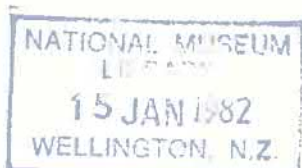


ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND (INC.)

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



A. G. M. A. N. Z. NEWSLETTER NO. 27

May, 1966.

QUEEN ELIZABETH II ARTS COUNCIL  
OF NEW ZEALAND

Scholarships and Fellowships in Music, Drama, Ballet  
and the Visual Arts for 1967.

The Council invites applications for awards to be taken up in 1967 as follows :-

Scholarships: For students seeking institutional or private tuition.

Value: Up to £750 plus £250 grant-in-aid of travel where applicable.

Fellowships: For established workers in the arts seeking to undertake special studies.

Value: Up to £1500 plus up to £500 grant-in-aid of travel where applicable, for study within New Zealand or for travel and study overseas.

For further information apply to:

The Director,  
QUEEN ELIZABETH II ARTS COUNCIL,  
OF NEW ZEALAND,  
P. O. Box 2563,  
Wellington,

stating the category in which you wish to apply.

Closing date for all applications: 1st July, 1966.

UNESCO'S 20TH ANNIVERSARY

Miss Krystyna D. Kolodynska, Secretary, National Commission for UNESCO, Department of Education, Wellington, has advised that the 20th Anniversary of the founding of the Organisation will be commemorated on 4th November 1966, and has asked that we mark the event in some special way. Members who wish to mark the event may obtain the names of speakers who may be able to address meetings and material on UNESCO's activities from the National Commission.

### UNESCO ART OF WRITING EXHIBITION.

This excellent exhibition, at present on display at the Auckland War Memorial Museum as part of the Auckland Festival, requires 250 feet of wall space and is packed in 5 wooden crates 57" x 42½" x 13" weighing 290 lbs. each. It consists of 50 panels 54" x 42" x 5/8" which display colour and monograph photographs of the art of writing. Catalogues are available, and the Department of Education is bearing the cost of transport.

The exhibition is to be shown at Wellington in November 1966 at the time of the 20th Anniversary of the founding of Unesco. It is available to North Island centres from June to October 1966 and to South Island centres in 1967.

Will art galleries and museums interested in showing the exhibition please write as soon as possible to the Secretary, National Commission for Unesco, Department of Education, Wellington, reference EIR 2/20/3 and 2/20/36.

### MEMBERSHIP

Elected by Council on 26.4.66 (additional to New Members listed in Newsletters 25 and 26).

Norsewood Pioneer Museum Society (Inc.)  
Mrs. M. J. Duff, Secretary, Canterbury Museum, Christchurch.  
Mr. N. F. Turner, 12 Queen's Crescent, Oamaru.

To be elected at next Council Meeting:

Pukekohe Historic Places Committee,  
C/- Town Clerk, Private Bag, Pukekohe

(This Committee, constituted under Section 63 of the Municipal Corporations Act 1954, administers the Pioneer Cottage at Roulston Park, Pukekohe. The cottage, believed to have been built by John Martyn in 1859, was resited and restored to mark the 1965 centenary of Pukekohe. It contains colonial furniture and relics of early Franklin).

Mr. W. J. H. Baille, Dominion Museum, Wellington.

An Institution Member is an art gallery, museum, or similar institution which is a corporate body not conducted for private profit. The annual subscription is £3 per £1,000 of income with a maximum of £9.

An Ordinary Member is any person who is a member of the governing body or staff of an art gallery or museum, or who has assisted in the development of an art gallery, museum, or similar institution not conducted for private profit. The annual subscription is £1.5.0 per annum reducible to £1 if paid by 31st May.

### SALVAGE ARCHAEOLOGY AND SITE PROTECTION

The N. Z. Archaeological Association (Inc.), is holding an Extended General Meeting at Dominion Museum, Wellington, on Queen's Birthday weekend, to discuss salvage archaeology and site protection. There will be a large number of speakers during the three-day meeting, which begins at 9.30 a.m. on Saturday, 4th June 1966. Members interested should write to Mr. John Daniels, 7 Junction St., Lower Hutt, who is acting as Organising Secretary.



SMALL MUSEUMS GRANT

The Council has approved the following subsidies from funds provided by the Queen Elizabeth II Arts Council :

School for Curators to be held at Canterbury Museum in May 1966 - up to £100 in addition to the J. R. McKenzie Trust grant of £250.

Secretarial Aid and additional Newsletters - up to £450.

Waiuku Museum Society - up to £25 for Mr. Brian Muir to have two weeks training with the Recorder of the Old Colonists' material at the Auckland War Memorial Museum.

Coromandel School of Mines Museum - £40, being the unexpended balance of £75 granted 25.11.65, to be made available for the visit of a geologist to identify specimens.

Gavin Gifford Memorial Museum, Te Awamutu - up to £25 for the visit of an expert to advise on layout, recording and general administration.

Hamilton Art Gallery - up to £250 for improved ventilation of storeroom and restoration of pictures, as recommended by Mr. L. C. Lloyd, Conservator, Auckland City Art Gallery.

Norsewood Pioneer Museum Society (Inc.) - up to £20 for travelling expenses and fee of an architect interested in history to advise on an additional shelter for large items.

