



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

A.G.M.A.N.Z. NEWSLETTER NO. 32

7th February, 1967.

ANNUAL GENERAL MEETING

Notice is hereby given that the Annual General Meeting of the Association will be held in the Southland Museum, Victoria Avenue, Invercargill, at 9.30 a.m. on Tuesday, 28th February 1967, for the purpose of receiving the Report of the Council for the past year, and electing a President, two Vice-Presidents, Secretary, Treasurer, eleven members of Council and an Auditor.

Robert Cooper  
Hon. Secretary.

A G E N D A

1. Apologies.
2. Delegates of Institution Members.
3. Appointment of Scrutineers.
4. Confirmation of the Minutes of the last Annual Meeting, held on the 28th April 1966, as circulated in Newsletter No. 27, pages 14 - 17.
5. Business arising from the Minutes.
6. Annual Report attached.
7. Statement of Accounts.
8. Election of Officers and Council.
9. Appointment of Hon. Auditor.
10. Election of Honorary Member. Pursuant to a Resolution of Council dated 1st November 1966, Dr. R.A. Falla, C.M.G., is nominated for election to Honorary Membership.  
(Dr. Falla served as Lecturer in Nature Study, Auckland Teachers' College, 1925-30; Assistant Zoologist, BANZARE - Sir Douglas Mawson's expedition, 1929-31; Ornithologist, Auckland Institute and Museum, 1931-5; Assistant Director, Auckland Museum, 1936-7; Director, Canterbury Museum, 1937-47; Director, Dominion Museum, 1947-66. He also served in the Naval Auxiliary Patrol, 1942; Coast Watching (Army) overseas, 1942-4; and on the Ross Sea Committee, N.Z. National Commission for Unesco, Council of the Royal Society of New Zealand (FRSNZ 1941, President 1948-50), Nature Conservation Council (Chairman 1963). His distinguished services to science were recognised by the award of the C.M.G. in 1959. He was a foundation member of Agmanz, and served as Chairman of Council for the first year, President 1948-9, Council Member 1949-58, Vice-President (Museums) 1959-62, and Council Member 1962-6).  
In accordance with Rule 7 C, no seconder of the nomination is required.
11. General.

ANNUAL REPORT

For the Year ending 31st January, 1967.

MEMBERSHIP:

Honorary members 5, institutional members 48, and ordinary members 96, make up the roll of 149. Last year the roll was 131. We welcome the following new institutional members: Army Museum, Waiouru; Coromandel School of Mines Museum; Howick Historical Society (Inc.); James Logie Memorial Collection, Department of Classics, University of Canterbury; Lower Hutt Art Gallery; Marlborough Historical Society (Inc.); Museum of Agriculture & Industry (Inc.), Hastings; Norsewood Pioneer Museum; Russell Centennial Museum.

NEWSLETTERS:

The number of issues has been raised from 5 to 6 this year and the copies from 200 to 220. We are most grateful to the Queen Elizabeth II Arts Council for providing funds to increase the number and coverage of the Newsletters and to employ Miss Jeanne Goulding as a part-time assistant for this work.

SMALL MUSEUMS GRANT:

In February 1966 a case for a grant for large as well as small Museums was prepared for the Visual Arts Committee of the Arts Council. Unfortunately, the Golden Kiwi Lottery Board of Control declined the Arts Council's request for additional monies. In these difficult circumstances we are most grateful to the Arts Council for replenishing the Small Museums Fund with a slightly increased grant of £2,250 in August 1966. Lists of subsidies approved by the Council of the Association were circulated in Newsletters 27 and 31.

PURCHASE SUBSIDY FUND:

We are indebted to the Arts Council for replenishing this fund with a further grant of £250. A list of subsidies to 21.2.66 was circulated in Newsletter 25 of February 1966. The following grants have been approved since then:

16.5.66	Langlois-Eteveneaux House Museum, Duvauchelle, for a French swinging cradle, £80	£53. 6. 8
18.5.66	Nelson Provincial Museum, for 22 volumes of the "Golden Bay Argus" dealing with the 1880-1910 period of the Collingwood Goldfields, £100	66.13. 4
24.6.66	Palmerston North Art Gallery, for an oil painting, "Golden Bay", by T. Woolaston, 100 g.	70. 0. 0
5.1.67	Aigantighe Art Gallery, Timaru, for three paintings by J. Drewbridge, 88 guineas.	61.12. 0
20.1.67	Otamatea Kauri & Pioneer Museum, Matakohē, for an exhibit of native timbers in the form of a wall screen, £200	133. 6. 8

One application was declined by the Subcommittee.

