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AGMANZ

JOURNAL

20.2

HE PURAPURA I RUIA MAI I RANGIATEA

AOTEAROA AND THE PACIFIC: CREATING NEW CULTURAL STRATEGIES

1989



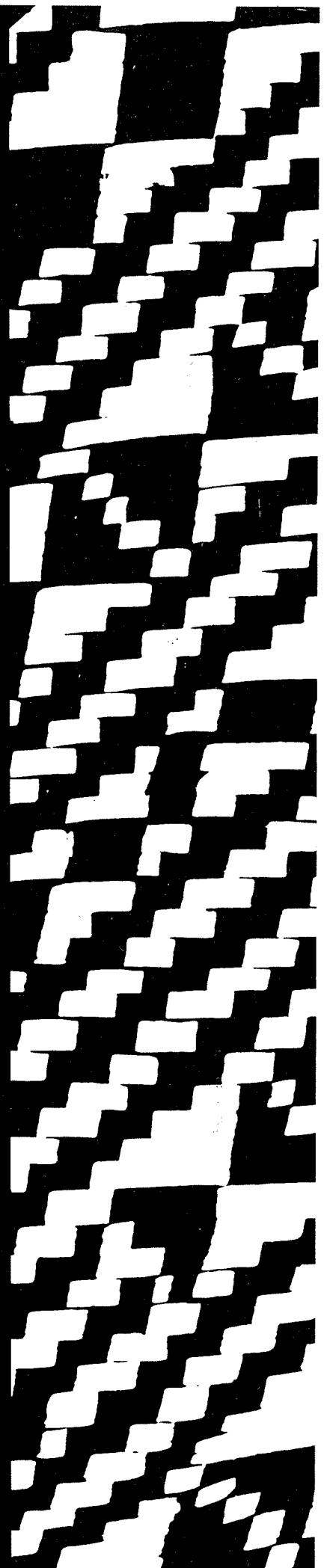
MATS OF THE PACIFIC

*Traditional waist
and sleeping mats
from throughout
the Pacific*

W A I K A T O
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AGMANZ
Journal 20.2
1989

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AGMANZ
CONFERENCE

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All Conference photos courtesy of Sarjeant Gallery, Wanganui.

Editorial

This *Journal* concentrates on the issues which are emerging within our profession as it grows to embrace the realities of a changing cultural focus.

It includes coverage of the 1989 AGMANZ Conference in Wanganui, which had as its theme, 'Management for Change'. The primary focus was the issue of biculturalism and the ramifications on the Association of the first goal in its revised Corporate Plan: To strengthen and actively develop the partnership between Maori and Pakeha within the Museums of Aotearoa New Zealand.

The Hon. Fran Wilde, MP for Wellington Central and Minister for Disarmament and Arms Control, who opened the conference, set the context of discussion by addressing the issue of the Treaty of Waitangi.

This issue also represents the beginning of a closer association with the museums of Te Moananui A Kiwa, and focuses on the comments of professional staff in several Pacific institutions and what they perceive as happening within their regions.

Eteuati Ete, MASPAC's Pacific Island Officer, gives us an insight into the Pacific Island Community and their involvement with the *Pacific Drum Festival* which was held at the National Museum. Ruth Tamura, President of the Hawaiian Museum Association, discusses moving image preservation in Hawaii, while Dr Laura M. Torres Souder draws our attention to the struggle of the Chamorro people of Guam, and the need for museums to acknowledge indigenous cultures and 'explore ways of making sense of history and creating

our own symbols of meaning'. Closer to home, curators concerned with Pacific Island treasures in the four metropolitan museums talk briefly about the collections.

In addition to the major themes of biculturalism and our place in the Pacific, the *Journal* also includes matters of general business, such as Stuart Park's report on the activities of the AGMANZ Professional Liaison Committee to the Museum of New Zealand/Te Papa Tongarewa.

*Cheryl Brown
Shane Pasene
Tim Walker*

Co-Editors

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1989 AGMANZ CONFERENCE

Reflections on Conference

Shane Pasene

Contract Worker, Conservation Department, National Museum

*Takiri ko to ata
Kia korihi ai te Manu,
Tihei Mauriora!!
He mihi nui, he mihi aroha ki te Ropu
Hanga Kaupapa Taonga.
Na tenei ropu e pikau nga mahi
whakahirahira a nga
whare-pupuri-taonga puta noa i te motu.
Ina hoki ia, he mihi whakanui ki to tatou
Kuia a Mina,
Nana ano hoki i arahi te waka i Waen-
ganui i te Aoturoa nei.*

A magnanimous title such as 'Management for Change' brings to mind many implications for any organisation. With AGMANZ coming of age, this theme appeared to be an appropriate step in the right direction. Fran Wilde in her opening address stated we were there 'to discuss the tremendous challenge inherent in managing museums and art galleries in a period of rapid change. This to me epitomised the essence of what the members of the Association had come to deal with.

The papers and panel discussions offered many challenges for a professional body of such a diverse nature, and provided a forum for airing a variety

of issues, ranging from developing new management structures to new approaches to collections. The hui was interesting.

An integral part of the conference dealt with a Maori perspective or interpretation of biculturalism. Sir Kingi Ihaka and Kuku Wawatai, respectively, I feel worth mentioning. Kakanorua speaks about the existence resulting from the fruits of two seeds; Rua meaning two, and Kakano meaning seed. Sir Kingi then went on to say: 'One seed may prove more productive than another.' This was later re-emphasised in the speech of Kuku Wawatai when speaking about te whakatauki taken from the famous haka 'Mangumangu taipo':

E kore te uku
E piri ki te rino
Ka whitia e te ra
Ka Ngahoro

(The clay clinging to the iron when it is wet, but when the sun shines the clay falls away from the iron.)

Both speaker's analogies posed questions about the relationship between Maori and Pakeha under the Treaty of

Waitangi. The realisation of how much impact these words had on AGMANZ members became apparent at the AGM held on the final day. When faced with the realities and opportunities, I ask whether AGMANZ was found lacking? However, to say that the three day hui was unsuccessful would be totally untrue. There were genuine efforts to redress matters by individuals within AGMANZ, and in the final analysis positive aspects far outweighed the negative.

Notable events for me were the Sarjeant Art Gallery's exhibition *Whatu Aho Rua/Te Ao Maori*, curated by Rangihiroa Panoho. This was an effective juxtaposition of contemporary and traditional Maori art which enriched my appreciation of a living culture, highlighted by a Conference dinner at Putiki Marae serving also to enrich my puku. Other informal gatherings throughout the Conference helped to give me more of an insight at a personal level of the Museums Association of Aotearoa New Zealand Incorporated/Te Ropu Hanga Kaupapa Taonga.

This Thing Called Biculturalism

Tim Walker

Curator, National Art Gallery

I have to admit that I didn't leave Wellington for the AGMANZ Conference in Wanganui with the greatest expectations. From the papers circulated beforehand, it looked as though it would be very similar to last year's gathering in Wellington. On the surface, the most positive feature for me was that this time it represented a chance to get out of Wellington for a few days and renew acquaintances with colleagues from other parts of the country.

Although I had found the Wellington Conference - my first as a member of AGMANZ - useful in helping me put faces to names, and valuable in terms of the challenges it produced, there was a frustrating sense of too much listening, and too little discussion of opinions and issues surrounding this thing called biculturalism. I had, perhaps, expected more in the way of workshops, more participation and more sharing of resources, information and opinions. As it was, the Conference had been three days of sitting and listening to talk that, for all its potency and clarity, became

quite abstract once we returned to the realities of our workplaces.

