



Professor J.H. Robinson has remarked that only an understanding of the supreme interest of simians in chatter can explain many of the more enduring and popular human diversions. With this thought in mind let us consider the annual meeting. Four matters call for comment:

1. Mr. H.C. McQueen told us that the Government will not increase the annual grant to the National Art Gallery and Dominion Museum unless and until the local bodies of surrounding districts increase their contributions from rates. We look to the national gallery and museum for leadership, not only in display, education and research, but also in rendering aid to smaller institutions. We have hoped that an active National Art Gallery might bud off a National Portrait Gallery - 'to deal realistically with this marginal field that is partly art and largely history - not to mention politics.' We have also hoped that an active Dominion Museum might bud off a National Museum of Science and Industry, before the remaining relics of our industrial history are exported as scrap. Neither of these hopes will be realised while our national institutions are held to the 1951 establishment and an inadequate annual grant.

2. Mr. E.G. Turbott told us that stability in museum finances could best be obtained by agreements between museums and their surrounding local bodies for annual contributions based on the capital value of rateable property. Speakers from smaller museums saw little prospect of making these arrangements. What alternative source of funds is there?

Unesco, in a preliminary report and recommendation concerning the most effective means of rendering museums accessible to everyone has urged the formation of associations of Friends of Museums 'to compensate the insufficiency of financial help from public authorities.' I have long admired the Automobile Association (Auckland) which has raised its membership from about 5000 in 1929 to over 120,000 today. It offers a number of services and privileges for an annual charge of £1. 1. 0. Do our galleries and museums offer sufficient services and privileges to attract a worthwhile paying membership?

3. It was apparent during the meetings that there is misunderstanding regarding the terms 'professional', 'gentleman amateur' and 'layman'. A 'professional' is an officer who receives an inadequate salary in return for dedicating himself and his dependants to the museum cause. He has taken the University vows of 'poverty, bibliography and jargon' or received other specialised training. He devotes most of his time to writing papers which he refers to, modestly, as 'potboilers' and which he hopes his colleagues will recognise as 'sorties on the advancing frontiers of science.' The 'gentleman amateur' or 'layman' serves in an unpaid capacity as an honorary curator or trustee. Albany's final words in King Lear are appropriate - 'the oldest hath borne most: we that are young shall never see so much nor live so long'.

The professional believes firmly that the institution is retarded by the 'temperamental inadaptability, lack of enterprise or weakness in technical and cultural training' of his layman friends. The latter, I fear, have no doubt that the former spend most of their time on hobbies or asleep.

4. At an annual meeting when we have only routine resolutions and no new ideas turn up, it is most disappointing. As Secretary I can only quote the sailor in the play: 'Here are my arms, here is my manly bosom, but where is my Mary?' This two-day annual meeting attracted a good attendance of members, enabled them to meet representatives of several kindred societies and provided Council with several new suggestions and ideas.

For the last reason it would have been worthwhile.

Robert Cooper.

L.D. BESTALL MEMORIAL APPEAL.

The Hawke's Bay Art Society has launched an appeal for funds for a Memorial for the late L.D. Bestall. Leo had often mentioned how he would like to see a really outstanding piece of sculpture in the Entrance Hall of the Art Gallery and the Hawke's Bay Art Society are going to get just that. A target of £3,000 has been set. The Hawke's Bay Art Society feels that some of Leo's friends and colleagues in AGMANZ would like to be associated with this Memorial. All donations, which will be acknowledged, should be sent to the Secretary, The Hawke's Bay Art Society, P.O. Box 429, Napier.

ARMS ACT 1958.

In December last Messrs. H. Grimson and C.J. Lindsay interviewed the Commissioner of Police on behalf of Council regarding the provisions of the Act but the Commissioner explained that his officers must enforce the new requirements relating to registration of arms. Representations were made to the Hon. Minister of Police for legislation to exclude firearms held by Museums from the provisions of the Act. The Hon. Minister replied on 31st March forwarding an amendment to the Arms Regulations 1959, which he thought would substantially meet the requests of the Association. The amendment excludes antique firearms, which do not fire fixed ammunition, from the provisions of the Act relating to import, possession and registration.

