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

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A.G.M.A.N.Z. NEWSLETTER NO. 11

#### STATE AID AND THE MUSEUMS

An address by the President, Mr. P.A. Tomory, to  
the Annual General Meeting at Otago Museum, on  
21st April, 1961.

A year ago I made certain remarks about trusts and legacies and the tendency not to spend these donations. I should now like to turn to state aid and not only state aid but local government aid. For there is an attitude in New Zealand to see too often the solution for financial problems in the state coffers rather than in local resources.

Like most professions we are all convinced of the valuable contribution we make to the community, but is the community similarly convinced about this contribution? Because, unless conviction is there, neither the Government nor the Local Authority is going to be moved towards loosening the purse strings. We also have to be sure too for what exactly we require additional finance - can we match additional finance with additional activity and tangible results? I don't think that one gains much by demanding a slice of cake - if one is merely to sit goggle-eyed with indigestion before it. If for instance the museum at X is given another £4,000 a year what is it going to do with it? Its activity over the years has been reduced to an arthritic twitching of a new label or two - a touching up of the relief map of the district. But the curator, decades before, has given up, initially through shortage of funds, but later using this shortage as an excuse for doing less and less. What is the use then of presenting this wholly fictitious and thoroughly unworthy member of our profession with additional financial aid? Far from helping him we would only embarrass and confuse him, which would be unfair to him in his declining years. No - we have to know ourselves what we need - what projects - what present activities could be set going and intensified if we had more help.

Museums and Art Galleries broadly make scientific and cultural contributions - in fact they provide the tangible illustrations for many of the subjects dealt with by primary schools, secondary colleges and universities. They preserve the past and the present - carry out research, provide cultural stimulants so essential for any civilisation. These activities have grown from the original human enterprise of acquiring and keeping supposedly superfluous bric a brac. Surely it is this initial aspect of museology that is the most popular public conception of the museum; if it is the public's then this is also the State's opinion. And it is interesting to note that it is this activity which has won some approval from the State in its grant to aid small museums and galleries with purchases for their collections. This grant I feel, could be augmented into a national fund to aid all museums and galleries. The grant in aid administered by the Victoria and Albert Museum makes no stipulation about the size of the institutional applicant. Furthermore, New Zealand has grown up enough to know that in whatever museum or gallery a specimen or work of art goes, it becomes a national possession. This national fund could be the very proper responsibility of the Arts Advisory Council - recently set up by the Government.

Apart from a grant in aid the State could by a simple stroke of legislation - and in the National Party Electoral Manifesto it was promised - exempt from income tax donations to cultural and educational institutions. The Government could go further in accepting donations in lieu of death duties as is done in the United Kingdom. We would also like to see gifts of money exempted from death duties. It is no exaggeration to say that the wealth of museums and art galleries in the United States is due to exemptions of this kind. It is absurd, in my opinion, to suggest that this might deprive the State of revenue, with a consequent increase in taxation on the individual. For surely such exemptions would hardly affect national revenue in any serious way. Whereas, the collections of the Dominion would benefit to a considerable extent. Although I have stressed that we should not think always of the State when we go out cap in hand - it is also true that the State should not always think of museums and art galleries as the sole responsibility of local authorities. For I would reiterate that these institutions hold in toto, what is truly a national collection. The State therefore, cannot shrug off its proper responsibility, to effect legislation which would enrich this national collection.

Self help, however, is essential and no national fund should be expected to substitute for local financial support, but only to assist it. It is a pity that nothing exists in New Zealand like the United Kingdom's Local Government Act of 1948, which authorised local authorities to spend up to a 6d. rate on cultural activities. This does not, of course, mean that New Zealand local authorities spend nothing - many of them spend a great deal, but there is no Act which would help in prodding the more reluctant authorities to some sort of action.

Many of our museums are financed by contributions from provincial local authorities - what Art Gallery for instance has similar assistance? The National Gallery in Wellington is the only one to my knowledge which has such assistance from local authorities. It is all the more paradoxical for this is supposedly a national institution. (The National Gallery in London draws no funds from Marylebone, Lambeth or Tooting Bec). The Gallery in Auckland is financed solely by the City Council and receives nothing from the other 10 local authorities which it serves. Elsewhere local authority assistance for many galleries in this country is conspicuous by its microscopic size. Thus the State aid envisaged here is an act empowering local authorities to contribute out of their rating income - the phrase is important for many authorities do have trust funds at their disposal for donations but not for operational costs. For there are few institutions today that can provide full museum or gallery service on private donations alone.