In Wanganui, the range of topics and keynote speakers followed the general pattern of 1988 and the principal was once again biculturalism. This issue has been demanding our attention for a number of years now and it was fascinating to gauge how we as individuals, as institutions and as a profession are defining and responding to its challenges. The Conference organizers seemed to have acknowledged the importance of keeping the challenges coming and, building on the achievements of 1988, managed to do this in an effective and focused way. As a delegate at both Conferences, it was possible to observe the changes in attitude which have occurred over the past year. The issues may not be any easier and we may not be more comfortable with them, but, to a heartening extent, we seem better able to deal with them in an open and non-defensive manner. We are better able to listen, more willing to accept that mistakes will be made and know that

until they are made, we have no effective way of moving on. The basis of dialogue, surely the first prerequisite for an effective negotiation of the issues involved in biculturalism, seems more possible than it had a year ago.

Certainly the Conference revealed a profession - dominated numerically, at least, by non-Maori people - in the midst of change. In the eagerness to be 'right', to be 'bicultural' mistakes were evident. Awkward juxtapositions between speakers were apparent; strange lapses in protocol occurred. It's a hopeful sign, however, that we are collectively close enough to the 'heat' to incur these minor afflictions, and more heartening still, that we appear more and more able to identify and address the issues which cause them. It was precisely because the Conference set up a programme which focused our attention on real issues, that I found it invigorating and pertinent, reassuring and challenging.

Kuku Wawatai, Principal of Tanga-roa College and Deputy Mayor of Manu-



The Tangata Whenua sing a waiata to support Wanganui City Councillor Paul Mitchell after he had welcomed AGMANZ delegates.

kau City, addressed himself to the issues of corporate planning in a bicultural world. He introduced a necessary sense of perspective to the Conference when he outlined the extraordinary extent to which Manukau City has gone to adopt a truly bicultural policy.

I say *necessary*, because it sometimes appears that many museum and art gallery professionals imagine that we are to the fore in navigating the difficult and uncharted waters of biculturalism. The reality is - and it is made clear when our own initiatives are compared to those outlined by Kuku Wawatai and those being developed as government departmental policy by the State Services Commission - that as publically-owned cultural institutions we are, more often than not, lagging behind in our attempts to effect significant change. Far from being hesitant about the rate at which we are *allowing* changes to occur, major new initiatives are required to fundamentally alter many aspects of our profession.

Kuku Wawatai had his own definition of the elusive biculturalism. It was, he said 'when Maori and Pakeha can *confront* one another and share the *resources of one another's cultures*'. He was also careful to emphasise the ramifications cultural difference has on this process. Using the example of the difference between the way a Maori might korero on a marae - often a series of statements, reflections, insights or visions without any apparent logical order - and the way a Pakeha might address a group in a lecture, Kuku Wawatai urged delegates to go right back to the beginning as they sought to 'confront' one another. This became a valuable and important challenge, one which the organizers of the next Conference should bear in mind.

Kuku Wawatai's comments on the fundamental cultural differences which exist in the way people verbally share their thoughts and experiences needs to be bounced-off the almost exclusive reliance on the lecturer/audience format during AGMANZ Conferences. Clearly, many of the speakers were comfortable with the conventions of the lecture theatre context and delivered well-argued, logical papers. An equal

number, however, would have been better served by a more informal and intimate workshop format.

Although the conference was extremely successful in setting up the issues which needed discussion, there was no real chance for that discussion to take place. Restraints on the time provided for questions after each address did not allow any in-depth discussion, and when discussion did develop during tea and meal breaks, it was generally within groups of delegates who already knew one another and each other's opinions.

The value of the Conference would be considerably enhanced by the inclusion of a number of less formal workshops or discussion sessions held away

from the lecture theatre. These would, I imagine, be especially effective - and welcomed - in the early afternoon bracket and would enable a level of practical knowledge and experience to be shared.

That said, I commend the organizers of the 1989 Conference for achieving what was a focused and stimulating event. I certainly look forward to the 1990 Conference with a renewed level of expectation. In the meantime, the problem remains of returning to our various workplaces. There we must, in the first instance, continue to *implement* the changes we are now able to manage as a result of the Conference. To achieve this, we must surely first look at the question of biculturalism as it relates to staffing in our institutions.



Kuku Wawatai, Principal of Tangaroa College and Deputy Mayor of Manukau City, challenges delegates to always consider a Maori perspective when managing change.

A Brief Review of Conference

Cheryl Brown

Executive Officer, AGMANZ/MAANZ

The Venerable Sir Kingi Ihaka of Te Aupouri, our second speaker, gave us his perceptions of what biculturalism means to him.

Albert Stafford of Arthur Young, who has facilitated the development of the AGMANZ Corporate Plan, said that corporate planning is essentially a management tool which assists organisations in mapping out their future direction. He presented us with a brief history of the AGMANZ Corporate Planning exercise, looking briefly at the ever changing environmental factors affecting our organisations, asked if we need to be market driven, looked at potential threats and potential opportunities for cultural organisations and asked which type of organisation we were: one that made things happen; one that watched things happen; or one which wondered what had happened.

In the same session, Kuku Wawatai of Ngati Porou presented a stimulating korero on the Maori perception of corporate planning. With amusing anecdotes he very clearly elucidated the differences between Maori and Pakeha, the pitfalls of the corporate planning exercise and the hopes for the future.

Ross Jansen, Chair of the Lottery

Community Facilities Committee and Mayor of Hamilton gave us a greatly appreciated review of the restructuring occurring in the local government and public funding sectors.

In a session called *Developing Support Structures in Local and Regional Museums*, Mary-Lynne Cullinane placed a neat perspective on proceedings by drawing a picture of a local museum holding a cake stall to raise funds to pay the AGMANZ subscription; Ann Picketts from Waipu told of community distress when local body reorganisation meant that the Waipu Centennial Reserve Board was targeted as an organisation to be abolished. Roger Fyfe from the Taranaki Museum and Mary-Lyn Cullinane from the Captain Cook Memorial Museum talked about the concerns of their museums and the need for support structures.

Dr Michael Volkerling, Executive Director of the Board of Trustees of the National Art Gallery and Museum, outlined the need for new management structures for the Museum of New Zealand/Te Papa Tongarewa. The present National Museum and Art Gallery must be seen, he said, as 'elements within a single organisation destined for

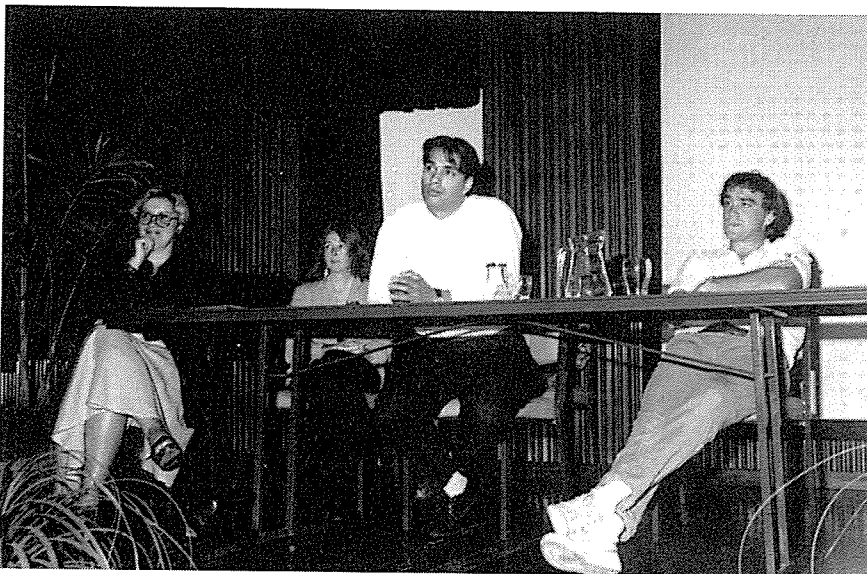
a more integrated future'. He talked about the issues under the four headings of 'control, community, commitment and culture'.