The request of the Gisborne Art Society for a subsidy for dioramas was deferred for further information. The Council decided to go ahead with the printing of the new edition of the Guide to Art Galleries and Museums of New Zealand, and appointed the incoming President, Secretary, Mr. Gilbert Docking and Mrs. Brenda Gamble, to be the editorial committee.

Applications for further subsidies will be invited again in time to be considered at the next Council Meeting in November/December 1966.

Report of the Discussions at the Annual General Meeting held at Dominion Museum, Wellington, on Wednesday and Thursday, 27th and 28th April, 1966.

WEDNESDAY, 27th APRIL

Welcome and Morning Tea: 10.30 a.m.

Dr. R. A. Falla, Director, Dominion Museum: Mr. McQueen, Chairman of the Museum Management Committee, and Mrs. McQueen, leave for overseas shortly and send apologies for their unavoidable absence. This is the last time I will have the pleasure and privilege of welcoming the Association to Dominion Museum... Mr. S. B. MacLennan, Director of the National Art Gallery, is present and joins me in welcoming members and delegates...

The President: Thank you for another warm welcome and for placing the facilities of the Museum at our disposal... The Annual Meeting is a useful and popular gathering and we are very glad to be here again. The Association will deal with your retirement in due course.



Education in Small Museums: 11 a.m.

Mr. J. S. B. Munro, Director, Hawke's Bay Art Gallery & Museum: The education service at the four metropolitan museums began in 1938 when the Carnegie Corporation of New York and the N. Z. Department of Education provided the salaries of the first four education officers. In 1941 the Museum School Service became part of the education system of New Zealand. Features of the service are :-

the education officers are trained schoolteachers;  
the children are taught in small groups by student teachers, and young teachers are trained by the education officer in the use of museum facilities...

In 1961 and 1963 the Association asked the Education Department to extend the scheme to provincial museums and, in 1965, set up a committee to prepare a case for the Minister of Education. The problems involved are set out in Newsletter 25. The committee met yesterday and I learnt then that the successful volunteer service we have devised at Napier is not possible at New Plymouth or Invercargill. I will ask Mrs. Gale to tell you the latest development at New Plymouth.

Mrs. A. N. Gale, Chairman, Executive Committee, Taranaki Museum:

Last week the Education Department authorised the Taranaki Education Board to appoint a teacher part-time as an education officer in the Taranaki Museum. We have nagged for the appointment of an education officer since 1961 and the press has helped greatly by giving publicity to our case. The Taranaki Education Board made representations and the Association's letter of support also helped. Details are not available yet but there is a precedent now for other museums. All provincial museums are short-staffed and have difficulty in coping with requests from schools. This appointment will be of great assistance to Taranaki Museum but a part-time officer will not be adequate for the 150 children attending the Museum each week... We will provide the Education Officer with an office, a screened area for slides and lecture space...

The President: The objective of an education service is to use museum displays. The basis has always been small groups of children led by training college students. Hence it has been argued that the Education Department cannot authorise the appointment of education officers to centres other than those which have teachers' colleges. This hurdle is now passed. Presumably the education officer at Taranaki Museum will give each class a talk with slides and material, and then divide it into smaller groups by some mechanical means such as the question sheet. The experiment will be watched with great interest by other museums...

Mr. E. Atkinson, President, Wanganui Public Museum: We were asked to provide accommodation for school classes in the Wanganui Museum Extension and the plans were enlarged to include a classroom 25' x 40', as well as a lecture hall. The classroom will be equipped with material for the classes. We understand that when the room is provided, and it will be ready in 18 months, the Education Department and Board will consider staffing it...

Mr. Gilbert Docking, Director, Auckland City Art Gallery: What are the objections to the appointment of education officers?

Mr. Munro: When an education officer is appointed the museum director loses control of part of the museum space and collections. The general public must be considered as well as school classes. Also there is the possibility of an unsettled staff owing to the better salaries and shorter hours of education officers...



The President: Thank you for stating your objections so frankly. Education officers seconded to museums are part of museum staffs and the directors must have the final word regarding the use of space and collections. Problems do arise, and it may be hard to maintain discipline in the halls, but the sight of children using the museum is most convincing both to the public and to our boards... The salaries of education officers may have a bearing on museum salaries and museum staff may benefit... Two education officers have switched to museum posts and the school service is a potential source of recruits for museum administrative work...

Mr. Docking: We are envious of the museum education service. The Auckland City Art Gallery has approached the Director of Education for an education officer without success. The National Art Gallery of Victoria appointed an education officer in 1950 and now has 4 full-time and 3 or 4 part-time officers. Teaching collections are available throughout New Zealand but they are not being used to the extent they could be... I hope that the committee studying the question of an education service for small museums will widen its scope to include art galleries...

A resolution, widening the scope of the committee's work to include art galleries, was carried at the Annual Meeting, see later.

Report on Freezedrying: 11.45 a.m.

Mr. L. Cappel, Preparator, Auckland Institute & Museum.: The report in Newsletter 26 is an interim one and experiments are continuing. The process is not easy; technical ability plus equipment costing up to £100 are required. For birds, wires are still necessary as well as experience in mounting. The dried flesh is similar to pemmican and needs fumigation or poisoning...