Unfortunately the museum gallery pattern in New Zealand is full of anomalies. There are for instance only three Art Galleries directly maintained by local authorities - while others receive some assistance or none at all. It is with some embarrassment that I mention art galleries at all - for three major galleries - Wellington, Christchurch and Dunedin - I place them in latitudinal order - are not members of this Association. On the other hand certain museums are supported by the local authorities of a single province.

We know too that salaries vary considerably from one institution to another - there are therefore, few conditions of service which are common to all our member institutions. The only ones really are those which I have already mentioned - the building of permanent collections - public instruction - research. The case for collections I have outlined already. What can be done about increasing our activity towards the public? There are permanent displays and temporary displays - or exhibitions. I think probably in this latter activity we have something which could be helped considerably. There are, of course, many more gallery exhibitions per year than museum exhibitions - but both types of institution are concerned with finding the money for putting on these very necessary activities.

Does anyone outside the profession know what a major exhibition costs? I doubt it for the average layman believes, I feel sure, that an exhibition is the last human operation still largely controlled by the fairies. The blithe talk I hear from time to time about exhibitions of the Impressionists or the Post Impressionists visiting New Zealand supports this opinion. To illustrate the costs - let us assume a mixed exhibition of Impressionists and Post Impressionists - say sixty in all. Although there might be a few paintings valued at £10,000, the majority would be around £15 - £20,000. For a total value of, say £800,000 at 10/- per cent the insurance premium would be £4,000. Add to this freight costs, packing collection, etc., another £1,000 - so that such an exhibition would cost £5,000. Present major exhibitions cost in the region of £800 - £1,000. Museums exhibitions too must cost approximately the same, reckoning on higher freight charges. Here then is a case for State aid. Now the important factor again is not sporadic donations towards costs but a permanent fund. No gallery or museum can undertake the organisation of an expensive exhibition unless, in the first place, it can guarantee payment. And no organiser, of responsibility, will do this on the off chance of a donation. The money must be there in the first place. Again the source of this fund would be the Arts Advisory Council. Apropos of this question Mr. de Vries, an important representative of I.C.O.M., is visiting Wellington next month to discuss the interchange of exhibitions and master works. With our present resources we are not in a position to discuss this question. However, the position could be changed by a decision of the new Arts Council to set aside annually at least £1,000 in the first instance for subsidising major overseas exhibitions.

We can now turn to our activity - research. Here again we are not concerned with a parochial or provincial activity, but a national one - and the Museums profession in this country has contributed a great deal, particularly in the field of ethnology - but other fields are cultivated too, with little or no assistance from any national fund. Too many of these research activities are financed by overseas foundations and by the meagre budgets of individual museums. If the Government can recognise the value of research in the universities and other teaching institutions, then it can also recognise the museums. There is some hope, however, that the Cabinet sub-committee of enquiry into scientific research, when it is set up, will include all aspects of research directly or indirectly financed by public funds. This Association should therefore be prepared to watch those proceedings with some interest.

Briefly, then, I have given some aspects of our activities which could be assisted by State aid - but I will insist on repeating that like Oliver Twist, when we ask for more - we must be convinced that we can digest it. Nor must we at this stage of our progress, ask help for activities which do not exist. That kind of request can so easily be dismissed.

We must also present a new kind of brand image to both public and State. That is, we must adopt the practice of two professional beggars in London before the war, who drove to their daily pitch in a chauffeur driven Rolls Royce. That is, if we go begging, let us not appear as undeserving paupers, but as professionals entitled to prosperity.

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MUSEUMS AND THE COMMUNITY

Notes of an address given by Dr. Angus Ross to the Biennial Conference, Dunedin, on April 19th, 1961.

With very few exceptions, museums in New Zealand are publicly owned institutions. They belong to the community. Unfortunately, apathy on the part of many means that the work is left to a few. A museum is important in a town or province: it is important as a repository for the treasures of the past, as a place where exhibits of the material culture of societies, of the country, and of other countries, can be shown, where examples of scientific interest or achievements can be demonstrated, and where people of the present can derive knowledge, pleasure, entertainment and sometimes, stimulating ideas. A museum, then, has educational, cultural and recreational value to its community. A community, for its part, may often be judged, especially by visitors, by the quality of its museum. Visitors base their judgement on all the activities of the museum - the displays, collections, research, education services, and so on. The support given to a museum depends very largely on the interest aroused by the museum's contents, its exhibits and the story they tell. That interest, once aroused, has to be maintained if support is to grow. The people who arouse and maintain this interest are the Museum Director and his staff - the scientific staff, the exhibition officers and artists. I shall not venture to offer advice to the experts. Most of us who are interested in museums have seen them considerably improved in our own lifetime.