As part of the forum discussion following this presentation, National Art Gallery Director Luit Bieringa, spoke of the need for more debate on the new museum and expressed his concerns that the new museum has collapsed the 'diversity within unity' approach to that of a homogenised 'colonial' one.

Barbara Mare, Jenny Harper, Rangihiroa Panoho, Dr John Yaldwyn, Greg McManus and John Takarangi talked of the new perceptions on managing collections and outlined ways in which they are reassessing (or not re-assessing) collection management.

There were times to relax, but as usual at these Conferences not enough time to catch up with each other or to deal with issues in detail.

AGMANZ Council has been directed to investigate the possibility of holding next year's Conference and AGM in the Bay of Islands, if possible at the Treaty House and we are already making enquiries.



Alexa Johnson (Auckland City Art Gallery), Barbara Mare (Govett-Brewster Art Gallery), Rangihiroa Panoho (Sarjeant Gallery) and Greg McManus (Manawatu Museum) field questions during the 'New Approaches to Collections' discussion.

Report of the President for the Year 1988-1989

Mina McKenzie

The theme of our Conference, 'Management for Change', reflects the changes taking place in every facet of our society. Times of great and rapid change generate uncertainty and insecurity. Many of us are experiencing the upheaval in our workplaces. For those of us who are Maori, the challenge is enormous. We must come to grips with the changes taking place in society at large as well as attempting to take our rightful place as partners in Aotearoa New Zealand. For those of us who are Pakeha, the Treaty of Waitangi poses difficulties especially when it has not been a subject we are familiar with. Yet it is the cornerstone of our society. Forty two years ago our predecessors resolved to form the association we call AGMANZ. Their vision was to create the opportunity to exchange ideas and experiences, to debate museological issues and philosophy to better prepare themselves for their work. Our association must continue to provide the forum for debate. It must be the catalyst for the development of new ways of seeing and understanding. It must and can provide the leadership in developing bicultural partnership between Maori and Pakeha. We must strengthen our association, our profession and our professionalism to ensure that our museums are relevant to all the people of Aotearoa New Zealand into the 21st century.

Last year at the Annual General Meeting we presented the 'AGMANZ Corporate Plan - 1988 - 1991' for your approval. The plan was prepared at the request of the Department of Internal Affairs and the New Zealand Lottery Board which provides funding for AGMANZ projects. In December last year the plan was reviewed. Many of the tasks set in that first plan had been completed and new objectives have been identified. The only significant change is to the wording of Goal 1 which formerly read:

'To improve the Association's communication with the Tangata Whenua of Aotearoa'

but which now reads:

'To strengthen and actively develop the partnership between Maori and Pakeha within museums of Aotearoa New Zealand.'

As we approach 1990 let us demonstrate that these are not idle words. The challenge is to seek and welcome a bicultural view in all aspects of our work in our association and in our museums.

I do not intend to write a long list, but it would not be a true reflection of the year if I did not mention some of the activities of the Executive Officer and the Council.

The Executive Officer, Cheryl Brown, has dealt with the difficult and often lonely job of establishing the AGMANZ office at the National Museum. I thank John Yaldwyn for making the office and the services of the National Museum available to AGMANZ. I also thank the staff at the National Museum for support given to our Executive Officer, both personally and professionally. In addition to setting up AGMANZ office, Cheryl Brown has unravelled the mysteries of her computer, has compiled lists of members and organisations, written and received innumerable letters, taken and produced minutes and answered and made endless telephone calls on our behalf. Contact has been made with many kindred organisations and with the Lottery Board. The management plan has been worked to and monitored. Thank you Cheryl! A year of learning and consolidation is over and we move forward into a period of meeting the immediate and future needs of our members as our priority.

Last year AGMANZ, in association with the New Zealand-U.S. Education Foundation, brought Dr William Trampusch, Director of Interpretive Education at Colonial Williamsburg Founda-

tion, Virginia, U.S.A. to New Zealand and he gave a very successful series of lectures and workshops. Dr Michael Ames from the University of British Columbia, Vancouver also toured, giving lectures in several centres. Dr Ames' visit was organised with the assistance of the Canadian Government and Minister of Arts, Dr Michael Basset. AGMANZ was happy to form partnerships, however brief, with all those who assisted these two wonderful men to visit Aotearoa. Visits such as these help us to invigorate and enthuse the museum community here and help us to keep in touch with fellow museum professionals in the world beyond Te Moananui A Kiwa.

I thank all those members of the Council and the Association who have left their work desks to work for AGMANZ. Stuart Park led the Professional Liaison team of Elizabeth Hinds, Bill Milbank, Cheryl Sotheran and John Takarangi on a journey throughout Aotearoa to consult with you about Te Papa Tongarewa - The Museum of New Zealand. At a seminar with the Project Development Board and staff, the Maori Liaison Committee (Nga Kaiwawao) and a representative of the Cultural Conservation Advisory Council, their presentation was a distillation of your comments. We look forward to a speedy development of that project which has been supported by AGMANZ since its inception.

Our thoughts are with the staff of the National Art Gallery and the National Museum. Theirs is the enormous task of continuing to care for the collections placed in their custody under the existing Act of Parliament while at the same time preparing for the radical changes which are being developed elsewhere.

Bill Milbank is a member of the Cultural Conservation Advisory Council. Its members represent a broad range of interests and expertise and, as its

Chairperson, I am grateful for the presence of the AGMANZ view.

Our three representatives on the former Art Galleries and Museums Advisory Committee to the New Zealand Lottery Board - Elizabeth Hinds, Sherry Reynolds and Cheryl Sotheran - made representation to the Lottery Board on the restructuring of the distribution committees. We are working to ensure that sound museological advice is available to members of the new committee when considering applications from AGMANZ members.

Sherry Reynolds works on our behalf as a member of the Auckland Heritage Trust. She is a long standing member of the Board of the New Zealand Historic Places Trust and while not our nominee as of right she brings her long experience to the work of a related organisation.

Stuart Park has been reappointed to the New Zealand Committee of UNESCO. He also has represented the lending institutions on the *Te Maori* exhibition management committee on which I represent AGMANZ. We hope that the work of that committee is finally over. Members of AGMANZ have been involved with the review of the Antiquities Act. Roger Smith was our representative on the Frances Hodgkinson Fellowship Board. Yes, I seem to be writing a list!

The Education Committee convened by Cheryl Sotheran of Sherry Reynolds, James Mack, Bill Milbank, Judi Wright, Ann Betts and Gillian Chaplin, has made numerous representations to the Department of Education on conditions of employment of Education Officers in museums and galleries. At the end of April, AGMANZ is convening a meeting of all interested Directors and Boards of

control to discuss a paper on the various structures identified as being a possible mechanism for the employment of museum education officers. The distances between us all often makes rapid communication difficult, especially when agents of Government are in Wellington and we are scattered the length and breadth of the country. We persevere as best we can.