CAPITAL GRANTS:

The decision of Council, to seek the aid of the Prime Minister and Minister of Internal Affairs to resolve the present impasse, was reported in Newsletter 31. The two Ministers have been asked to consider:

1. that capital subsidies for centennial, commemorative and similar projects of Galleries and Museums be paid from the Consolidated Fund as, apparently, they were before the advent of the Golden Kiwi Lottery, or

2. that the Kiwi Lottery Board of Control might allocate a specific sum for capital works of Galleries and Museums; (it is understood that a sum was allocated in this way for building Church Halls for youth work), or
3. that the Distribution Committee for the provision of recreational facilities might be made responsible for capital grants for public Art Galleries and Museums; the Arts Council to remain responsible for subsidies for travelling exhibitions, the purchase of works of art, and similar cultural activities.

Attention has been drawn to the fact that other countries recognise the recreational and tourist values of Galleries and Museums by substantial Government expenditure on capital works. For example, the Canadian Federal and Provincial Governments are making large grants at present to establish new museums and expand existing institutions, to mark Federal and Provincial Centennials from 1967 onwards. A copy of the submissions has been sent to the Municipal Association.

#### RESEARCH FUNDS:

In Newsletter 22 of May 1965, attention was drawn to the fact that New Zealand Museums receive little support from the Government for research work. Museum staff have obtained most of their research funds from sources overseas. Again, in Newsletter 29 of September 1966, the unsatisfactory position regarding Kiwi Lottery Scientific Grants for archaeological work in New Zealand was reported.

We welcome the Government decision that company gifts up to £500, for research at the Auckland Institute & Museum, Dominion Museum, Canterbury and Otago Museums, may be deducted from assessable income. The new concession is described in Newsletter 31.

#### TAX CONCESSIONS FOR ART GALLERIES:

During the year the Association has supplied information to the Tax Exemption Subcommittee of the Association of New Zealand Art Societies, and it is hoped that the report of the subcommittee will be available in time for the Southland Conference. In the past it has been suggested that remission of income tax on gifts to public Art Galleries, which encourages patronage in countries overseas might be introduced here, but without result.

#### RATES:

Representations have been made to the Minister of Internal Affairs for the inclusion of Art Galleries and Museums in the schedule of non-rateable land in the new Rating Bill 1966. The submissions are:

1. Successive Governments have taken the view that Art Galleries and Museums, other than Waitangi Treaty House, Pompallier House, Waimate Mission House, National Art Gallery and Dominion Museum, are local cultural amenities that should be supported from local interests.
2. As a result of this policy, New Zealand Galleries and Museums, other than those mentioned, derive their revenue from local Authorities, members' subscriptions, and donations. They are non-profit institutions, dedicated to serving the community.
3. Galleries and Museums have very limited incomes. Most occupy valuable sites, with correspondingly high rates. The difficulties of planning expenditure, and recruiting suitable staff, are increased by uncertainty as to the rating liability each year. Generally rates are remitted under Section 75 of the Rating Act 1925, but an institution could be seriously embarrassed by a demand for payment.

4. Galleries and Museums maintain and preserve a variety of war, centennial and other memorials, public bequests and gifts that, otherwise, would be the responsibility of the Local Authorities of the districts served.
5. Land used for the purpose of a school is not rateable. All larger Museums house education services that function as schools in teaching classes and assisting student teachers. According to returns compiled in 1966, class lessons were given to more than 150,000 schoolchildren in New Zealand Museums during 1965.

A copy of these submissions has been sent to the Municipal Association.

#### TRAVEL GRANTS:

We continue to be indebted to Dr. Esmond de Beer, and his sisters, for an annual gift of £300 for travel. The resulting fund should be sufficiently large shortly for Council to consider offering a worthwhile travel grant for one member.

In the submissions made in February 1966 for a fund for the larger Galleries and Museums, the Arts Council was asked to give special consideration to applications for travel grants from professional and technical officers concerned with the arts. It was pointed out that problems of isolation are well known, but it is not generally appreciated that these are more severe when the total number of expert staff is very small.