My advice to museum trustees is -- get good experts and give them good conditions. I make only one suggestion to the experts. Visitors to large museums need help in locating quickly what they want to see. Too many people try to see too much in too short a time. Therefore it is a good idea to have a plan, either displayed in the entrance hall, or in a booklet, which sets out the location of the various collections and the specially valuable treasures.

The community is being educated up to an appreciation of the value and the recreational interest of a museum. Note the importance in this connection of the Education Service whose work in the community influences teachers in training, teachers in schools, School Committees and parents. Instead of parents taking their children to Museums to fill a wet afternoon, we now have children taking their parents to show them how wonderful are some of the lessons they have learned there.

Answers to enquiries is another service of museums which maintains public interest. An accurate, prompt service of this kind is only possible however if the staff of the museum is doing active research in the fields of enquiry.

Behind the staffs in the museums are the Boards or other administrative bodies. They, too, bear a responsibility for creating and maintaining interest and support. Their success depends on many factors, -- on organisation, on drive and initiative, on wise planning, on common-sense and understanding of local public needs and interests, on delegation of responsibilities, on ability to bring in others, and to enlist the support of public-minded bodies such as the Jaycees, and on publicity of the right kind, in the local papers and over the radio. A Board can take steps to build up an organisation to support its museum. At the Otago Museum we have had the support of the "Friends of the Museum" for thirty years. All that is needed is a core or nucleus of interested, self-sacrificing people who are prepared to work for the museum, to give money for its support, to add to its collections, and to undertake special responsibilities for it.

Many of the Friends enjoy a job of work. They build up a vested interest in the Museum and this has a cumulative effect. From their ranks come the benefactors who make bequests to the museums, e.g. Willi Fels, whose generous gifts to the Otago Museum will be known to you. A Board should endeavour to tie the museum to some basis in the history of the community. For example the Otago Museum is a provincial museum. This has been an important factor in obtaining funds from the whole province for the memorial wing. In this appeal I heard frequently the argument that, as the people own the museums, the Government should pay for them. Government support is limited however, for museums outside Wellington, to rare grants for buildings. In the last analysis support of museums falls on the people who form the communities in which they are situated. In the absence of provincial authorities it is necessary for a Museum Board to enlist the support of the local bodies in its district. To secure the passage of the Otago Museum Trust Board Bill it was necessary to approach Otago local bodies for support. We were fortunate in the past history of the museum -- it was founded by the Otago Provincial Council in 1868 as the Otago Museum for the people of the whole province. We found by experience that it was wise to make a personal approach to each local body. This is the courteous way to ask a favour and the only way to reach the majority of local body members. We found that it was necessary to agree to concessions, depending on the distance of the local body from the museum. Some local body members argued that they opposed the Bill on principle. In fact there is no moral or ethical principle involved. Nor is there an economic principle. The amount paid by any ratepayer for museum management, maintenance, support and development is minute. A Dunedin ratepayer with a property valued at £6,000 pays about £80 in rates, of which only 10/- is for the museum. In fact the museum is public and free to all, and it must be supported adequately by the community if it is to develop and serve its purpose as a centre of living knowledge.

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MUSEUM CONFERENCE DEFENDS SERVICE

Otago Daily Times, April 20th, 1961.

Veiled inferences that the Department of Education may have been considering some change in the system of sending museum display cases to schools produced a lively discussion at the Art Galleries and Museums Association Conference which opened here yesterday.

Representing the department, Mr. W. Harris, director of teaching aids, began the discussion by asking a series of questions about the present system of cases and their use, reminding delegates that the questions were not rhetorical and he was expressing no view.

Later, Mr. V. Fisher, ethnologist at Auckland Museum, pressed Mr. Harris for the department's opinion on the cases, pointing out that the department had been running the system for more than twenty years.

Mr. Harris: "I don't think my own opinions on the cases are relevant, nor is it necessary for me to state the department's ..."  
But he explained that he and another officer had been asked to write a report on the work of museum education services, and had made enquiries from many people about the cases.