Jenny Harper and Alan Baker have made a valiant effort to bring a draft of a new Code of Ethics forward. This is a mammoth job especially when we consider the implications of bi-culturalism for which there are no models to follow in the codes of museum associations in other nations. Our target date for the first draft may be difficult to achieve because of the time needed for the Maori viewpoint to be enunciated and prepared for discussion.

We congratulate David Butts on his appointment as the foundation Lecturer in Museum Studies at Massey University. A member of AGMANZ and a former member of the Council, he was one for the first to graduate from the AGMANZ Diploma of Museum Studies course. Jenny Harper and Stuart Park have been nominated to serve on the Board of Studies for the Diploma. I hope that our members will support the initiatives of AGMANZ in setting up this University based course of studies, which was accomplished with the support of the Lottery Board and Massey University. It is a milestone in the development of our profession.

A newsletter will soon be produced on a trial basis to bring you more informal and personal information. This will leave the Journal to address and promote more museological debates as well as bring innovative techniques and

processes to your attention.

We welcome the appointment of Liaison Officers Tony Cairns to the National Museum and John Coster to the Auckland Institute and Museum. This year a programme of practical workshops will be offered not only to meet the needs of a wide range of interest but also to augment the academic papers offered at Massey University.

I thank all the institutional members of AGMANZ for your continuing support. Members of staff would not be free to offer themselves for AGMANZ Council without that support which goes far beyond the payment of your subscriptions. For those of you who put yourselves forward as prospective AGMANZ Council members, thank you. Your Council tries to meet all the challenges and demands which come to us from Central and Local Government and from Maori authorities. The work outwards is difficult and sometimes frustrating. We must also always look inwards to the personal needs of the members and the professional needs of our collections. We must provide 'hands on' experiences to promote practical and technological skills needed in our museums. We must provide the opportunity for professional and personal growth for all those individuals who together with our institutions have joined together to form the Art Galleries and Museums Association of New Zealand Te Ropu Hanga Kaupapa Taonga.

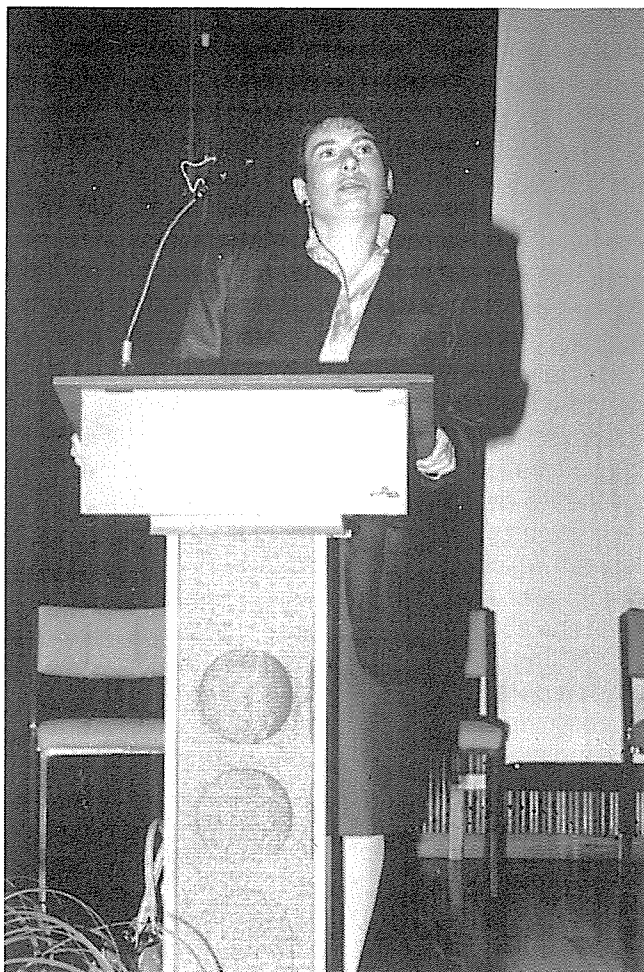
Kia kaha, kia manawanui, tena koutou, tena koutou, tena koutou katoa.

Mina McKenzie
President

Opening Address

Hon. Fran Wilde

MP for Wellington Central, Minister for Disarmament and Arms Control



It is most appropriate that you are meeting here in Wanganui, a city with a rich cultural heritage, represented in one of the country's finest provincial museums and in the beautiful Sarjeant Art Gallery. Wanganui has a tradition of cultural preservation long envied by other parts of New Zealand.

You are here to discuss the tremendous challenges inherent in managing museums and art galleries in a period of rapid change. The approach outlined in your programme is a particularly healthy response to the major structural overhauls facing funding and administrative bodies around New Zealand, and to the changes in the nature of your institu-

tions in the last years of the 20th century.

I note also that AGMANZ has joined the world of corporate plans and management structures and all those other hallmarks of an organisation which takes itself seriously, wanting to survive and prosper in the lean, mean '80s.

Congratulations! I suppose if I were Minister of Arts, I would be here today armed with some sort of announcement as a sort of carrot to dangle before you to encourage your management of change.

Of course there is no guarantee you would like what I told you. Government has got beyond the pork barrel and into

the hard reality of 'telling it like it is'.

While taking into account the traumas which society has been through in the rapid change of the last few years, I believe that New Zealanders as a community are now laying the foundations for a future which will be more independent - and, for the country - more secure than the dependence-on-others-mentality which has crept into the national psyche in the past.

However, I'm not going to announce anything today! In fact, I'm going to be totally self-indulgent and give some personal opinions on a few issues which I believe are of relevance to you and of great importance to our society.

Statistics tell us that New Zealanders are among the highest museum and gallery users in the world. We have an increasing hunger for knowledge about our own culture. This results in art gallery and museum visits exceeding our population every year - that's more than four million visits! Most visits are purely voluntary and unstructured, giving lie to the idea that as a nation we're only interested in rugby, racing and beer.

Tourists are the other big visitor group to our museums and galleries. They go to see what is different and unique about New Zealand, and how they see us is often the result of their experiences there. Overseas visitors provide our institutions with income and in return demand the high standards they experience at home. However, I believe the domestic market is the most critical one.

New Zealanders are increasingly realising the vital significance of the repositories for our art and artefacts. In a rapidly changing world, art galleries and museums play a crucial role in anchoring us in our past, preserving our present and showing us paths to the future.

With the 1990 commemoration just

around the corner, more attention will be focused on our past and our cultural expression than has ever before been the case. 1990 will be a year of reflection and a celebration of our diversity as a nation. It will be an opportunity to uncover and share a great deal of information about our heritage already in museums, and I understand that a number of projects of this type are underway. 1990 is also a chance to display the latest innovations of a vibrant community of New Zealand artists, and I hope galleries will be rising to the occasion.

This is a period of emerging consciousness of identity. Some have called it a maturing of nationhood, others just a noisy adolescence! In any case, New Zealanders have never been as interested in our identity, in the development of our own cultures, as we are today.

The traditional views of New Zealand history are being reassessed. There is now a growing realisation amongst Pakeha people that we are part of the South Pacific, not a distant piece of England. This is a process which worries a large number of Pakeha used to a more comfortable, and sometimes smug, view of our development as a nation.

Central to change is an acceptance of the significance of the Treaty of Waitangi. The Treaty of Waitangi is more than just a document signed nearly 150 years ago. Claudia Orange, in her book on the Treaty, describes the tremendous confusion which has arisen since it was signed.