The President thanked Messrs. Riccalton, Jacobs and Cappel.

Film: 12.10 p.m.

Mr. John Hogan, Director, Museum of Transport & Technology, arranged for the screening of an interesting film made to mark the second centenary of the birth of James Smithson, founder of the Smithsonian Institution. The President thanked Mr. Hogan for his initiative.

Co-operative Conservation Service: 2 p.m.

Mr. Gilbert Docking: Details of the scheme were circulated in Newsletter 23. It has been decided to abandon the subscription of £25 and charge on a daily basis for the actual cost of the inspection, records and report. (Mr. L. C. Lloyd, Conservator, Auckland City Art Gallery, gave details of the estimated costs). The installation of a hot wax table, x-ray machine and other equipment will enable the Conservator to give about 15 days to inspections and to handle the more urgent and important repairs and restorations. Should a number of galleries and museums require the service, an extra assistant will have to be appointed...

This scheme is similar to one in New South Wales. When I was appointed Director of the Newcastle Art Gallery, the collection needed attention. For a small fee the Art Gallery of N. S. W. sent a conservator to inspect the collection annually and to advise on conservation measures. The Art Gallery of N. S. W. carried out any necessary restorations at a reasonable cost and, in a few years, the Newcastle collection was in a good state. I strongly recommend New Zealand galleries and museums to spend as much as they can each year on conservation and suggest that a minimum of £25 - 100 be allowed in the annual budget...



The Secretary: The Council of the Association granted a subsidy of £100 to the Hawke's Bay Art Gallery & Museum on 25.11.65 for Mr. Lloyd to inspect and report, for a suitable assistant to train in conservation work at Auckland City Art Gallery, and for urgent work on important pictures as recommended by Mr. Lloyd. The Council on 26.4.66 granted Hamilton Art Gallery a subsidy of £250 for improvements to the ventilation of the picture store and urgent restoration work as recommended by Mr. Lloyd.

Dr. Falla: The Dominion Museum has appointed a science graduate to study temperature and humidity in the storerooms and to recommend improvements. In time the four metropolitan museums will develop their own conservation centres...

Mr. Docking: The Auckland City Art Gallery is not equipped to handle 3-dimensional museum objects but will be able to supply x-ray reports when required...

Mr. Munro moved and Dr. Falla seconded: That it be a recommendation to Council that Institution members be invited to subscribe a small fee to enrol as members of a conservation service centred on the Auckland City Art Gallery. Carried.

The Secretary: Last evening the Council considered a suggestion that efforts be made to arrange for the visit to New Zealand of an English conservator. If Council decides to go ahead, it will be necessary to apply to the Arts Council for assistance.

Mr. Lloyd: This is an excellent idea. The conservator suggested is a man of wide experience with a staff of experts in all kinds of museum material...

Dr. R. R. Forster, Director, Otago Museum: Two questions:- is there anyone here for him to talk to? What can he do here?

Mr. Docking: We could ask the conservator to give public lectures in the four main cities. Conservation is a highly interesting subject; there is a great deal of public interest; people are always bringing their prized pictures to the Auckland City Art Gallery for advice on their condition...

The President: The visit, if it can be arranged, might influence people to support conservation. The suggestion will be considered by the incoming Council.

Import Licencing: 3.10 p.m.

The talk by Mr. Gilbert Docking will be circulated in a future Newsletter. It contains recommendations for the long term removal of licencing on gallery and museum imports. No motion was deemed necessary as the policy of the Association was defined in a resolution of the Annual Meeting held at Napier on 24.3.65, when members asked Council to press for the elimination of import control.

A deputation consisting of the incoming President (Dr. Forster), Mr. Gilbert Docking and the Secretary, interviewed the Minister of Customs, Mr. Norman Shelton, at 9.30 a.m. on 27.4.66. The Minister said that the pool licence for the year beginning 1.7.66 would be 90% of the 1965-6 figure, i.e. 90% of £13,500 = £12,150. The advance of £7,000 would be waived. A separate licence would be granted for freight, insurance, etc., for Arts Council exhibitions. The pool licence, freed of these charges, can be used in full for purchases for collections.



As no other method than a "first past the post" system of granting extracts seems possible, the Council has decided to reserve 10% of the pool licence for museum use for at least 6 months of the licencing year.

The Arts and their Needs: 4 p.m.

The excellent address by Mr. David Peters, Director, Queen Elizabeth II Arts Council, will be circulated in the next Newsletter as this one is already over-long. In the subsequent discussion, members asked questions about capital grants, housing the arts, Arts Council emphasis on style, and bursaries for young artists who do not wish to go overseas immediately they complete their training. The President, in expressing to Mr. Peters the thanks of members, said that he hoped another friendly link had been forged between the Association and the Arts Council.

THURSDAY, 28th APRIL

Training for Art Galleries and Museums: 9.30 a.m.

Mrs. A. N. Gale, Chairman, Executive Committee, Taranaki Museum, introduced the subject: At the 1965 ICOM Conference the Secretary of the Smithsonian Institution, S. Dillon Ripley, had this to say: "The historical progress of research interests at the Smithsonian Institution I have called the pursuit of the unfashionable by the unconventional. Much more of that attitude is needed if we are to persist in assuming that we are capable of pursuing excellence in education."