AUCKLAND MUSEUM.

On 19th March 1960 the Governor General, Lord Cobham, opened the Museum Extension which is a memorial to the dead of the Second World War. The building, which cost about £450,000, includes a Court of Honour, six public halls and administrative offices. Only the Court, two war-trophy halls and a hall of island canoes have been completed and a further £30,000 will be needed to finish the other halls and the administration block. At present income levels the staff remains short of a geologist, zoologist and taxidermist but space is now available for them when they are appointed. Attendances, particularly at the weekend, have exceeded past records since 19th March. Congratulations to Dr. Archey for a most successful opening.

BIENNIAL CONFERENCE, 1961

The Council has accepted the invitation of the trustees of

the Otago Museum to hold the next Biennial Conference in Dunedin in April 1961.

The Council has also adopted the suggestion made by Dr. Duff during the Annual Meeting that provision be made at future meetings for members to describe the achievement of their institutions during the year.

The Council has asked Dr. R.R. Forster, Director of the Otago Museum, Mrs. G. Strathern of the Hocken Library and Mr. E.G. Turbott, assistant Director, Canterbury Museum, to prepare the programme for the Biennial Conference.

The following publication has been received:

'The Canterbury Colonists Galleries: comprising an early Christchurch street with twelve shops and a cob house, a gallery of period costume and a gallery of period rooms and furniture including two pre-colonial rooms; A guide for a self-tour of the Galleries with full details of the Exhibits and many illustrations. Canterbury Museum, Christchurch.' 80 pages, illustrated, price 6/- (posted 6/6d)

The following extracts from the introduction by Dr. Duff will be of interest to members:

"From the closing of the Centennial Exhibition until the opening of the new galleries in December 1959 Rose Reynolds spent many hours of each day and most days of each week at the Museum, gathering the collections and formulating her ideas on the project now realised. Detailed working drawings, which would have done credit to an architect, were available for the contractor, Mr. L.E. Kilburn, when he commenced building construction early in 1958; he finished in January 1959. Rose Reynolds personally obtained the backing of sponsors for the shops and other sections. Of an estimated total of £7,400 no less than £5,695 was obtained from sponsors approached by Miss Reynolds. These sums included £600 from the Canterbury Pilgrims and Early Settlers Association, as a donation towards the cost of the cob house.

The text of this guide-book was written by Miss Reynolds, who also patiently compiled the lists of exhibits. As an experiment in presentation the gallery displays include few labels, so that full appreciation by visitors involves a self-conducted tour, booklet in hand. Miss Reynolds's thoughtfulness for elderly visitors even extended to the two wheeled viewing chairs presented by her. Last but not least, Rose Reynolds's personal attention to detail extended to the preparation, involving several hours' work in each case, of the seventy wigs required for the models.

We regard this display as a permanent memorial to the domestic customs of our colonial ancestors for the inspiration of their descendants."

Congratulations to Dr. Duff and Miss Reynolds on the completion of these unique displays and the publication of this fine guide.

PRESIDENTIAL ADDRESS BY

P.A. TOMORY.

Most Presidential addresses are exhortations - this one is too. But like the weeney grapefruit it is small and pithy. Most associations of Museums and art galleries annually or biennially go through a process of self analysis - on displays - on labelling - the validity of the regional or the general collection - on specialisation - on professional ethics and how to make their institutions more popular. Sometimes these analyses become painful like self flagellation, but the advantage of self flagellation is that when it hurts too much, you can stop. However, it seems to me that a great deal of pain and sound sense coming between puffs of hot air are largely wasted, if the essential lever which can make most of these aims realisable, has rusted in its ratchet or that it lacks power to move. This lever is that always relevant commodity MONEY. I have known and I can well imagine the frustration of listening to some account of such and such an innovation proposed and carried out by some well endowed institution, when one's own is struggling on a pittance, and that such an innovation would cost a whole year's income. The trouble with our profession is that we still suffer from the weighty tradition of the gentleman curator. The man, who in the 19th century and even of this century with his private income took up an honorary post in order to pursue at greater leisure his own particular hobby, and although we may take count now of the professional staffs which administer our museums, the tradition still hangs on of loyalty to the cause and that money is a dirty word. That the mangy wall-eyed polar bear padding its eternal track through the dust covered arctic case in the zoology section is not the result of inadequate finance, but that the curator has had his hands full with the collection of seven thousand ivory elephants presented so thankfully by the local bank manager's wife. i.e. a professional excuse rather than the blunt statement that there is no money to pay for an assistant in zoology.