Many Pakehas have in the past considered the Treaty little more than a signing over of power to European control. Yet for Maori people, it was not that. It was an entry into a partnership wherein rights were protected rather than alienated. Now many Pakehas are frightened by the implications of honouring a treaty they have largely ignored for decades.

Some people seem determined to cast aspersions on the significance of the Treaty. Just last week, Jim Bolger called the Treaty 'badly drafted, badly negotiated and badly understood'. He suggested that the National Party, if elected to the government, would limit claims to the Waitangi Tribunal to the

period after 1975.

The Treaty of Waitangi may well have been badly drafted. And there are certainly two differing versions: Maori and English. But it is important to remember that our system of government and the existence of our nation is a result of the signing of that treaty in 1840. To deny treaty rights to the Maori is to deny the Pakeha right to be here.

The Labour Government remains committed to putting right the injustices of the past, with careful consideration of today's situation. This is not 'raising false hopes', as some have said but rather facing up to real issues.

To find a resolution of the different issues involved, we have to find new structures and solutions, find a basis to move forward. The Waitangi Tribunal is one such respected legal mechanism for hearing grievances, which in some cases are as old as our nation. On other issues such as fisheries development, the Government is attempting to find a basis for settlement which is fair to everybody. Only political ends are served by spreading confusion about the implications of the Treaty, and by encouraging the fears of worried Pakeha.

Despite the sometimes radical Maori views which are aired as we search for answers to deal with change, despite raised and angry Pakeha voices at times, reformed structures and new ways of working are being created.

The Treaty is a mechanism through which we can strive to achieve a partnership for the future. The Race Relations conciliator has said that we are in a 'race against time'. Maori people tell me that they are simply tired of having the things that affect their lives controlled for them by Pakeha. For all of us, that sends out a significant challenge. All people have the right to be in control of their own culture, their own destiny.

It's about access to resources. Pakehas and the institutions we have established in Aotearoa have to change. Maori people are meeting us more than half way, patiently explaining their view and perspectives, demonstrating a determination to preserve a taonga long neglected by the Pakeha New Zealand. Maori cultural expression has for a long time been publicly smothered. This

situation has been to the detriment of both our cultures.

Today, while television and radio swamp New Zealand with American and British culture, there is an even greater imperative to protect and promote what is truly ours.

In some ways, the *Te Maori* exhibition has become seen as a symbolic turning point in New Zealand cultural perceptions. *Te Maori* did more than show the incredible richness of Maori art to the world. The museum and art institutions and the Maori community met with new terms of reference and found a great deal of common ground. *Te Maori* demonstrated ways in which some of the barriers separating institutions from large sections of the population can be dissolved. *Te Maori* was also a watershed in the way people viewed Maori culture.

Although the old policy of assimilation was officially rejected years ago, there has still been a sneaky sort of feeling pervading much of our society which casts suspicion on anyone who was 'not like us'. In a sense, *Te Maori* pushed itself into the mainstream with such power that it highlighted the shabbiness and shallowness, the total inadequacy, of the 'not like us' rationale.

I said earlier that 1990 is an opportunity to celebrate our diversity. New Zealand's great strength should be that we do have in our society different ways of approaching life, different ways of solving problems and different ways of expressing values. We even have different hierarchies of values. This is not something to be suppressed or denied. It should be seen as the future strength and vibrancy of our society. What we need now are institutions and structures which accommodate those differences.

Your idea of interest and operation can give an important lead in this respect. If the idea of partnership is going to be lifted from the Treaty of Waitangi and placed squarely in our everyday lives, it seems to me to be a good idea to start in the institutions where there is already a meeting of the two cultures, and some degree of mutual respect.

This means opening up the planning and administration of your institutions - ensuring the sharing of specialist skills

which may take years to acquire. It is not enough to sit back and invite Maori to participate in your institutions, then wonder why they do not feel able to accept the challenge. Training, consultation and understanding are needed to involve Maori people, and also a willingness to change and adapt to their needs and perspectives. I was particularly pleased to read of the Maori Museum and Art Gallery Training Programme, which is a good start!

We must also not overlook the fact that the fabric of New Zealand society, while it has two main threads, also has others woven into it. Recognising the place of the tangata whenua and the special partnership and mutual obligations created between the Maori people and the Crown by the Treaty of Waitangi does not detract from the integrity of other cultures in New Zealand.

We are blessed with a variety of groups in our population, from Chinese and Indian to Dutch and Greek. An especially significant minority are the Pacific Island groups in our community. Because of New Zealand's kinship and cultural links with Polynesia in particular, we have special responsibilities to foster their material culture. Many Pacific Island countries simply do not possess the conservation facilities available here.

Cultures do not stand still and the survival of peoples depends on the ability of their cultures to adapt to changes in their environment. Museums and gal-

leries have a role in this process. Not only are they able to provide us with snapshots of particular times in the past, but they also can give us indications of the dynamics of change.

I think that we have some really exciting new directions being explored here at the moment with the blending of European art forms with traditional Maori and Pacific Island cultures. A few months ago I was invited to open an exhibition of the work of Samoan artist Fatu Feu'u and some other young Pacific Island artists in Wellington. Their work was a graphic representation of this blending. I believe that galleries and museums must take seriously their role in presenting these developments.

And I've got another suggestion. It may be a conservator's nightmare, but I'd really like to see the concept of an artist-in-residence being promoted. Presuming you could find people who were not too shy about working occasionally in public, and even if it were only for a couple of months, could we not see more of this sort of thing?

I would include craftspeople in this. When will we have spaces in our museums for the inheritors of the traditional craft skills to show us how it's done?

When will visitors to our institutions have explained to them the old ways and, if appropriate, be shown how the crafts have been adapted to take advantage of modern materials and tools?

I remember how fascinating I found

it the first time I saw how a piupiu was made. The cunning use of natural resources is amazing in our petro-chemical society. Wouldn't it be great for kids visiting our museums to see how this is done, instead of simply staring at a lifeless object hanging in a glass showcase, carefully shielded from the human touch out of respect for its age? I know this idea begs the question of resources. But I also know that there are artists and craftspeople willing to share their skills. Surely it is not beyond wit or imagination to build up the living sides of our museums and galleries.

At the beginning of this speech I talked about New Zealanders being in the process of creating a self-reliant and secure society. Security implies being in possession of enough self-knowledge to be able to learn the lessons of the past.

In this respect, museums and galleries are key players. Your presentation and elucidation of the dynamics of our cultures and your outreach into the community, will be significant factors in creating understanding and self-knowledge. This means that your discussions on the management of change must refer not only to your own needs and aspirations but to your obligations to the community.

You have my best wishes for a successful conference discussing these issues and for your future work.



Delegates relax during the buffet dinner at the Sarjeant Gallery. Sandy Adsett's 'Whare Toa' (1988) and 'Heke series no. 2', part of the Te Ao Maori exhibition, are on the walls.