Mr. A. McQueen (Chairman of the Board of Management of the Dominion Museum), who presided over the discussion, chided Mr. Harris that his department's public relations could be improved.  
"You should have told people what you were up to and then you might not have been under such suspicion."

Mr. Rhys Griffiths, Museum Education Officer at Canterbury, said while the nature of any criticisms of the system were unknown, it had to be remembered that it had been "reared in an atmosphere of parsimony and cheese-paring". The cases were a unique and worthwhile service.

Mr. E. Munro, a Dunedin school teacher, said he had consulted many teachers, and all were unanimous about the value of the cases. They brought a "breath of reality" into the classroom, fostering the element of wonder to spark the child's quest for knowledge.

Mr. J.D. Lockett, who represents 10 counties on the Otago Museum Trust Board, said the contact of many country children with the Museum was unfortunately, solely by the cases.

Teachers had told him that the cases were of lasting value compared with other aids, such as films, which were too often "mechanical babysitters" while teacher marked books or prepared the next lesson.

Schools were "crying out" for more cases, and he advised the Department to provide technicians to help satisfy the demand.

Mr. Henderson, head of the social studies at Otago Boys' High School, said the Department of Education should do something about extending the case service to post-primary schools.

The conference agreed that the system had proved of "very great value" and will vote on a resolution to forward to the Department on Friday.

### SCHOOL SERVICE CASES

Notes of an address given by Mr. R. Griffiths,  
Education Officer, Canterbury Museum, to the  
Biennial Conference, Dunedin, on 19th April,  
1961.

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Three types of cases are possible :-

1. Static display type. This is the small diorama, behind glass, which is in some respects a small museum display.
2. The pass-around case. This is a small case which can be handled by children, but the material is under glass. Close inspection of the material is possible.
3. The handling material case. This contains material that can be removed from the case and handled by children. While the concept is a good one, in practice the removing from the case often becomes permanent. Museums cannot afford to be continually replacing material broken, lost, or just gone astray.

When the School Service case system was set up in Canterbury, all three types of case were prepared. The static display type was prepared by the Museum preparator. The other types were prepared by the Education Officer. Quality varied, of course, and from this distance in time it is easy to be critical. But in spite of imperfections, all the cases were well received. Experience led to the gradual scrapping of nearly all the pass-around and handling cases. But that does not alter the fact that, potentially, they may be very valuable types. Whether we will continue with the handling type cases is a question for the Museum authorities. The pass-around case is, I think, worth persisting with.

The appointment of an Artist-Technician means that our horizons can be widened. Greater attention can be paid to the educational aspects involved. Labelling, written materials and supplied notes can be expanded. It then becomes possible to consider the supplying of expendable written material. In other words, we can take a long hard look at the whole scheme and do something about the faults.

The system in operation at the time of my appointment to the Canterbury Museum in 1953, involved the sending of cases to selected centres throughout Canterbury, and later Westland, for one term. Cases were then distributed from each centre to smaller schools nearby, the actual distribution being the responsibility of the centre. At the end of each term, all cases were returned to the Museum. This system continued until we closed it down when the whole service was temporarily suspended at the time of our building operations.

Inherent in this system were obvious disadvantages. These may be listed as :-

1. The distribution was too arbitrary. By and large we decided what cases went where.
2. Teachers weren't receiving particular cases at times when they would have been of most value.
3. The return of all the cases at end of term resulted in near chaos because of shortage of room for storage and re-grouping.
4. Repair work was difficult to arrange.
5. Money for transport alone was in short supply.
6. The distribution between centres and smaller schools often broke down.

On the positive side, however, the system was still valuable.

1. Teachers were receiving material and even if it arrived at the wrong time, it was still useful.

2. The cases extended the range of experience for country children.
3. Topics in schools were strengthened. This is particularly valuable since most of the sole-charge teachers were young, and in need of help.
4. The cases acted as focal points for work in many subjects.

Teachers, in my experience, welcomed these cases in spite of the disadvantages (and I have a quiet feeling that many of them saw no disadvantages at all). When we closed the service down, letters continued to arrive to ask about the cases and the resumption of the service. Former country teachers to whom I have spoken, speak highly of the service then offered. They remember those cases, imperfect as they were, with affection, even after a lapse of five years.