In God's quarter acre, which is New Zealand, this same tradition was imported along with the gorse, the policeman's helmet, and the quaint idea of housing museums and art galleries, in greek temples, French chateaux or neo-gothic masonic halls. It is a matter of wonder that Pericles's vast concept of the Athenian acropolis should now be eccentrically linked with the do-it-yourself kit. You will yourselves know of New Zealand examples but ten years ago, the curator of the Bowes Museum, which is housed in a vast French chateau in County Durham, would switch the lights on at the approach of a visitor, and switch them off on his departure. Or the archaeologist of my acquaintance, who was curator of a small museum, with a superb collection of roman and medieval statuary, but also a collection of regional river waders, which contrary to the laws of nature, moulted all the year round caused by a half century of damp and locomotive soot. The museum's council were properly disturbed and voted the curator, out of the interest on their invested X thousand pound capital, the sum of twenty five pounds for rehousing the collection. Instead of resigning on the spot, the archaeologist purchased plywood, lengths of two by one, and with borrowed tools set about the new cases aided by an illustration from the Museum's Journal. The result was appalling, the council delighted, and his professional colleagues stunned into silence. This parable contains the two themes of this address. First the Buzz Fuzz attitude of the past, inherited by the present of 'doin' it for the love of the job-it's my life interest, you know - I'm quite prepared to do it myself' curatorial philosophy which has created mausoleums out of museums, without even the macabre excitement of a dead body or two. And the second, the Scroogian delight of the financial wizards of institutions councils in building

up reserve funds. Many a bequest of a hundred pounds, instead of being spent on the intended purpose, is solemnly invested, so that the audited accounts can show the lilliputian increase of income of £2. 10. 0. per annum. The Buzz-Fuzz attitude and the Scroogian delight combine to create a crumbling monolith, which cannot be restored for the fear of moving it to get at the gold its standing on. Nor do I think, that the fault belongs to one alone, but to both. There is no room in the hard mid twentieth century, for the gentleman amateur in our profession, we have to compete on level terms with every other enterprise for a slice of the public interest. We have to win the interest of that slice and hold it, and we can only hold it by creating an active and lively museum or gallery, and not allowing it to relapse to the status of an over elaborate bus shelter. And we cannot create an active and lively institution by returning in our accounts a fat excess of income over expenditure. No matter to boast that one of your staff members has published a paper with 84 footnotes on the vital statistics of a marsupial oddity, when the display cases in his charge look as though they were labelled and dressed a century ago by an illiterate with St. Vitus dance. For as more than one authority has observed, the age of privately run cultural institutions has given way, to one where public funds are the principal support. The public have a horrid habit of demanding value for their money (e.g. The Mercantile Gazette, 30th March 1960) and the professional staff who ignore this will in the not too distant future sign their own death warrants. On the other hand, the reserve fund can be like the two American brothers who in their teens started to collect newspapers to sell back for pulping. After a year they decided to carry on a bit until they had a really big pile. After five years, they were a bit hazy about the original aim, and in ten they had forgotten it altogether. In their old age they were both found dead in a house which was packed from ceiling to floor with the biggest collection of used newspapers in the world. Both brothers died of mal-nutrition. That is how it is with some reserve funds. There are certainly laudable reasons for creating a reserve fund particularly for the privately endowed museum, there are lean years, contingencies and such like, but reserve funds create reserve, then timorousness then stark naked fear of ever using them at all, so that eventually both museum and staff become like ducks mounted in an ill-lit display case - stuffed in the twilight----of inactivity and desuetude.