Biculturalism and Museums from a Maori Point of View

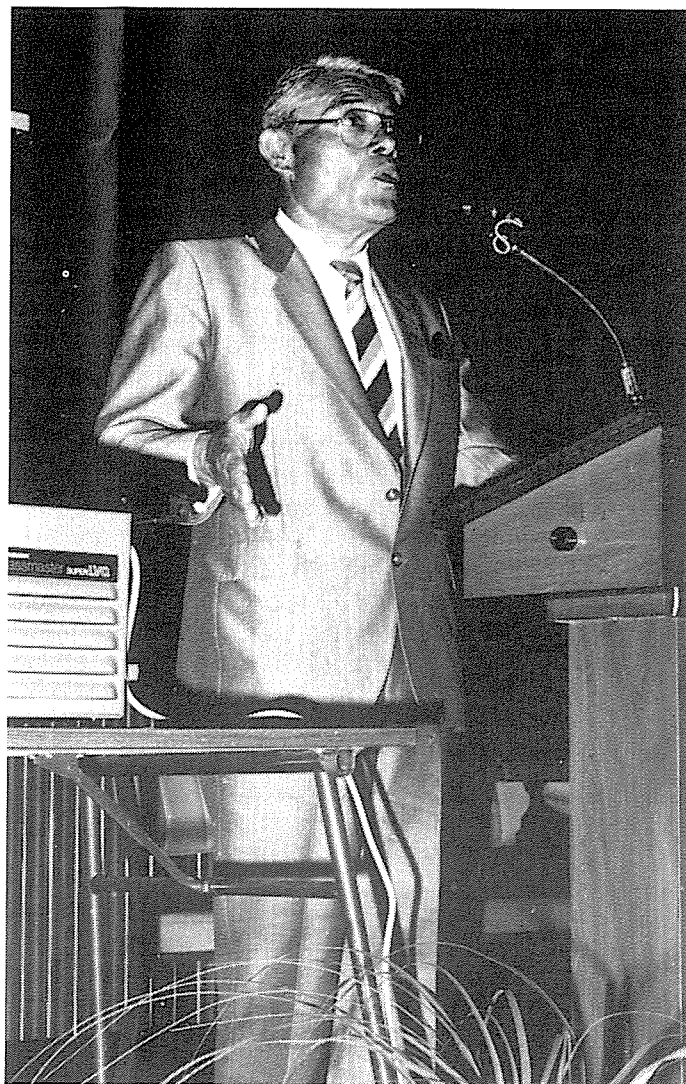
Archdeacon Sir Kingi Ihaka

(Sir Kingi Ihaka began by greeting the Conference participants with a mihi in Maori.)

It was Easter 1952 that I was inducted at St Paul's Church, Putiki, to be in charge of the mission of the Anglican Church amongst the Maori from Parewanui in the south of Wanganui and up the Wanganui River to Pipiriki, and from Wanganui to Opunake in Taranaki - an area which covered a number of tribes, with differing dialects, traditions, customs - and which claimed no less than three ancestral canoes: Aotea, Kurahaupo and Tokomaru. I believe that I received a major part of my training for the world at large here in Wanganui. By the time I was transferred to Wellington in 1958, I had served in no less than 20 local organisations on a voluntary basis and at one time was a member of the Board of Trustees of the Wanganui Museum.

I am no stranger to the organisation AGMANZ, and I would like to extend to you all my personal thanks and appreciation for the work which you have throughout the years accomplished. I am convinced that but for the work which you have throughout the years accomplished. I am convinced that but for the work of museums and art galleries throughout New Zealand, a large number of Maori artefacts would have been lost to the Maori world and to New Zealand. The practice and custom of burying artefacts with the dead has left the Maori stripped of their personal taonga except, for most, those which are on deposit in museums and art galleries.

I recall, whilst living at Putiki, visiting a charming Maori lady during which time I noticed certain articles protruding from under the verandah of her house. On investigating what the articles were, I discovered to my amazement, a pile of original Goldie paintings, stored there with practically no adequate wrappings



whatsoever. I arranged for them to be hung, restored and cared for in the Wanganui Museum.

I have been invited to address you on the subject of Biculturalism in Museums from a Maori point of view. I am delighted and honoured to give you my point of view on biculturalism in museums, but you must realise of course that it is a personal point of view, and what I say may not be acceptable to other Maori. The difficulty lies in the fact that there are so many definitions of the

word 'bicultural', compounded further by the fact that there are in vogue two Maori words to interpret rather than translate the term 'bicultural'.

The Church of the Province of New Zealand, commonly called the Anglican Church, has published an extensive and exciting report of its Bicultural Commission on the Treaty of Waitangi and defines bicultural development as the 'process whereby two cultures grow and develop within one nation in a spirit of mutual respect and responsibility'.

The Commission states that 'the Treaty (of Waitangi) provides for the recognition - indeed the guarantee - of things Maori, of the land and interests associated with it, and of the wide range of treasures encompassed within taonga'. Bicultural development is translated by this Commission in Maori language as *Te Kaupapa Tikanga Rua*, which in my opinion does not adequately convey the spirit of the term 'bicultural development'.

The Maori Language Commission has coined the word *kakanorua* for bicultural, and the word literally means two (rua) seeds (kakano) - an existence resulting from the fruits of two seeds. But even that has problems. One seed may prove more productive than the other. It is the same problem which faces one when attempting to translate from one language to another and a problem which exists today in trying to define various terms in the document of the Treaty of Waitangi.

I have a concern regarding the use of technical terms insofar as the Maori is concerned. We were in the 1960s burdened with various racial policies: assimilation, integration, segregation and symbiosis. In 1962, the Department of Maori Affairs issued a series of special studies on the 'Integration of Maori and Pakeha'. The Department suggested certain principles which might have value as a guide to action, two of which were as follows:

1. Regardless of any racial or cultural differences, Maoris have a natural and a legal right to full equality with all other New Zealanders.

2. It is in the country's interest for all citizens to have access to the facilities which will enable each one to attain the fullest possible development of one's personality. Where cultural differences

handicap the Maori in the use he can make of the facilities generally available, government will continue to provide special facilities for as long as they may be needed and it is hoped that other organisations will do the same.

Today, we are confronted with 'biculturalism'. What does this mean to me as a Maori?

As a child, I used to sit at the feet of my mother and admire the way she plaited flax mats and kits, but it took me some years to know such terms in English and Maori as warp and woof, whenu and aho. I doubt whether my late mother even knew or heard such terms. Culture may be defined as the warp and woof of a person's existence - a person's inside and outside world. It is a pattern of spiritual, emotional and physical realities, all of which interact in the life of society and of the individual and which reinforce one another. It is something richer and deeper than the love of music or a knowledge of art. Culture determines how museums, art galleries and institutions are organised and constructed; how we view them; who looks after the taonga; by what means; the role of the curator and individual members of the staff; what we expect of them, and the value we place on such institutions. So much so then, for 'culture'.

What then is a Maori point of view insofar as biculturalism in museums is concerned. Quite frankly, no matter how well and beautiful one may define the word 'biculturalism', in fact no matter how many definitions we may enunciate, all will prove fruitless and ineffectual unless we translate words into action. To me biculturalism in museums will mean:

- A museum in which I as a Maori will feel at home and be comfortable in; it

should also apply to all New Zealanders and whoever may enter it.

- I would like on arrival to be greeted and welcomed in my own language: 'Tena Koe' (korua, koutou) and 'Nau mai'. Greeted, and welcomed and farewelled in Maori: 'Haere ra' (not, E Noho Ra!). It would be a place where and when appropriate, the Maori language is used and heard. Questions in Maori should be answered in Maori.
- Because of the importance of the language and the part it plays in all aspects of Maori culture, a major number of the staff should be fluent in both Maori and English. This should apply to non-Maoris also.
- A bicultural museum should provide adequate means to practice biculturalism. Far too often certain practices and rituals have been reserved for VIPs and tourists.
- An adequately equipped bicultural museum should not only be regarded as the depository of artefacts, but also should play an important role in the education of society. The staff should be trained to correct errors (eg., the performance of the wero in buildings), and be ready to answer questions on various matters affecting Maori traditions and customs.
- There should be a fair number of Maori members of the Board of Trustees of bicultural museums, all of whom must be fluent in the Maori language and, of course, be comfortable in the use of the English language. The age of token representative has long passed.
- Finally, for me, biculturalism means cooperation, partnership and interdependence between two distinct cultural groups - the Maori and Pakeha - within one nation.