This cry from the heart may be translated to the attitude which boys and girls in the sixth forms adopt towards their careers. In my view their attitude is too stereotyped - their minds run in grooves. If these young people are thinking of a university career there is very little originality. They pursue the fashionable courses... They decide to do degrees in arts or science, sometimes engineering, law or medicine, but they invariably choose well-trodden paths. Why is there no career in Museum or Art Gallery work as such? Why do they come to work in a Museum or an Art Gallery almost by accident? Why do not the careers officers at secondary schools have museum and art gallery training in their lists of possible careers?

Many people will find the answers to these questions in the fact that there are not many jobs available and also that local authorities supporting museums and art galleries have not become conditioned to paying adequate salaries for skilled people... When directors retire from museums and art galleries, especially in the provinces, where are their replacements to come from?

In the metropolitan areas students may take a science degree and then get a job in a museum and learn the job as they go along. But why can't there be a profession that children can aim at while at school? I would like to see boys and girls about to leave school introduced to the prospect of a career in a museum or art gallery. That is why, at the annual meeting in 1964, I raised the question of incentives to students for embarking on such a career. I suggested that the Education Department could be asked for some studentships tying students to museum work in return for a bursary covering their course at the university. In the same way, secondary school teachers are trained at the university and bound to teach and, recently, students wishing to take up library work are assisted...

Perhaps an alternative scheme would be to communicate to schools what opportunities there are in museum and art gallery work and offer interested students jobs in the summer holidays. Perhaps provincial controlling bodies could be offered a subsidy, from the small museum's grant, for student help...



I am persuaded that New Zealand should provide its own training for museum work and I think we could offer incentives, beginning in a small way...

Summarising these suggestions:

1. Let us publicise a career in museums and art galleries at schools so that pupils can consider it along with other careers. Parents will need to know what jobs are available for their children once they are trained. At the same time local authorities must be conditioned to providing sufficient money to pay adequate salaries to the right people.
2. Let us offer interested students work in museums and art galleries in the summer, which is done in Taranaki Museum and probably elsewhere.
3. Ask the Government to provide some studentships - say three a year for museum and art gallery training.

Mr. Hamish Keith, Keeper, Auckland City Art Gallery, discussed the need for trained personnel: I have found from bitter personal experience that the subject of professionalism is a particularly sensitive one. The very word 'professional' like its fellow term 'expert', can be guaranteed to outrage the feelings of even the most reticent of New Zealanders. This is, I believe, merely a symptom of adolescence - a condition generally followed by maturity. Adolescence is also, however, a state that can be unduly prolonged.

The Museum profession in New Zealand is approaching some kind of maturity. In quantitative terms its development has recently accelerated - an increase of some 47 institutions since 1958. This increase has certainly not been matched by an increase in trained staff, or, for that matter, an increase in the facilities for staff training.

Certainly we are looking forward to the second school for curators, but while that course offers an admirable opportunity for the small museum or gallery curator to observe the techniques of major institutions, it does nothing towards providing a reservoir of properly trained staff.

Is the profession attracting talented young graduates, or offering any incentive to the young at all? Should I have decided in my last year at school to make a career of museum or gallery work, what could I have done about it? We desperately need trained staff, but as a profession we are doing nothing about it. Certainly the larger institutions are training staff for their own needs, but what about these 47 new galleries and museums - where are they to find their trained staff and, without it, how can they function?

There are at present ten art galleries in this country that operate solely as galleries. Of these only two employ trained professional staff and only one has any kind of training programme for its staff. Now I do not want to underestimate the valuable contribution made to galleries in this country by the dedicated amateur, but I want to stress the fact that what the amateur can do is limited. It is not limited by his intelligence or his capabilities but, because of his lack of training, he is open to all kinds of obstruction and interference, and has nothing with which to defend or justify his actions...

One would like to think of the art gallery as a quiet refuge in the middle of a cultural ferment - a place in which to carry out leisurely research into the history of art. That is, unfortunately, a luxury we will only enjoy in the future - right now the gallery is called upon to supply the yeast. This is no job for the meek, and it is certainly a highly dangerous one for the untrained.



In most other communities the interference by a gallery in the cultural pattern is generally regarded as a highly dubious activity. Here, and probably in Australia, the Gallery cannot avoid that interference since it is involved in the definition of a new cultural pattern.

One would like to think that the New Zealand art gallery enjoyed the respect of the public and, as well as that respect, also enjoyed their trust. This is not so. And who can blame the public, when the image projected by the art gallery here is not generally one that would induce their confidence or respect. Let me offer you two recent examples both of which have, in my opinion, damaged the work of the gallery, and which could have been avoided, and which were the kind of actions one would not expect from trained professionals.

The first, was the recent much publicised discovery of an alleged Old Master. This was announced in the newspapers with a notable lack of caution and the wildest estimate of its value. The work was then sent, once again with the maximum of publicity, to England for confirmation. As the discoverer could have found out for himself with the minimum of research, the painting turned out to be an eighteenth century furniture picture of little value. The damaging part of all this is that the attribution was widely announced in the press as being given by a local expert. The public cannot be expected to have much confidence in subsequent attributions by local experts. Yet it is in this area that a gallery must win local confidence, for it offers the opportunity to acquire important finds for the gallery's own collection and to demonstrate the gallery's professional work...

