

**EDITORIAL: THE ART GALLERY OF NSW**  
**CAS Broadsheet, June 1972**

Following the publication of the April Broadsheet, the CAS Committee worked out a list of suggestions for the Art Gallery of NSW. They were:

1. All trustees to retire at 65.
2. At the completion of every 4 year term, at least one third of all trustees must be replaced, so that every 12 years there will be a completely new Board. No one is to be reappointed after their 12 years are up.
3. The main qualification for appointment as a trustee must be notable philanthropy towards the arts.

Therefore the trustees must be prepared to donate large sums to the gallery, as well as raising large sums from elsewhere. (It would be interesting to know just how much the present trustees have each donated since they took up their positions.)

5. It must be emphasised to all trustees that they are not there to select works of art; their job is to approve the selections made by professional staff.
6. There should be a much bigger government grant; at least \$250,000 with a 10% increase per annum.
7. There should be no admission charge. The charge is only necessary because the gallery does not receive a large enough grant. Why should the public have to pay to see its own property?
8. The staff are professionally qualified in every possible way. They should be given a completely free hand in the formation of the collection, safe from unqualified meddling by trustees.

After this was done we were told that late this year seven trustees will come up for reappointment; several of them will definitely not be reappointed because they are too old etc. Several people, including Mr Freudenstein, have suggested that the CAS should put its money where its mouth is by making some suggestions for replacement trustees.

We have absolutely no intention of doing this. The main point in the April Broadsheet was that although the present trustees have all proven themselves to be incompetent and should be removed, the real problem lies in policies, not personalities.

Whoever the new trustees are, it must be emphasised to them before they take office, and continually afterwards, that they are not there to select the art to go into the collection, nor to decide collection policy; they are the job of the professional staff. The trustees are there to get funds to keep the Gallery going, and to promote the Gallery's work.

In addition, there must be greater communication between staff and trustees. Eric Westbrook, at a lecture he recently gave in Melbourne on the "First Three Years" of the National Gallery in Melbourne, explained the way in which all staff played a part in the selection of works. their system of acquisition committees is obviously more intelligent than the present hit-or-miss Sydney method; in fact, in Melbourne any member of the curatorial staff can go before the trustees on their own to present a case for anything they feel is important.

The onus is therefore obviously on the Sydney Director, Peter Lavery, to immediately set up these committees, and to work for greater staff participation in all facets of Gallery policy. The onus is also on Freudenstein to appoint intelligent (and rich) trustees who know their place and keep to it.

**Source: CAS Broadsheet, June 1972**