Speech to AGMANZ Conference

Ross Jansen: Mayor of Hamilton and Chair of the Lottery Community Facilities Committee

Report by Cheryl Brown, Executive Officer, AGMANZ

The Lottery Community Facilities Committee was established in 1988 by the Minister of Internal Affairs to assume responsibility for the distribution of Lottery Funds in assisting the provision of community, cultural, recreation and sporting facilities, and to ensure a co-ordinated approach to the funding of those areas. The new committee takes over the functions of the four committees previously administered by New Zealand Lottery General - Art Galleries and Museums Scheme, Local Authority Community Facilities Funds, Community Facilities in Schools Scheme and the Cultural Facilities Scheme. Members of the committee are: Lorraine

Wilson, Ian Mitchell, Louise Rosson and Seti Fiti.

AGMANZ has had a key role in the development of funding to art galleries and museums, and officers of the Lottery Services Division recently met with the representatives of AGMANZ to discuss and bring forward appropriate mechanisms to provide our committee with the information necessary to make informed decisions on applications for funding.

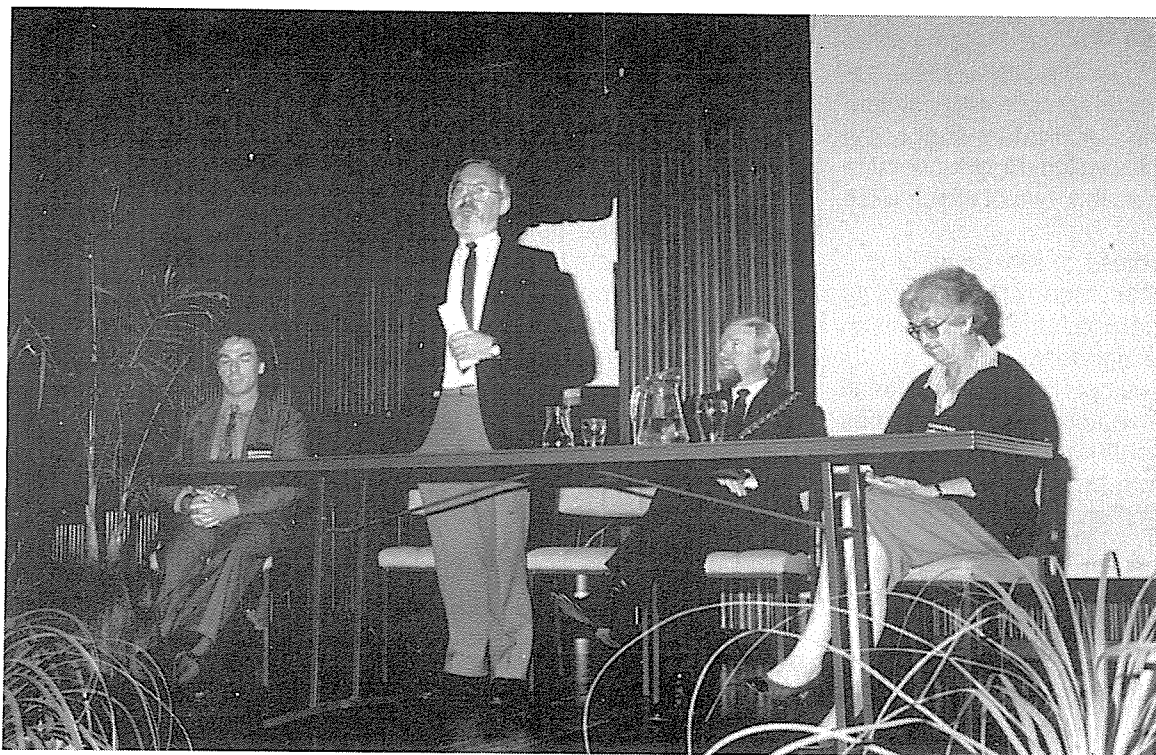
The current budget is \$8 million; \$2 million being set aside for a circulating loan fund, and a further \$2 million will be set aside for distribution at a regional level for small scale projects with pay-

ments up to \$20,000.

Applications will be dealt with regularly on a regional basis. Mr Jansen then went on to tell us about the amalgamation of the regional government, talking about amalgamation of the municipal and counties association in 1988.

In a few months time there will be a reduction of some 526 units of local government, territorial and ad hoc authorities to 91 units.

A copy of Mr Jansen's paper may be obtained from the AGMANZ/MAANZ office.



The Hon. Russell Marshall, MP for Wanganui and Minister of Foreign Affairs, delivers the closing address. Seated from left are Conference host Bill Milbank; C.E. Poynter, Mayor of Wanganui; and, Mina McKenzie, President of AGMANZ.

Tuning into the Pacific

Eteuati Ete

Pacific Island Officer, MASPAC

The concept behind museums to most Pacific Islanders is an alien one. So much so, in fact, that newly arrived immigrants from the Pacific Islands at first view museums and art galleries with the same curious fascination they hold for zoos and aquariums - as peculiarities pertaining to western culture.

Coming from environments where the creation and maintenance of artefacts are part and parcel of their cultures, Pacific Islanders are hard pressed to see the importance of displaying relics of the past inside glass cabinets.

To a Pacific Islander, a treasure gets its mana and value from its practical function within cultural rituals and ceremonies, and their importance decreases to sentimental value when taken out of the cultural context. It is difficult to talk to an islander about the importance of conserving tapa, for example, when the bark cloth is presented in highly formal occasions where conservation is overridden by protocol. This indifference to the work of museums often leads to the omission of museum visits from the recreational activities of many islanders.

However, that attitude is slowly changing as museums more actively encourage Pacific Islanders to promote and develop their art forms through exhibitions and performances in museums and art galleries. Pacific Islanders, in return, are responding positively and, in some cases, they have taken the initiative to approach museums, requesting assistance with the promotion and maintenance of their cultures.

One such initiative came to fruition in January this year, when the walls and halls of the National Museum reverberated with the sounds of the Pacific as the *Pacific Drum Festival* opened at the Museum's Theatre, with an evening of high drama and entertainment.

Six Pacific Island groups - Cook Islanders, Fijians, Niuean, Samoans,

Tokelauans, and Tongans - took part in a unique evening of presentations demonstrating not only how, but more importantly why, where and when drums are used in the individual islands.

Drums of all shapes and sizes were

Pacific Island communities in Wellington who were given the responsibility of organising the Festival, as the Performing Arts Committee comprises Pacific Island representatives from throughout the country.



Cook Island drummers at the National Museum greet people prior to the opening of the Pacific Drum Festival.

brought to life with varying rhythms and tones transcending cultural boundaries to portray common elements, although the innate essence of individual groups was maintained through the style of presentation and in distinctly contrasting approaches.

In each group demonstration, drum experts and elders spoke of the depth with which drumming has permeated the cultural fabric of each society, taking the audience on a guided tour of the Pacific with images evoked by oratorical skills, drum beats, chants and songs.