It is with some unwillingness that I mention the second instance. It may seem unethical to do so, and yet I feel that the matter is of the gravest concern and as relevant to the present subject that it cannot in any conscience be avoided. I am referring to the recent gift by the Contemporary Art Society, London, of a work by an English sculptor to a New Zealand gallery and the ensuing press publicity. I am well aware that no one has any control over what a newspaper does with information it is given. Newspapers are, however, generally fair about what they print...

Since the Henry Moore exhibition in 1956, contemporary sculpture has been news. However, a great deal of public education has gone on in the intervening ten years, with the assistance I might say of the press, and people are beginning to accept the work of modern sculptors. It seems odd that a public art gallery should announce that it has accepted as a gift a work it does not understand...

The points I would take issue with are these: in the first place the public is led to believe that an art gallery has little control over what it collects; since it collects on behalf of the community, this is a serious misapprehension. Secondly, the public is also led to believe that a gallery has little idea of the subject in which it professes to be expert. And finally, no gallery can engender public respect for art if it lends itself, no matter how unwittingly, to the ridicule of an artist...

These two instances will serve to demonstrate that the art gallery cannot carry out its work, cannot serve the community that provides its means, without a properly professional approach. And the gallery will not achieve that approach until such time as it employs professional staff.

Because the problems facing the gallery here are peculiar to its community, it must find staff that are aware of these problems at first hand and seek its staff from the community it serves. If we are to do that, we must set up the machinery to provide that staff. The art history course at the University of Auckland is part of the solution, but graduates of that course must be attracted to the profession, and they must also be given the means to acquire specialised training for gallery work...



Mr. P. A. Tomory, Senior Lecturer in the History and Theory of Fine Arts, University of Auckland, dealt briefly with the History of Fine Arts Course: Enrolments in Art History classes at the University of Auckland have risen sharply. There were 70 first year students in 1965 and 124 this year; next year 160 are expected. At the end of 1967 the first students will complete the 3 year course. These people have the kind of theoretical training that is needed for art gallery and some museum work; they still need practical experience of course. The Fine Arts classes can also help Diploma students. Last year Mr. Mack studied with us and this year two more candidates from the Auckland City Art Gallery are taking the course...

Miss J. H. Goulding; Assistant to the Secretary of A. G. M. A. N. Z. spoke on training at Carnegie Museum, Pittsburgh: The Carnegie Museum Visiting Specialist Program provided for six months training at Carnegie Museum, Pittsburgh for museum workers, or museologists as the Americans like to say. Applicants should be relatively new to museum work. It is in-service or on-the-job training; trainees work with Carnegie staff in the fields of their own interest. Last year there were three other foreign visitors - a lady from a medical museum in Copenhagen, studying display and administration; a taxidermist from Bulwayo Museum, Rhodesia, and an ethnologist from Taiwan.

I was provided with round trip economy air fares and a small allowance for incidental travel expenses; travel and medical insurance; accommodation in Pittsburgh and a maintenance allowance of  $7\frac{1}{2}$  dollars a day for food and incidentals. This proved quite adequate - in fact it was most generous. Carnegie Museum also provided expenses for me to break my homeward journey at Chicago, San Francisco and Honolulu in order to see something of museums there.

If a trainee is at Carnegie in May he or she is given the opportunity to join the Annual Tour of American Museums as a guest of the American Association of Museums and the State Department. I joined a party of 21, all from different countries, for the five weeks tour last year. We had a wonderful tour of museums in the Eastern seaboard States. For this trip Carnegie Museum again generously provided me with 100 dollars for incidental expenses - other expenses being paid by the American Association of Museums and the State Department.

At Carnegie Museum I was attached to the Section of Plants which has a staff of 2 botanists and 2 part-time assistants and a collection of 400,000 specimens. Dr. Cooper had asked me to study herbarium techniques and perhaps, identification of plants. Also, in the interests of this Association, he suggested I see something of the office system at the American Association of Museums' headquarters in Washington. Here there is a staff of 10, and 7 part-time workers. They have been most active in preparing a guide to museums and in organising visits of museologists, and I had a very interesting visit.

During my 6 months in America I benefited from seeing the methods of work in Carnegie and 10 other herbaria. I saw a number of new methods of mounting, mapping, filing and fumigating specimens and was given a great deal of technical literature to bring back to New Zealand. Everywhere the generosity and hospitality were overwhelming. The kindness of the Director, Dr. Netting, and members of the staff, especially in the Section of Plants, made my stay at Carnegie a very happy one.

Training at Carnegie Museum seems best suited to the needs of the four main museums in New Zealand; the Transport Museum in Auckland, and possibly the future Science and Industry Museum at Hornby. Members from such museums as Napier, New Plymouth, Wanganui and Nelson might find training in one department to be too specialised for their requirements.



As we know, the Queen Elizabeth II Arts Council scholarships and fellowships are intended for members working in the Fine Arts. They are not available to most museum workers. The Carnegie scheme does offer overseas training for these people, particularly young scientists, preparators, technicians and so on, who are relatively new to museum work.

Carnegie Museum also has a Visiting Expert programme which provides funds for established scientists to consult with Carnegie staff and work on the collections. However, fares to and from America are not provided for established scientists.