The closing down of the case system just described, and the long-delayed appointment of an Artist-Technician, has enabled us to re-think the whole scheme. To evaluate our proposed new system, we have instituted a pilot scheme over a selected area of Canterbury.

Applications were invited from schools within that area for particular cases from a forwarded list of topics. Based on these requests, a roster of distribution was arranged. This took note of the order of preference for particular cases. The size of schools determined how many cases were sent there. We paid the outward freight, but schools pay the costs of the forwarding from then on. Every three weeks, by remote administrative control, each school sends its cases or case on to other schools according to instructions.

Advantages already apparent are :-

1. Close control is kept over each individual case.
2. Teachers have now more prospect of receiving what they request, even though the timing may still be out.
3. Certain schools are unable to monopolise cases.
4. A steady changing stream of cases is now possible.
5. We can assess from requests the subjects in greatest demand. This is particularly important since it will influence new cases in preparation.
6. The system is very sensitive, the administrative work is not too onerous, and it appears to work very well.
7. Our liaison with country teachers is much closer than formerly.
8. Transport costs are not unreasonable.

Disadvantages seen are :-

1. Breakages may upset the flow, but by retaining reserve cases, they can, if appropriate, be injected into the stream to make up the deficiency.
2. Transport between schools may be difficult to arrange, until we possess expert knowledge of transport systems all over Canterbury.

This new system of ours has, of course, only just begun. But I think that already it has demonstrated possibilities of expansion and use that would have been difficult to operate with the old system. Inspectors in Canterbury who have looked into the new system, seem impressed by it. They will make it their business to see how it works from the point of view of teachers. In due course, we shall hear of it.

Our revised system envisages the Education Section acting as a receiving and collating agency for ideas on teaching methods tried and tested by practising teachers using our cases. These ideas can be assembled and then passed on to other teachers. In this way we are doing something positive about the lame duckling. Far be it from me to tell a teacher

how to do his job. While he may not take kindly to my advice, he is very likely to act on ideas that have come from other teachers. Such an idea is not difficult to put into operation, and in fact, in designing forms for the operation of our new distribution system, we have provided for the gathering of ideas and methods from teachers.

Our future cases will deal with subject matters in ratio to the requests from teachers. Certain fields are more popular than others, and while we must cater for that demand, and work, by and large within the school syllabus, we shall still reserve the right to initiate new subjects and ideas. We must always allow room for experimentation. We should always aim to give a lead rather than following along in the rear.

Teachers deserve, and certainly should expect, that our cases and material should be accurate, up-to-date, and informative. Very plainly indeed, Museum staffs must be involved in this. My feeling is that Education Officers must lean heavily on the staff for factual material but not necessarily for its presentation.

An Officer of the Education Department, in the journal EDUCATION of August, 1959, wrote these words:-

"AGRICULTURE WAS A FAILURE. SCIENCE, AS TAUGHT IN THE DAYS BEFORE NATURE STUDY, WAS A FAILURE. NATURE STUDY ITSELF HAS NOT BEEN SUCCESSFUL IN ALL SCHOOLS."

If some of the money poured down the drain in respect to the foregoing had been available to Museum Education Sections, then we could have provided a specialist service of superb proportions and quality. If money can be made available for other specialist services, such as art, nature study, physical educations, and so on, then I fail to see why the Department should not do the same for us on generous terms.

I am convinced that the service we are capable of offering is unique and worthwhile.

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SCHOOL SERVICE CASES

Notes of an address given by Mr. V.F. Fisher,  
Ethnologist, Auckland Museum, to the Biennial  
Conference, Dunedin, on April 19th, 1961.

Recently I was asked by the Education Department to assist with the in-service training of fifteen teachers who were spending six weeks intensive course in social studies. They came to the Museum for three periods and I attempted to show them that a specimen is not an object in a vacuum, something which of course, they already knew. I emphasised that an eel trap could be linked with study of plant life, animal life, Maori literature, proverbs, fishing customs, folk-lore, warfare and social life. It could also be related in the case of the upper school, Forms I and II, with a wider sphere of similar things in the Pacific and Indonesia.

