals. The most reputable of this group are concerned with preserving hard won reputations for honesty and integrity. Some are going out of business or shifting the emphasis of their dealings as they find it more and more difficult to reconcile the 'ethical ambiguities' involved in trading in some forms of cultural property. But so frequently Meyer records this group as avaricious and mercenary.

The third group is the private collector, who is the market for most plundered cultural property sold on the world art and antiquity market.

The fourth actor is the museum.

One of the more impressive features of the book for the reviewer was that although a section is devoted to Lord Elgin it is the present day situation that Meyer is basically concerned with, and in this day and age for Lord Elgin, please read Metropolitan Museum of Art, New York and Director Thomas P. Hoving. Meyer lists the various acquisition scandals that this large museum has been involved in. They became public scandals of course because of the large sums of money involved but it is probable that smaller museums commanding smaller acquisition budgets have been guilty of the same unethical practices that Meyer ascribes to the Met.

The most encouraging part of the book for me as a museum professional was that successful action has been initiated and carried through by members of our profession to stop their museums from making unethical acquisitions. Meyer mentions the work of

Wardwell and Noble and many others whose heightened sense of professionalism augers well for the future.

I would recommend Meyer's book *The Plundered Past*. It is perhaps not as scholarly as Burnham's recent *The Art Crisis* but it does contain much information that museologists should command to face the same type of problem here in New Zealand.

Ken Gorbey

BURCAW, ELLIS G. 1975, *Introduction to Museum Work*. The American Association for State and Local History, Nashville. 202pp, bibliography.

In 1972 G. Ellis Burcaw, Director of the University of Idaho Museum and Associate Professor in both the Museology and Anthropology Departments, wrote *Introduction to Museology* (University of Idaho, Moscow, Idaho). This xeroxed and loosely bound work has now been re-published with minor revisions and the addition of some photographs, as a handsome paperback by the AASLH.

The book is an important one. Written as a general supplementary text to the University of Idaho course *Introduction to Museology* it brings together in one book the many facets of museum work. Burcaw is perhaps at his best when underlining the need for a study of science of museums, call it museology if you like. Museology is a generalised study so that even if a person working in a museum is concerned absolutely with his narrow subject and has no time for the other concepts and activities that go to make up a museum, that person cannot really be called a museum worker. He is more a scientist, historian, educator, etc. who just happens to have an office in a museum. The professional museologist is the scientist, historian, educator, etc. who is also steeped in the theory and practice of museum work. The whole of *Introduction to Museum Work* is aimed at giving the student and devoted amateur just such a dunking in the subject.

The book is wide ranging. Definitions, history, concepts, collections, security, exhibits, education, etc., are all discussed in some detail with further reference frequently given.

Personally I found Burcaw's three sections on Collecting Theory of greatest interest. In these sections he covers the General and Science Museums, the History Museum and the Art Museum. The Anthropologist talking at length on the theory behind art museum collecting is interesting though speaking as another anthropologist I would have to dispute the rather manipulative divisions created between various 'types' of art and their inferred ranking.

It is interesting to note the stress that is placed throughout the book on professionalism, both with the individual staff member and the standards achieved and maintained by the institution as a whole. Training of staff in museum theory and techniques and the attainment of standards by accreditation are mentioned often. Surely a sign of things to come.

Burcaw's book is for the student and the person who genuinely wants to upgrade their performance. As such it doesn't mince words. For example

The history museum must not be an institutionalised representation of fads, hobbies and myths. (p.60)

Two principal dangers must be avoided:

- 1. Do not accept conditional gifts . . .*
- 2. Do not accept loans . . . (p.50)*

Many laymen who are deriving personal satisfaction from the museum's pursuit of their private concerns feel that placing the museum on a professional basis might spoil that satisfaction. (p.181)

Burcaw's *Introduction to Museum Work* stands with the books of Harrison and Guthe as a basic text in the museum library.

Ken Gorbey

SKINNER, HD, 1974. *Comparatively Speaking: Studies in Pacific Material Culture 1921-1972*. Eds Peter Gathercole, Foss Leach, Helen Leach, University of Otago Press, Dunedin, 192pp, bibliography.

There is something for every museologist in *Comparatively Speaking* a collection of the essays of HD Skinner, even if they have little interest in Pacific and New Zealand ethnology and archaeology. For in a last chapter entitled *The Faking of Maori Art* Skinner, and Dr T. Barrow who authored much of the chapter, discusses what is known of two forgers of Maori artefacts, James Edward Little and James Frank Robieson.

Normally one associates forging with valuable categories of museum objects such as paintings by name artists or ancient sculptural pieces but here is an example of the forger working in a field where and at a time when by modern day standards, ridiculously low prices were paid for objects. Little and Robieson did not make a great deal out of forging, in fact Little served several terms in prison for theft and receiving.

The chapter *The Faking of Maori Art* is well illustrated and documented, and serves as some warning to curators that the forger frequently operates in the fields that command low prices.

Ken Gorbey

the de beer travel fund

Since 1964 Esmond de Beer and his two sisters, Mary and Dora, have made yearly grants to the Art Galleries and Museums Association of New Zealand to fund overseas travel by members of the staffs of New Zealand art galleries and museums. Our benefactors, who now live in London, come from a Dunedin merchant family with wide interests in the visual arts and literature.

The grant was originally £300 yearly but this has been raised on two occasions until at the present moment the AGMANZ Council administers a grant of \$1500, a grant that can be allowed to accumulate.

Numerous requests have been received to publish the conditions of the Fund. Captain John Malcolm has made notes on the correspondence related to the de Beer grant and from these notes I have extracted the following points:

1. the grant is for overseas travel
2. the applicant must be a member of the staff of a New Zealand art gallery or museum
3. the object of such travel will be to further the knowledge and interest of the institution to which the applicant belongs
4. the grant can provide all expenses of the applicant, or
5. the grant can provide an auxiliary grant for an applicant who can draw insufficient funds from other sources
6. the grant is administered by AGMANZ Council
7. the Council, when processing an application for monies from the grant will take into consideration (a) other sources of assistance available to the applicant (b) whether or not the employing institution would continue to pay the applicant salary during his absence (c) the length of time the applicant's services would continue to be available on return from overseas.

When applying for a de Beer grant the application should state details relevant to the above points. In this way Council can make fair and equitable division of the de Beer Fund.

Hon. Ed.