#### SCHOOLS FOR CURATORS:

We are indebted to Dr. Roger Duff and Mr. Ralph Riccalton for organizing the second course at Canterbury Museum in May 1966. Seventeen curators attended and a report on the school was circulated in Newsletter 28. The attendance of many curators was made possible by grants of £250 from the J.R. McKenzie Trust and £100 from the Small Museums Fund provided by the Queen Elizabeth II Arts Council.

At the end of the second school it seemed doubtful whether another was needed, but several requests for a third were received and Council decided on 1.11.66 to invite Otago Museum to hold another immediately prior to the Southland Conference. We are most grateful to the J.R. McKenzie Trust for granting a further £150 towards the cost of the third school.

#### GUIDE TO ART GALLERIES AND MUSEUMS:

Mrs Brenda Gamble, who was employed for 6 hours per week from 15.12.64 to compile the new edition of the Guide, was forced by ill health to cease work in September 1966. The manuscript has been finished and considered by an editorial committee comprising Dr. R.R. Forster, Mr. Gilbert Docking and the Secretary. On their recommendation Council decided on 1.11.66 to go ahead with publication. Several members asked that entries be returned to Galleries and Museums for final revision before printing, and this action is being taken at present.

#### IMPORT LICENCE:

A report of the session held at the last Annual Meeting was circulated in Newsletter 29. The licence was discussed again by Council on 1.11.66 and it was resolved:-

1. to thank the Minister of Customs for waiving the £7,000 charge against the 1966/7 entitlement, and for approving the issue of a separate licence for exhibitions sponsored by the Arts Council,
2. to set up a committee consisting of Mr. J.S.B. Munro, Mr. P.A. Tomory and the Secretary, to report on the future distribution of the licence,

3. to apply for an increase in the 1966/7 entitlement from £12, 150 to £20, 000, and
4. to seek release of works of art from licencing in accordance with the Unesco Free-Flow Agreement and, if this is not possible, to apply for an entitlement of £20, 000 for 1967/8.

The Minister of Customs replied on 25. 1. 1967 that a separate licence for travelling exhibitions will not now be issued. Galleries and Museums landing exhibitions financed by the Arts Council must apply for a separate licence to cover the freight, insurance and other costs of each exhibition. He cannot approve an increase on £12, 150 for the pool licence this year. He cannot answer our request for £20, 000 next year, as an answer now "would constitute a pre-announcement of entitlement for a particular class of goods," etc. Meantime, the Director of the International Council of Museums, Paris, has expressed concern at the position and, particularly, the failure of the New Zealand Government to apply the Unesco Free-Flow Agreement to travelling exhibitions and works of art.

#### EDUCATION SERVICES:

At the last Annual Meeting, members were delighted to learn that the first appointment of an Education Officer, outside the four main centres, had been made at the Taranaki Museum, New Plymouth. Talks have been held at other centres, between officers of the Education Department and Museum Directors, but no further appointments have been announced.

It was hoped that Education Officers from the four main centres would be able to attend the Southland Conference and contribute to a discussion of the new Taranaki Service (where there are no Teacher College students), but the Education Department has again refused permission for the officers to attend.

#### COUNCIL MEETING:

In May 1966 the Official Secretary advised that Their Excellencies, the Governor-General and Lady Fergusson, would like to have the opportunity of meeting Directors of Art Galleries and Museums to thank them for their assistance during Their Excellencies' stay in New Zealand. Nineteen Directors accepted an invitation to be present at a Council Meeting at Dominion Museum on 1. 11. 66 and, with members of Council, were the guests of Their Excellencies at a reception at Government House at 5. 30 p.m. The opportunity was taken to present some of the publications of member institutions to Their Excellencies.

R. R. FORSTER  
PRESIDENT.

R. COOPER  
HON. SECRETARY.

#### CHURCHILL FELLOWSHIP

On 16. 12. 1966 it was announced in the press that Mr. D. R. Gregg, Geologist, Canterbury Museum, Christchurch, has been awarded a Churchill Fellowship to visit the USA and Great Britain to study Museums and Museum Education Services.

## EMPLOYMENT OPPORTUNITIES

At the session on "Training", held at Dominion Museum on 27.4.66, members resolved: that a committee consisting of Dr. Falla, Mr. Gilbert Docking, and the Secretary be set up to draft a document for vocational guidance, liaison officers and career officers, on employment opportunities and training required for Art Gallery and Museum work. There is a summary of the discussion in Newsletter 27, page 12. The following drafts have been prepared, and there will be an opportunity to discuss them at the Southland Conference:

### A GUIDE TO MUSEUM CAREERS AND PROSPECTS

R.A. Falla, Wellington.