At the end of the course, the general opinion expressed by these teachers was that a specimen, a real object, touched off the imagination and made teaching come alive. That is precisely the function of the school case, to teach something and to fire the imagination. The school case, as I see it, is a breath of fresh air wafting through the schoolroom, and is a link, especially for country schools, with cultural things and a link with the Museum. The object of the case may vary, but first of all it sets out to teach something. It hopes to arouse wonder and as I have said, it is a link with a wider sphere of influence - the Museum and the world. I have referred to the school case as a breath of fresh air wafting through the schoolroom, but remember fresh air can only circulate if someone opens the window. The teacher has to open the window; by that I mean he or she must, if possible, provide simple background information concerning the subject matter of any case, and perhaps more important, a good follow up. Here we touch on a weak link in the scheme because not all teachers are equipped, standards being perhaps lower today, to use the school case effectively.

One minor point which at first sight might seem to diminish slightly their value, is that while most have a bearing on the syllabus, they are not necessarily in a school at the time when a teacher is at the appropriate point in her scheme of work where the case would fit in. To achieve this would require many hundreds, nay probably thousands of cases to draw from, and a large staff not only to prepare them, but also to attend to their maintenance. In other words, considerable cost would be involved.

It is often said that in New Zealand we lack the cultural facilities available in England and the Continent, influences such as music, architecture, pictures and all the rest of it. In part this is true. In New Zealand perhaps our greatest cultural asset is the out-of-doors; by that I do not mean just being outside and enjoying the sunshine and fresh air, but taking an interest in the plant life, birds, fish, mollusca, insects, -- a form of culture which is at everybody's elbow, but not everybody is aware of it. This is where the school case can help by awakening an interest. The Governments of today spend large sums of money encouraging drama, ballet, literature, music, etc., and with this I am in complete accord, but as I see it, only small sums on our greatest cultural asset, the study of nature.

I would like to develop the idea of dovetailing nature study and social studies but time is short. I will conclude by saying that in my opinion, it would be well worthwhile the Education Department seriously considering ways and means of providing more finance to enable the school case system to be improved and extended.

## WONDER IN EDUCATION

Education is the acquisition of the intellectual means for living zestfully, intelligently, and responsibly.

Inciting wonder is prerequisite to living zestfully. Wonder has broad meaning: to marvel; to be struck with surprise, admiration, or astonishment; to feel doubt and curiosity; to be anxious to know.

The question is: Wherein and whereby can incitement to wonder be effected? The answer to this question is simple: In and by the study of any part of human experience.

Who is there who will not wonder upon learning something of the universal language of music? There is no significant materialistic utility in it. It will not save one from wild or human enemies; it does not fill the stomach, or protect one from inclement elements. Why then has man worked so endlessly in its making?

He who studies chemistry cannot but wonder at the greatness of man's mind and hands and the marvels of the animate and inanimate worlds. Mendelyeev deduced the remarkable order and the classes of the chemical elements from remarkably scanty data. Wohler made the substance urea from inorganic elements. Heretofore urea had been made only within living creatures, and its manufacture in inanimate flasks had been thought to be impossible.

Literature provides countless reasons for wonder. Who could read "The butterfly counts not months but moments, and has time enough", and not marvel at the miracle and absolute power of language, that tool constructed by man upon which rests the all of the conduct of human endeavours ?

Astonishment is the aspect of wonder likely to affect the student of sociology or history upon realising that the ordered restraint and purposefulness of civilization can be achieved and maintained only by virtue of the elaboration of the simple rules of family conduct into that instrument called law. With this instrument the intelligently purposeful few gather and spin the random threads of individual conduct of the many into a strong resilient trace that harnesses the majority to drawing the whole of the society away from anarchy.

These are but a few examples of the bases for wonderment that exist in countless number wherever we will to seek them: in theology, in science and art, and among the humanities.

What is the role of the teacher in education? He is nothing more than an inspirer and guide in the forest of ignorance, in which he himself is often confused but only rarely lost.

From: C.A. Meyer, A Physician's View of Education, 1960.

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"In this book we consider what is being shown, why and to whom. We must of course, think practically in terms of technique and how it is done, but always in relation to the movement, observation and intelligence of people. That is why this is not a textbook on how to design an exhibition, nor a review of current style in display, nor a collection of the best work by the best designers...

"For me, the exciting thing about exhibition is that it is experimental: every new device and prototype and every completed show is, when viewed by the public, on trial. There are enormous possibilities ahead, not so much in the layouts, structures and display arrangements, as in the technical application of sound, animation and controlled lighting.

"We are, therefore, not reviewing a static thing of the past, but considering what has been done in relation to what could be done in the future. This has made the preparation of the book a stimulating and enjoyable job and I hope, something of this will come across to those who read it."

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