We must also remember that the devaluation of currency is a constant factor and despite interest rates a handsome bequest made in 1900 looks much less handsome in 1960. Remembering too rising costs of both materials and acquisitions, the reserve fund takes on in its excesses, an almost criminal complexion.

I hope you will be surprised to know that after perusing as many New Zealand Museum and Gallery accounts as possible, I have computed that the total of present reserves, endowments, trust funds etc now exceed £350,000. - I repeat £350,000. I know that a proportion of this money is set aside for new buildings, but nevertheless it is a very large sum. We could grin like Cheshire cats if we knew that all our museums and galleries were fully staffed, superbly decorated - with modern displays glittering in every corner. But they are certainly not in any of these respects.

We are all reasonably dedicated to our jobs, we do not lack enthusiasm - but neither dedication nor enthusiasm ever replaced yellowed watercolour mounts or repaired the leaks of senile taxidermy - only hard currency will do that and its our job to extract it so that our museums and galleries can not only be brought up to date but kept there. Our successors in 50 years time are not going to thank us for handing

over a bulging trust account and a Museum or Gallery in such a pitiful condition that the bulging account has to be spent on building and redecoration, leaving nothing for the replacement of material or new acquisitions. I speak from two personal experiences, where this very thing has occurred.

It is up to us professionals to drive this point home to our governing bodies. It is later than you think - Don't let us, like those two American brothers, die enthusiastically of mal-nutrition when there's money in the bank.

TECHNOLOGICAL MUSEUMS

by H.C. McQueen.

Once again I find myself presenting a paper to the Association in my capacity as a layman. Although my normal work brings me into contact with a wide variety of industries, I have no qualifications in any of them. And as you know, I have no museum qualifications either. But as is often the case the preparation of this paper has clarified my own ideas about this new class of museum - new to New Zealand at least, and I hope it may lead to useful discussion.

I must first of all acknowledge the help I have had from three men who have been good enough to criticise the first draft of this paper. Dr. Falla, Mr. Callaghan, and Mr. Dellow (of the Manufacturers' Federation) have made useful suggestions to me, and I have incorporated their ideas in the present version without specifying the points at which I have profited.

To begin with, I have grave doubts about the use of the word "technological". It is one of those high-sounding words whose significance takes a bit of finding. Then, in the sphere of education, the word is acquiring a special meaning, which I am anxious to encourage, and confusion may be avoided if the word is limited in its use. Technical education nowadays deals with the three "T's".

The technologist is the university trained man, e.g. the professional engineer.

The technician is midway between the technologist and the tradesman. He gets his education in senior classes at technical colleges and qualifies, for example, for a "Certificate in Engineering".

The tradesman serves an apprenticeship, and through technical college classes qualifies, if he wants to, for a "Trade Certificate". These definitions do not concern us much, but I need them to make clear my point about the use of the word "technological" in connection with museums.

It might be much better to think of a "museum of industry" or "of science and industry"; either phrase would make much clearer what seem to me to be the functions of such a museum. In any case, no matter what the museum is called, it will have to face a number of problems.

Perhaps the major problem will be the making of a decision on the question: Should there be a museum of science and industry? The question will arise because most existing museums have already in their care material relating to science and industry. Some of that material will have a marked local value; for example, gold mining equipment in Otago or on the West Coast. I should think the answer will be the usual

compromise; some material will remain where it is; other things would find a central resting place.

In suggesting a compromise, I have, of course, committed myself to the idea of a central museum. With due allowance for local interests, a central museum seems the only answer to a number of the other problems that arise, one that may be mentioned now is that of the local museum that has no means of caring for science and industry material, but would like to be sure that it would be properly cared for.

Perhaps it will be as well to indicate why the idea of a separate museum of industry has developed. Basically it is because our museums as at present constituted and staffed have not the resources to cope with the sort of material, mainly in metal, that is now appearing to have some historic or scientific importance and that needs to be preserved and taken care of. Anyway, none of the museums have space for all that and it seems more sensible to create a separate institution, with the appropriate building and staff, than to persuade the governing authorities of our museums to put up additions to their present buildings. Moreover, the present buildings are in many cases inadequate already to cope with the material associated with their mainly natural history and ethnological functions.