The following notes are intended to provide parents, careers advisers, and young people contemplating a museum career with information about the scope of such work, the prospects offered, and the kinds of aptitude, interests, and training that could be regarded as pre-requisite.

Training: One of the most frequently asked questions concerns the degree of preparation possible while still at school. To parents asking it on behalf of a child still at primary school, the advice should be to avoid any early specialisation or channelling of emphasis, if only for the reason that many enthusiasms and interests of this period are part of a development that may ultimately take other directions. Even at secondary school advice on suitable options should be cautious and qualified. It has been the experience of the writer that the most successful entrants to museum work are those who came with the best available background of general education. Lack of facility in written and spoken communication, for example can be a serious handicap in spite of zeal and enthusiasm. Specialist knowledge, growing with experience in the job, is more easily acquired than facility in expression taken up as a discipline belatedly.

Not infrequently a parent or guardian will admit, and occasionally boast, that a child has been so absorbed in an interest in archaeology or natural history that his or her school record has not been satisfactory. This is a prelude to the suggestion that the child should leave school and get a job in a museum. This challenge is the point at which it becomes necessary to give a simple outline of what is involved in museum work.

The Nature of the Task: All museums have essentially the same basic responsibilities:-

- (a) To collect
- (b) To preserve
- (c) To study and classify
- (d) To communicate.

It follows that some aptitude in one or other of these functions, and a proper appreciation of all of them is more important than specialist subject interest. Aspirants for a museum career in some branch of natural science or in archaeology and anthropology should be firmly advised that in botany and zoology the research opportunities are mainly in taxonomy, in anthropology mainly concerned with material culture and ethnography, and that for a career involving continuous field work they should look elsewhere.

The work of the larger museums tends to fall into the two categories of professional and technical and for these the desired entrance qualifications might be set out as :

- (a) Professional. Minimum requirement a bachelor degree.
- (b) Technical. For senior posts a certificate of qualification (e.g. Diploma of Fine Arts) or clear record of experience: for trainee appointments some manual or artistic skills and aptitude.

The technician and auxilliary services in a large museum may include graphic arts, modelling, taxidermy, cabinetmaking, photography and library.

The requirements for appointment to a small museum where one person, or at most two, must combine all the functions or be able to organise voluntary and part-time help cannot so easily be outlined as they will be determined largely by local requirements and the bias of the local museum.

Prospects: Some limitations should be made clear. All museums are independent institutions and have varying policies. There is one national (in the sense of Government supported) museum but no national museum service involving transfers of staff. So far only four museums are able to employ specialist staff, and in consequence there are few vacancies and no regular recruitment.

APPENDIX A: That of a typical letter answering enquiry.

APPENDIX B: Current salary scale. (Omitted, we don't want to frighten all applicants away. Hon. Ed.)

APPENDIX A

7th July 1965

Dear Miss P...

In reply to your letter I can give you some general information about the scope of work in a Museum.

There are professional openings for appointments to the scientific staff and for these the requirement is a university degree or a substantial part of it. We have occasional vacancies for junior trainees with a minimum of School Certificate and preferably University Entrance, in display, library and assistant duties in the professional sections. However, these are not available every year and we generally do not know before September what staff establishment we are permitted for the following year.

We are, however, able to make arrangements for vacation employment and this is a good way to find out something about the scope of the Museum work. If in the meantime you are interested in applying for several weeks of vacation employment at the end of the year, you would need to let me know definitely so that your application could be considered.

I should add that it is necessary to plan for university work if you have any professional ambitions in zoology, botany or ethnology.

Yours faithfully,

Director.

## A GUIDE TO ART GALLERY CAREERS AND PROSPECTS

G. C. Docking, Auckland.

The following information is given to provide parents, teachers, career advisers and students with an outline on prospects, careers and basic qualifications necessary to become professionally engaged in an art gallery career.

Up to January 1967, about 14 public art galleries in New Zealand are professionally staffed to some extent. The staff numbers range from one professional who administers and supervises the whole gallery, up to a staff of 6 professionals employed full-time; along with clerical and attendant supervising staff.