The American Association of Museums recently forwarded a copy of its proposal, for an "In-service Training Program for Foreign Museum Personnel". This scheme will be very similar to the Carnegie scheme, but apparently it is still at the formative stage. We do not belong to the American Association and I suggest that it would be worthwhile for AGMANZ to consider becoming a member.

Mr. J. Mack, Director, Palmerston North Art Gallery, discussed the Diploma of the British Museums Association: The 1964 regulations for the Diploma, in the explanatory notes, clause 1, state in part: "The Diploma of the Museums Association is intended to be a professional qualification for those engaged in Museum work...." Most positions in overseas art galleries and museums advertised through the Museums bulletin state that the applicant must hold a degree and/or the British Museums Diploma, yet to be registered as a student for this examination each applicant must comply with clause (c), under Qualifications for Registration, which states:- "The applicant must have full time employment in a professional capacity in a museum for at least six months".

This clause is the major stumbling block for New Zealand applicants wishing to sit this internationally recognised examination. Our galleries and museums are small compared with overseas institutions and finance is limited but, even so, there should be more trainee jobs available here...

The Intermediate Paper for the Diploma consists, under the revised regulations, of two papers in the special subject and an essay paper to test the knowledge of the candidate. The final paper is sat two years after passing or being exempted from the intermediate examination, and is directed more fully towards museum technique and procedure than the intermediate paper. Students for the final examination must present a 5,000 to 8,000 word thesis on an approved subject. Overseas study is still desirable, particularly for the fine arts student who is more divorced from his study material here, than most other students...

There is a need, too, for students to study regional developments within our own country. At the moment the Diploma is taken under the auspices of the British Museums Association and the Art Galleries and Museums Association of New Zealand. A New Zealander is appointed to the panel of examiners, yet there is no examination to test the student's knowledge of local developments in the arts. Perhaps A. G. M. A. N. Z. could suggest a preliminary paper with a regional bias, which when passed would qualify interested younger people for employment in the larger N. Z. galleries and museums. When they have served as a trainee on a full time basis they could sit for the intermediate and final papers of the British Diploma...



Dr. Roger Duff, Director, Canterbury Museum, described the next school for Curators: About a dozen curators of new, small or isolated galleries and museums have enrolled so far for the course to be held at Canterbury Museum in May 1966. It will be a sort of teach in; a school in low key, on the principles and practice of the art of curatorship.

Messrs. Rigby Allan, Director of Taranaki Museum, and Jim Eyles, Director of Nelson Provincial Museum, are coming to the course and will provide the inspiration - showing what the one-man museum can do in the community.

#### DISCUSSION:

Professor K. W. Thomson, President, Palmerston North Art Gallery: I am concerned in guiding and training young people and must know whether there is a market for them... Although there has been a great increase in the number of art galleries and museums, many are of a type and size which can never pay a responsible salary for a properly trained person. Perhaps 18 institutions can do so. There are a few towns or cities where institutions may develop to the stage where jobs are available... Is there really a shortage of trained people? Is not there a shortage of money and vacancies for them? There is no reason for concern at a lack of facilities for training. Bursaries for University study are adequate for worthwhile students to obtain general training, and there are facilities elsewhere for specialist training. Provided there is an outlet for 23-25 year olds, they should be encouraged earlier to train for museum work. Will the Association inform councillors and others concerned with guidance of the opportunities for employment in art galleries and museums?

The President: We have a number of enquiries from parents each year. Perhaps we should ask vocational guidance officers to give young people information regarding gallery and museum work...

Professor Thomson: Before we ask vocational guidance to help, what are our own ideas regarding training? Possibly the student with a good general arts education, who then goes for training to Auckland Art Gallery, or a similar institution, ends up as good a director as those recruited in other ways.

Dr. Falla: The people concerned with guidance would probably welcome specific information on gallery and museum employment from a responsible professional source. My personal view is that a recruit should have a good general education and be trained in gallery or museum work on an in-service basis. There are no regular openings but Dominion Museum offers 6 to 8 vacation jobs in the May, August and Summer holidays. At present this is the only form of entrance, suitable youngsters make personal application for a holiday job and, if they show aptitude, may finally obtain an appointment on the staff of the Museum..

The President: It seems that there is agreement that we should set up a sub-committee to draft a document for vocational guidance officers...

Mr. Hamlin moved and Mrs. Gale seconded: That a committee consisting of Dr. Falla, Mr. Docking and the Secretary, with power to co-opt, be set up to draft a document for vocational guidance, liaison officers and careers officers on employment opportunities and training required for art gallery and museum work. Carried.

Mrs. Duncan: For other professions the vocational guidance officers have attractive printed pamphlets...



Mr. Hogan: The Instructors in Industrial Design at the Technical Institute are concerned to know of opportunities for the employment of their students. People with training in industrial design would be most suitable for some museum posts...

Cook's Landing Site at Gisborne: 11 a.m.

Dr. Duff: I congratulate Mrs. Gale on her report in Newsletter 26. The aim of the N. Z. Historic Places Trust has been to ensure the preservation of the monument in a suitable area of green and the preservation of an arc of vision from the monument to Young Nick's Head across the bay. The monument is not an outstanding piece of work and the text is uninspiring... I have suggested the erection of a simple viewing pavilion on Kaiti Hill with a museum-type exposition on the significance of Cook's visit, but this proposal has not won wide support. I think now that we should ask the Government to mark the Bicentenary with a suitable national memorial.