I mentioned some problems associated with a museum of science and industry. The first, and in a sense, the general problem is "what should go into such a museum?" The immediate answer is material that can be classified under the heading of "machines and instruments". Thus the products of machines would be excluded, and ceramics, textiles, furniture, and the like would go into art or historical museums.

Of these machines and instruments, that which would be preserved would be of two kinds; that which has a historical significance, and that which has a sentimental one. Now the next problem arises. How is material to be classified in respect of its placing in a museum of industry, or in a historical museum (folk museum), or in a local museum or in a war memorial museum? If I take printing presses as examples, I shall be able to discuss this problem, and at the same time to bring out one of the purposes of a museum of industry. Let me deal with this first.

Such a museum should in my opinion be able to show the development of a particular piece of industrial equipment. Thus, to stick to printing presses, there could be a series of machines used in New Zealand over the last century and a half. They would show clearly the line of development; they might also show how some line ceased to develop at a certain point.

But where is the proper place for a press used for printing the first Bibles in New Zealand? In the Bay of Islands? Or in an "early settlers' museum"? What of one used in wartime? If it is a unique example, should it be in a war memorial museum or in a museum of industry?

I suggest that answers to such problems as these will be difficult to find, although somewhat easier if there are guiding principles like the one I have put forward - "to show the development" of a machine.

The next problem presents itself here. An early platen printing press takes up very little floor space. But later machines do. What happens if some new electronic device does away with the huge rotary printing presses now in use in newspaper houses? Would it not then be logical to house one of these? Floor space obviously becomes a major problem, if you expand my

simple example to cover a range of industries. What of a range from the parts of the early Pearse aircraft found by Mr. Bolt of T.E.A.L., to a D.C.3? The early machine has historical significance right now. Perhaps a particular D.C.3 will have comparable significance in a hundred years' time. You have another example of space problems in the transport museum established privately at Matakohē, and now under consideration as a public museum at Whangarei.

The next problem. Are "whole" machines necessary at all? Or would significant parts - say carburettors, be adequate to bring out the line of development? Perhaps models would do. There are, for instance, models of steam engines held by the Institution of Engineers in Wellington.

In putting forward the "line of development" idea, I should make it clear that I think a museum that does nothing, but is merely a curiosity shop, is not worth thinking about. Just as in our present museums the research work of the staff provides a basis for the inquiries and visits of the public, so the material in a museum of industry will have meaning only if it has a purpose other than mere display.

That purpose seems to me to be in keeping tradesmen, technicians, and technologists in touch with the history and development of their specialities. The material in a museum of industry should be constantly used by technical schools and universities in their teaching of principles. Given that use, the exhibits will have a coherence that will make them valuable to lay visitors.

I do not wish to suggest that this principle of "use", to which I have referred more than once, is or can be the only principle on which a museum of industry can be operated. There is at least one other.

However, while talking about "use", I wish to raise the next problem. Should exhibits be maintained in working condition? if so, the kind of technical staff to be employed becomes obvious.

In those circumstances, the museum could well be more than a historical one. It could from time to time make available space for demonstrations of current equipment and techniques, demonstrations of the kind the Dominion Physical Laboratory provides from time to time on its "open" days. A glass-blower at work, for example.

The other main principle that I discern is the sentimental one. There are some things that have that significance, and almost that alone; Scott's sledges for example. The sentiment may be associated with a person, or a historic event. There are no doubt some "firsts" (or indeed "lasts") that should be preserved. Put in their right setting, they have their place in keeping alive the sentiments of awe and reverence and perhaps the sense of tragedy.

A museum of the kind I have in mind cannot succeed without the interest and co-operation of industry. From industry will come nearly all of the material. Indeed, it is now too late in some cases to get appropriate material; it has been scrapped, whereas if there were a museum of industry it would find its way there. I suggest further that the museum be thought of as a place where industry can have its exhibitions of present-day techniques, and carry out its more subtle forms of advertising. Some finance would clearly derive from such exhibitions, and, what is equally important, the museum would have its permanent place in the thinking of industrialists.