Opportunities are limited for full-time professional employment in New Zealand's public galleries but positions are occasionally advertised and the field is slowly expanding. The principle of employing professional staff to administer galleries is gradually being accepted by government and municipal authorities. The population growth; rising levels of education; an increasing awareness of the function and purpose of a gallery as a centre of cultural activity in the community - are some of the factors encouraging local authorities to change from an amateur to a professional approach, regarding gallery administration.

### What is the range of professional posts existing in New Zealand's galleries?

The scope is fairly broad. There are: Directors who plan and administer and Assistant Directors with specialized responsibilities; Keepers and Curators who classify collections of art and present exhibitions; Conservators who care for the physical condition of works of art; Art Librarians who supervise the cataloguing and establishment of art reference libraries; Education Officers who help school classes and adults in their understanding and appreciation of the visual arts.

### What are the best ways of preparing for a professional career in a public gallery?

1. Definitely, University Entrance standard must be reached and high achievements at this level will have rewards later on.
2. Ideally, the student should then pursue a full-time course of study at University level and aim at graduating with a Diploma of Fine Arts and/or Bachelor's Degree. Two New Zealand Universities offer 3 year courses for the Diploma of Fine Arts - these are the Auckland University and the Canterbury University. The Diploma courses are a mixture of practical and theoretical studies. Commencing in 1967, the University of Auckland is offering New Zealand's first Bachelor of Fine Arts degree course, being a four year period of study of the History of Fine Arts. Taking Fine Arts as a major study the student may elect as the second major subject; courses in Philosophy, English, Languages or History etc.. (Preferred languages for the art gallery profession are: German, French, Italian, Spanish or an Asian language).
3. On the other hand, if the student with University Entrance Certificate is successful in obtaining a post in a gallery as a trainee-assistant, he or she is strongly advised to do either of the following whilst working at the gallery:



- (a) Study for a Bachelor of Arts Degree on a part-time basis: not only can evening lectures be attended but in accordance with regulations, some public galleries will allow trainee-assistants up to five hours weekly time off to attend day-lectures during working hours and without loss of salary.
  - (b) Or undertake an on-the-job course of study in order to sit for the Diploma of the British Museums Association. Before proceeding to sit for this Diploma in New Zealand, the candidate must have been fully employed in a professional capacity in a museum or gallery for at least 6 months. (The 'Museums Calendar', obtained from 87 Charlotte Street, London, gives full information), or a copy of the Regulations may be obtained from the Hon. Secretary of A.G.M.A.N.Z. Every encouragement is offered to trainee-assistants to gain professional qualifications and extra salary allowances are made for Diplomas and Degrees passed.
4. It is also highly important that the Gallery professional should have a good practical knowledge of the technical aspects of at least some of the visual arts: painting, sculpture, pottery, printmaking, design, typography, etc.. If this knowledge has not already been obtained by doing a Diploma Course at Auckland or Canterbury, some of this knowledge may be gained by attending summer schools and University Extension courses, or by private tuition and attending evening classes. Also, a developed interest in other art forms: music, literature, poetry, is invaluable in one's professional career.

#### How does one obtain a gallery post?

By pursuing the lines of study and personal development as indicated above; by very frequently visiting public galleries and exhibitions; by demonstrating an extremely keen interest in the field of the visual arts; by enquiring when vacancies will be advertised and scanning the newspapers columns for positions vacant; then applying for junior vacancies. Remember that the art gallery profession has its international aspects - opportunities for employment exist not only in New Zealand but also overseas - but competition is strong.

One last word! If your aim is to be a professional artist - don't look for a professional position in a gallery thinking that it is a nice quiet job and will allow you security to get on with your real work as a painter, sculptor, etc.. These days, professional work in a gallery is completely demanding of all energies, skill and knowledge. There is an immense amount of specialized work to do. The professional is a person who is entirely dedicated to one vocation.

#### MUSEUMS IN PACIFIC RESEARCH

The following note is taken from a report prepared by Dr. Roger Duff for the Canterbury Museum Trust Board. It provides a summary of the sessions on Museums, held at the 11th Pacific Science Congress in Japan from 22 August to 9 September, 1966. (Unfortunately, this Newsletter is already too long, and there is not room for the full report, which contains interesting observations on the scope and policy of N.Z. Museums, the problems of Asia, and the special role Museums can play in bridging political and social barriers. Members interested should approach Dr. Duff for copies).