Mr. W.H. Way, Gisborne Art Society: First I must express appreciation of the full report provided by Mrs. Gale. Second: Dr. Duff's proposal is totally inadequate. Something better than a viewing pavilion is needed. A first class scientific project such as a marine biological station or botanic garden (of Bank's interest in Kew) would be more fitting to mark the occasion. The matter is one for the Royal Society of New Zealand rather than this Association or a departmental committee... Third: I must stress that the Trust's resolution that an arc of vision be preserved will have little effect. The Harbour Board's development of the port will destroy the view from the monument. In planning, the Harbour Board is looking only twenty years ahead and has not considered possible developments in air transport which may render the wharves and reclamation obsolete...

Motions proposed by the two speakers were passed at the Annual Meeting, see later.

Reports of Galleries and Museums: 11.30 a.m.

Mr. K. A. J. Wise, Entomologist, Auckland Institute and Museum: described recent fieldwork in the Antarctic and Subantarctic islands, and stressed the international nature of scientific expeditions...

Mr. E. Atkinson, President, Wanganui Public Museum: described the campaign to raise funds to build an extension to the Museum. Better results were obtained by personal interviews than by correspondence. This was obvious both in fund raising and in negotiations with the Building Programmer, Loans Board and Minister...

Mr. F. E. Smith, Trust Board, Wanganui Public Museum: said that the Museum had been built up by a changing group of amateurs dedicated to the ideal of preserving the Maori and Colonial history of the district...

Mr. John Hogan, Director, Museum of Transport & Technology: The aim of the present programme of temporary building at Western Springs is to obtain the maximum amount of cover for exhibits at the minimum cost. More permanent sophisticated buildings will be planned and built at a later date. The gradual division of the Museum into two sections, technological and scientific, can now be achieved on the two sites, Western Springs and Meola Road, which form part of a total recreation, zoo, museum and educational complex of 200 acres.



Presidential Address: 3 p.m.

The retiring President, Mr. E. G. Turbott, thanked the Secretary for his help. In the last two years the Association has continued to take an interest in small museums and art galleries which have increased greatly in number in recent years. The larger institutions assist their neighbours as a matter of course, and the Association has helped this work with grants and the schools for curators. The wonderful news from Taranaki Museum means that formal education in museums will now be extended to smaller institutions. At the same time, the addition of smaller institutions to our ranks has been of benefit to us all... Their determination is an inspiration, and they have contributed greatly to the spirit of the Association... Thank you for your support during my term in office...

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Minutes of the Annual General Meeting held at  
Dominion Museum, Wellington, at 2 p.m.,  
on Thursday, 28th April, 1966.

PRESENT: Mr. E. G. Turbott (President), members and delegates.

APOLOGIES were received from Sir Gilbert Archey and Messrs. Rigby Allan, A. J. Bannister, Charlton Edgar and D. R. Gregg.

CHARLES JOHN LINDSAY, F. M. A. N. Z. :

The President spoke of the life and work of the late Charles Lindsay, who was a friend of many members of the Association. He asked those present to stand in silent tribute.

DELEGATES:

The Secretary was notified of the following:

Alexander Turnbull Library	- Mrs. J. C. Burgess & Mr. R. F. Grover.
Gisborne Art Gallery & Museum	Mr. & Mrs. W. H. Way
Hawke's Bay Art Gallery & Museum	- Mrs. F. M. Bestall & Mr. J. S. B. Munro
National Art Gallery	- Miss E. M. Meyer & Mr. S. B. MacLennan.
Nelson Provincial Museum	- Mrs. B. M. Duncan & Mr. J. R. Eyles.
Robert McDougall Art Gallery	- Mr. W. S. Baverstock & Cnclr. P. J. Skellerup.
Sarjeant Art Gallery	- Dr. H. D. Robertson.
Taranaki Museum	- Mrs. A. N. Gale.
Wanganui Public Museum	- Messrs. E. Atkinson & J. Chasemore James.

SCRUTINEERS: Miss J. Goulding and Mrs. B. M. Duncan agreed to act.

MINUTES

of the last Annual Meeting had been circulated to members and were taken as read, confirmed by the meeting subject to the deletion of a "Vice" at the foot of the first page, and signed by the President.

BUSINESS ARISING FROM THE MINUTES:

The Secretary read a letter from Sir Gilbert Archey thanking members for his election to Honorary Membership and wishing the Association continued success in its activities.



ANNUAL REPORT: Mr. Munro moved and Mr. Fisher seconded: That the Annual Report, as circulated, be adopted.  
Carried.

ACCOUNTS: Dr. Duff moved and Mr. Paine seconded: That the Statement of Accounts as circulated, be adopted.  
Carried.