On finance in general I have nothing to say, because

acceptance of the idea of a museum of industry, and some clear thinking about its purposes, are first conditions of raising money for it.

A considerable area of ground and building would be required; the director, I think, should be technically qualified, probably in engineering; and he would need one or two staff like himself, plus technicians to assemble and care for the exhibits.

Only with a strong Board, small in numbers but powerful in personality, could such an institution flourish. Around the Board would be special advisory committees, one in each field of industry, who would make most of the decisions on numbers of questions of the kind I have raised earlier.

The Royal Society of New Zealand has already taken the initiative in this matter of Technological Museum but I do not intend to traverse the steps that have already been taken by the Society. I conceive my function to be that of setting before you some general ideas, from which with appropriate additions and subtractions and modifications may develop a working idea of a museum of science and industry.

VELASQUEZ

The Secretary of the National Commission has advised the Association that Unesco suggests member governments celebrate the 300th anniversary of Velasquez, the Spanish painter, this year. Mr. Walter Harris of the Education Department, Wellington, has a film on the painter available for loan from the National Film Library.

OFFICERS FOR 1960

The following officers were elected at the Annual Meeting at the Dominion Museum, Wellington, in April 1960.

President: Mr. P.A. Tomory, Director,
Auckland Art Gallery

Vice-Presidents: Dr. R.A. Falla, Director,
Dominion Museum.
Mr. Haswell Paine, President,
Waikato Art Gallery.

Council: Dr. R.S. Duff, Director, Canterbury Museum.
Mr. V.F. Fisher, Ethnologist, Auckland Museum.
Mrs. A.N. Gale, Chairman, Museum Subcommittee,
Taranaki Museum, New Plymouth.
Mr. H. Grimson, Education Officer, Dominion Museum.
Mr. H.C. McQueen, Chairman, Dominion Museum
Management Committee.
Mr. J.S.B. Munro, Director, Hawkes Bay Art
Gallery and Museum.
Mr. M.J.G. Smart, Director, Wanganui Museum.

Mrs. G. Strathern, Sub-Librarian,
Hocken Library, Dunedin.

Hon. Secretary: Dr. R. Cooper, Botanist, Auckland Museum

Hon. Treasurer: Mr. E.G. Turbott, Assistant Director,
Canterbury Museum.

Hon. Auditor: Mr. A.H.H. Martin, J.P., Christchurch.

NEW MEMBERS.

Welcome to the following new members of the Association:-

Miss N. Adams, Art Assistant, Dominion Museum.
Mr. H.J. Allen, Cabinetmaker.
Mr. Rigby Allan, Curator, Taranaki Museum.
Miss M.M. Hall, Librarian, Dominion Museum.
Mr. P.J. Mellor, Vice President, Old Time
Transport Preservation League
(Inc.), Turua.
Mr. F. O'Leary, Photographer, Dominion Museum.
Mr. C.D. Smart, Ethnology Assistant, Dominion Museum.
Mr. C. Tuarau, Carver, Dominion Museum

COLONEL C.B. BRERETON.

Col. Brereton, director of the Nelson Museum, retired owing to ill health on 31st March, 1960. He was appointed in 1936 and throughout his term of office displayed keen enthusiasm and worked long hours. He was a foundation member of the Association and served on Council from 1947 until 1950. We extend best wishes to Col. Brereton on his retirement.

MR. H. GRIMSON.

Mr. Grimson has been appointed Headmaster of the District High School, Coromandel, from May 1960. At the time of the Annual Meeting Herb's landlord had his house for sale and it is unfortunate that his housing problem in Wellington had to be solved by a move to Coromandel. Herb served on Council in 1959 and showed energy and initiative in council work and in the arrangements for the two day meeting in April. We are very sorry to lose him and extend warm congratulations on his new appointment.

Copies of the minutes of the Annual Meeting and special meetings held on 6th - 7th April will be forwarded shortly.