"Since a Standing Committee on Museums in Pacific Research was set up by the Seventh (New Zealand) Congress in 1949, the problems of Museums have been briefly discussed at five-yearly intervals by those members of the profession who were fortunate enough to attend a succeeding Congress (Eighth, Philippines, 1953; Ninth, Thailand, 1957; Tenth, Honolulu, 1961). At the Eleventh (Tokyo) Congress it was agreed that a more permanent discussion forum was needed. The Standing Committee, of which the writer was Chairman, recommended (for transmission through Congress to the Pacific Science Council) the formation of an Asian-Pacific Museums Association, as a continuing channel for communication among Museums interested, or established in, the Asian-Pacific region. Subject to the approval of that institution it was recommended that the Association's headquarters be at the Bishop Museum, Honolulu. It was further proposed that regional branches of the Association be established in centres, as may prove convenient, of the vast Asian-Pacific littoral, from Soviet Asia to New Zealand. In such an Association New Zealand, Australia, Japan and the U. S. A. would serve the role of nations with a well developed Museum service and with a consequent opportunity to assist the development of Museums in mainland East Asia (where, with the exception of China, Museums are poorly supported), in island Southeast Asia, and in dependent Pacific Island territories.

One of the first practical steps towards this end was the appointment by the Standing Committee of a Subcommittee on Museum Training to survey what is being done in this field, to suggest what can be done to meet existing needs, and to submit a full report of the investigation to Twelfth (Australian) Congress in 1971. The following membership was appointed: Dr. T.H. Barrow (Bishop Museum, Honolulu) convener; Sampurno Kadarsan (Zoological Museum, Bogor, Indonesia); Dr. Soichiro Tsuruta (National Park for Nature Study, Tokyo); P. Lohavanijaya (Applied Science Corporation, Bang Ken, Bangkok, Thailand); Luc Chevalier (Director, Musee Neo-Caledonien, Noumea); Dr. Roger Duff (Director, Canterbury Museum, New Zealand); Dr. Robert T. Hatt, (Director, Cranbrook Institute of Science, Michigan, U. S. A.).

Among other resolutions adopted at the Congress one dealt with the difficult problem of loan requests for irreplaceable objects, both natural and cultural. The resolution drew attention to the "grave risk in permitting irreplaceable objects to circulate outside the Museum in whose custody they have been placed and recommends to the appropriate authorities that such loans be not permitted. The intention of this resolution is not to exclude transfer or study for scientific purposes but to safeguard material when the loan is requested for public exhibition only."

The growing awareness of the progressive loss of other irreplaceable materials, namely antiquities, artifacts, and sites of archaeological or scientific (natural history) importance was reflected in a resolution to ask Governments, Museums and other educational institutions to cooperate in protective measures.

Another resolution expressed congratulations to the Government of Thailand on its decision to establish a (first) Natural History Museum in Bangkok and asked Pacific nations to provide practical advice and help. A resolution, directed to the Government of Japan, as the host country, urged the need to establish a National Museum of Ethnology.

A resolution, aimed specifically at the Pacific Science Council, recommended that a separate Museums Division be established for the programme of future Congresses."

OVERSEAS TRAVEL

Mr. Roger McGirr, Museum of Transport and Technology (Inc.) Western Springs, left for overseas on 30th December 1966. He will visit museums in Great Britain and Europe, and return to New Zealand via the U.S.A. in June 1967.

PUBLICATIONS RECEIVED

Art Galleries Association of Australia. Addresses delivered at the First and Second Annual Meetings... 29p. Cyclostyled.

In this attractive booklet Sir Daryl Lindsay recalls the struggle to build a professional staff at the Melbourne Gallery. Principal obstacles were Government Departments and "those troublesome and often ignorant people - the trustees". Sir Daryl found his early experience of horse dealing was a great help in getting things done, "but what a waste of time and energy it was". Gordon Thomson deals elegantly with the aims of the new Association and the progress made in 1966. Dr. Ursula Hoff discusses qualifications for Gallery work and Professor Joseph Burke provides a "witty but uplifting" address on the Art Gallery as a source of inspiration. A description of Sydney Galleries and a list of members completes an excellent professional publication.

Collectors News International. Vol. 1, no. 1. 11p. Cyclostyled. 1966.

Published by F.R. Yates & Co., P.O. Box 5126, Auckland.

This magazine has been launched to assist collectors, and contains articles of interest to them, a list of prices at recent auctions, and a list of articles for sale. The following definitions are given:

- " 1. Collectors collect for interest and profit.
2. Collecting is the Art and Business of the Collector..."