ELECTION OF OFFICERS AND COUNCIL:

The President declared the following to be elected as nominations did not exceed the vacancies:

- President: Dr. R. R. Forster, Director,  
Otago Museum, Dunedin.
- Vice-President: (Art Galleries): Mr. P. A. Tomory,  
Senior Lecturer in the History and  
Theory of Fine Arts, University of  
Auckland.
- Vice-President: (Museums): Dr. R. S. Duff,  
Director, Canterbury Museum,  
Christchurch.
- Hon. Treasurer: Mr. R. H. Riccalton, Asst. Preparator,  
Canterbury Museum, Christchurch.
- Hon. Secretary: Dr. R. C. Cooper, Botanist,  
Auckland Institute and Museum.

Following a secret postal ballot, the scrutineers reported that the following were the members of Council:

- Dr. R. K. Dell, Asst. Director, Dominion Museum,  
Wellington.
- Mr. Gilbert Docking, Director,  
Auckland City Art Gallery.
- Mrs. A. N. Gale, Chairman, Executive Committee,  
Taranaki Museum.
- Mr. V. F. Fisher, Ethnologist,  
Auckland Institute and Museum.
- Mr. H. C. McQueen, Chairman, Management Committee,  
Dominion Museum.
- Mr. J. S. B. Munro, Director,  
Hawke's Bay Art Gallery & Museum.
- Professor K. W. Thomson, President,  
Palmerston North Art Gallery.
- Mr. E. G. Turbott, Director,  
Auckland Institute and Museum.

Dr. Cooper moved and Mr. Smith seconded: that Mr. A. C. Felton, A. P. A. N. Z., be re-appointed Hon. Auditor.  
Carried.

AMENDMENT TO RULES:

Mr. Fisher moved and Dr. Cooper seconded: That Rule 11B be amended by substituting the word "eleven" for "eight".  
Carried.

GENERAL:

Dr. Duff moved and Mrs. Gale seconded: That because of its interest in preserving the historic past of our nation, the Association urges upon the Government the need to commemorate the Cook Bicentenary by appropriate celebrations including the creation of a national memorial dedicated to the theme of Cook's discovery near Gisborne in October 1769. And to this end urges the Government to set up a special Committee, including



non-official representatives, to advise on the nature and site of the National Memorial in particular. Carried.

Mr. Way moved and Dr. Duff seconded: That this meeting of the Association supports the efforts being made to preserve in an appropriate manner the site of Captain Cook's first landing in Australasia and requests its representatives on the Trust to continue to keep members informed of developments. Carried.

Dr. Duff moved and Mr. Smith seconded: That this meeting of the Association affirm and adopt the following statements for transmission to the Minister or Secretary of Internal Affairs:

1. That this Association affirms its belief that (except in the Capital city) the primary responsibility for the establishment and maintenance of museums and art galleries continues to rest with the local community with the exception that for the capital needs of building programmes the local community might expect as of right to call on the assistance of state funds granted by way of subsidy on the locally collected amount.
2. That this annual meeting of the Association, having reason to believe that building subsidies cannot be sought from the Kiwi Lottery Fund (because of the absence of a division dealing with such needs) or from the Queen Elizabeth II Arts Council (because of its limited funds), seeks clarification from the Government concerning the appropriate channel through which subsidy applications might be made.

Mr. Hamlin queried the phrase "as of right" and the proposer and seconder agreed to the deletion of these words from the motion. Dr. Forster proposed and Mr. Fisher seconded an amendment: That the paragraph numbered "1" be deleted. The amendment was lost, and the motion was carried.

Mr. Smith moved and Mr. Munro seconded: That the scope of the committee studying education in small museums be widened to include art galleries. Carried.

Mr. Docking moved and Mr. Mack seconded: That the Association appoint a committee of three to carry out twelve months research on the relationships of amateur societies to art galleries and museums and to present a report at the next Conference for discussion. Carried.

Messrs. Bavistock, Hamish Keith and Munro were appointed to the committee, with power to co-opt.

Mr. Atkinson said that it had come to the notice of the Board of the Wanganui Public Museum that a traffic had developed in the disposal of artifacts and works of art to overseas tourists and dealers, contrary to the provisions of the Historic Articles Act. He suggested that the appropriate sections of the Act should be read or displayed when an auction is held. The President suggested that the matter was one for the incoming Council.

Dr. Duff moved and Dr. Forster seconded: That this meeting express its admiration for the excellent way the Annual Meeting has been conducted and, in particular, record its appreciation of the President's firm, able and good-humoured chairmanship. Carried by acclamation.



The President thanked members, and moved: A hearty vote of thanks to the Dominion Museum for acting as host and providing facilities for the Annual Meeting. In seconding the motion, Mr. Smith paid a tribute to Dr. Falla and the staff of Dominion Museum for their continued assistance to the Association and to Wanganui Public Museum. The motion was carried by acclamation.

The meeting ended at 3.30 p.m.

Other resolutions of the two-day meeting were:-

CO-OPERATIVE CONSERVATION SERVICE:

Moved Mr. Munro, seconded Dr. Falla: That Council be recommended to consider inviting institutional members to subscribe a small fee for a conservation service centred on the Auckland City Art Gallery.

Carried.

TRAINING:

Mr. Hamlin moved and Mrs. Gale seconded: That a committee consisting of Dr. Falla, Mr. Docking and the Secretary, with power to co-opt, be set up to draft a document for vocational guidance, liaison officers and careers officers on employment opportunities and training required for art gallery and museum work.

Carried.

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