The magazine will be useful to members of Agmanz, but the emphasis on profit and prices is unfortunate. The Association has always taken the view that dealers and persons who collect for private profit are not eligible for membership.

Gothic Art in New Zealand... In Airways 32(9): 12-14, 1966.

New Zealand tourist attractions are usually listed as mountains, mud pools and trout, but the September 1966 issue of this magazine, which is published monthly by Quantas Empire Airways of Sydney, has a striking cover picture, in colour, of "Christ in Majesty", the 12th century Spanish wooden carving recently bought by the Auckland City Art Gallery. There are also superb photographs of the "St. Bartholomew" painting, the "Madonna and Child" carving, and the sculpture court of the Gallery, to illustrate an article on "Gothic Art in New Zealand...". For the Auckland City Art Gallery it is outstanding publicity, for Quantas passengers - a pleasant surprise, and for Agmanz - another argument for freedom from import licencing.

SALVAGE OF ITALIAN TREASURES

ICOM advises that the Rome Centre has been entrusted with the co-ordination of international aid to conserve and restore the art treasures of Florence and Venice. The Rome Centre is preparing a card index of institutions, experts and technicians who are, or might be, willing to offer specialised assistance. Offers of help, and requests for information, should be sent to the Director of the Rome Centre (International Centre for the Study of the Preservation and Restoration of Cultural Property), 256 Via Cavour, Rome. Gifts in cash should be sent to UNESCO, Place de Fontenoy, Paris 7<sup>e</sup>, France.

STOLEN OBJECTS

The N. Z. Police Department has asked that further information from Interpol, Paris, be circulated to members. Thefts are now so numerous, however, that it is impossible to compress descriptions of stolen objects into these Newsletters.

Eight copies of the Interpol Circulars have been received, and these are being distributed to Art Galleries and Museums in the four main centres. Will members purchasing works of art from overseas please check the file of circulars.

The Interpol Circulars indicate clearly that Galleries and Museums in all countries are liable to be robbed. Members are urged to take all possible precautions, and to prepare accurate descriptions and clear photographs of all valuable items on exhibition.

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

NINTH BIENNIAL CONFERENCE - PROGRAMME

SOUTHLAND MUSEUM, Invercargill.

27th February - 1st March 1967.

SUNDAY, 26th FEBRUARY

5.30 p.m. Council Meeting.

MONDAY, 27th FEBRUARY

9.30 a.m. Registration.

10.30 a.m. Mayoral welcome and morning tea. (The Chairman, Southland Museum Trust Board, Director of the Southland Museum, and the President of AGMANZ will also speak).

11.30 a.m. Presidential Address.

2.00 p.m. Taranaki Museum Education Service.  
Relationships of amateur societies to Galleries and Museums.  
- Mr. W.S. Baverstock.  
Role of smaller Museums in general collecting. - Mr. G. White.  
Employment opportunities in Galleries and Museums.  
- Mr. Gilbert Docking.  
Small Museums Fund.  
Capital grants. Historic Articles Act.  
Import Licencing. Group Insurance.  
Remission of tax on gifts to Galleries and Museums.

5.30 p.m. President's sherry party.

8.00 p.m. Informal discussions. Coffee at the Museum.

TUESDAY, 28th FEBRUARY

9.30 a.m. Annual General Meeting.

12 noon Adjourn for excursion: Anderson Park - Bluff, with oysters, if available.

8.00 p.m. "Rare fauna and flora of the off-shore islands", by Mr. J. Mackintosh, Acclimatization Officer.

WEDNESDAY, 1st MARCH

9.30 a.m. Business not completed on Monday afternoon and Tuesday morning.  
Reports from Galleries and Museums on new developments and problems (suggest speakers deal with new Agricultural Museum at Hastings, Applied Arts, Archaeological digs and other fieldwork, Buildings, Displays such as the 1866 Street Scene at Auckland, Exhibitions expected, Travel Grants and Training Schemes, Technological Museums, etc.)

11.00 a.m. Meeting of Incoming Council. Meetings of Sections (please prepare any resolutions for the Final Plenary Session in writing to assist the Secretary). Meeting of N. Z. National Committee for ICOM to discuss 1967-8 Museums Year.

2.00 p.m. Final Plenary Session.

4.30 p.m. Report Air Centre.

8.00 p.m. Informal discussions, coffee at the Museum, for those remaining.

A fee of 10/- is payable on registration to cover meeting expenses.