The Festival was initiated and funded by the Performing Arts Committee, a sub-committee of the Maori and South Pacific Arts Council. But it was the

As a Wellingtonian on the Performing Arts Committee, Alfred Hunkin convened the Festival working committee, which consisted of island group leaders and experts in traditional performances. Regular fortnightly meetings were held from September 1988. From the outset, the working committee resisted the temptation to stage just another entertainment show-piece dominated by performances. Instead, the committee identified information and education about drums as important elements of the Festival. It was therefore resolved that an evening of demonstrations from each of the participating Pacific Island groups about the various roles drums played in their societies,



Fijian dancers performing a war dance.

would be the first event of the Festival.

Following discussions with National Museum staff, the working committee agreed that the Museum Theatre would be the ideal venue for the opening night of the Festival. Points for the move into the Theatre were its provision at no cost to the organisation, and the possibility of the Museum's Pacific drum collection being displayed on the night of the Festival.

Mr Hunkin spoke of how rare many of the drums stored by the museum were and that many were no longer made in the islands.

In effect, the decision to use the Museum Theatre was an acknowledgement by the working committee of the importance of the Museum in maintaining and promoting their cultures.

For many, it provided a different perspective on the work of museums, and a renewed respect for the work of missionaries and anthropologists who had collected and recorded valuable information and materials from the Pacific. Alongside relics of the past, Pacific Islanders could see their cultural heritage and its evolution through artefacts which now encapsulated the ancient protocols and provided more significance of the traditions today.

Many of the members of the working committee have maintained close ties with National Museum staff through the

consultative work of assistant director, James Mack, who is seeking input from Pacific Islanders for renovations to the Pacific Hall.

And many more were to return to the museum two months later to attend the opening of the *Pacific Mats* exhibition. Again, the Maori and South Pacific Arts Council provided financial assistance; however, the initiative and the curation was provided by museum staff.

Evident at the exhibition opening was the relaxed, almost leisurely atmosphere which prevailed, as the Pacific Island communities mingled freely in the foyer. It was perhaps a feeling of relaxation, secure in the knowledge that they as a people were being accommodated in a building which had in the past been outside their vision of culture. It was pride in not only being a Pacific Islander, but also in being recognised and acknowledged as a member of the Pacific family of nations.

As the second and third generations of Pacific Islanders increase in numbers, and as the influence of western culture becomes more evident in the Pacific, many Pacific Islanders will feel more secure with the concept behind museums.



*The Tongans in performance.
(Photos by Stuart Sontier)*

1989

INS&A in Vol 20 No 2

Something Rotten in the State of the Collections: A Conservator's Survey Will Help

*Jeavons Baillie, Conservation Officer, National Library
and Lyndsay Knowles, Private Conservator*

All museums and art galleries have a responsibility to take adequate care of their collections. Some larger institutions are sufficiently well placed to be able to employ conservators whose efforts are directed exclusively towards this concern. However few institutions are in this happy position.

Some institutions do occupy well-designed buildings with collections stored and displayed adequately. In such cases the main conservation need may relate to the objects themselves. Would that this were true of most places! However, it is more usual for conservation problems to exist at all levels including the building, space allocation and storage equipment as well as the condition of the objects themselves. In this article we endeavour to put these various situations in a general perspective and suggest how they may be approached.

Everyone knows that conservation is expensive. Effective use of the limited resources that any institution can devote to conservation will depend on a thorough understanding of the factors that contribute to the well-being of the paintings, artefacts and other objects that make up the collections. To obtain a comprehensive understanding of the state of the collections and their needs and to identify priorities, it is necessary to undertake a survey of the collections and the environment in which they are stored and displayed. In some institutions where no funds have been allocated for conservation work, a survey may also be useful in creating an awareness of the need for a greater commitment to conservation.

A full conservation survey may involve several phases:

1. A review of the building, its location design, construction, maintenance and management.
2. A review of the collections, their comparative conditions and the way they are stored, handled and displayed.
3. A more detailed examination of smaller

groups of objects, either comprehensively or by sampling, to assess the amount of treatment required to stabilize them.

The Building Review

The purpose of the building review is to determine whether the building is appropriate for the storage and display of the museum material housed there, identify inadequacies, gauge their significance and make recommendations for dealing with them. The information gathered will relate to:

- the site, its locality and vulnerability to disasters - natural and man made;
- the exterior of the building, its condition and maintenance;
- the interior of the building, its construction, building services and maintenance;
- other occupants - are they friend or foe;
- the administration of the building and its contents;
- the physical environment in all places where objects are kept;
- security;
- incidence of pests and their control;
- housekeeping;
- disaster preparedness;
- an overview of the types of museum material held by the institution.

Covering such a wide range there may be occasions when other experts may be required to take part in the consultation. The report will identify strengths and deficiencies and the relative significance of these in relation to the well-being of the collections. It will make recommendations on whether the deficiencies can be reasonably remedied.

General Collections Survey

This type of survey will be directed at determining what sort of care and treatment the collections need and establish priorities in relation to broad categories, rather than among individual items. Depending on whether or not this sur-

vey is done in conjunction with a building review, there will be some overlap with that assessment. The information gathered would include:

- the types of objects in the collections and their general condition;
- the storage, display and packaging of these objects, identifying problems in a general way rather than focusing on an item-by-item examination;
- the handling of objects and associated training;
- the systems of documentation and their suitability for recording information about the condition of the objects and for subsequent use in assessing treatment needs.

The report based on this survey will identify broad needs and recommend priorities for further action, for example, upgrading storage facilities or a programme of treatment related to one collection. In cases where broader needs are being met or otherwise dealt with, a more detailed survey of objects may be most useful.

A Survey With a View to Carrying Out a Treatment Programme

This type of survey would involve the detailed examination of individual items; every item in a collection may be examined or a sampling may be taken from which time and costing would be worked out. Detailed reports should include:

- a condition report;
- a treatment proposal;
- a conservation priority rating;
- an estimate of cost.

Surveys immediately preceding treatment are best carried out by a specialist in the field and preferably should be done by the conservator who is to supervise or carry out the treatments.

What Type of Survey Do You Need?

Staff in institutions without conservators obtain conservation information by reading, by consulting museum liaison officers, private and institutional-

based conservators and by attending workshops. This gives them a grounding in the possible conservation problems and requirements of their collections and a basis on which to institute some beneficial changes. It may also highlight the need for a detailed survey of the building and collections and the writing of a comprehensive conservation management plan, resulting in the co-ordinated upgrading of the building, the training of staff in preventative measures and the treatment of individual items in the collection.

So where do you start? It is tempting to direct conservation efforts to areas where results will be most evident, and this usually means treatment of individual objects. *This temptation is to be resisted.*

The general problems of the building, storage and environment - all of which impinge on the every object - may seem intractable, but conservators are trained to approach these broad problems and deal with the components systematically. The recommendations arising from surveys will suggest solutions which the conservator feels will be within the means of the institution.

In short, if in doubt, err towards a more general survey. Having elected to carry out a survey, it can only be undertaken successfully with the full co-operation of all members of staff and the visiting conservator(s). Sufficient time and resources must be set aside for the planning process, the actual survey and the writing and implementation of the management plan. This may mean that for a period of time other activities may have to be curtailed or, in some extreme situations, the institution is closed to the public.

Summary of an Action Plan

1. Have any surveys been undertaken in the past? If so, the reports should be carefully re-read, recommendations noted and if none have been taken, ask why not. Would another survey be any more successful? What changes need to be made to ensure success?

2. Background reading. This is important in order to help clarify the specific needs of the institution, its staff and collections and the ways in which a conservator can help. (See bibliography.)

3. Talk to other institutions who have had surveys done. What were their problems and goals, how well were the goals achieved, how would they do it now with hindsight?

4. How are the recommendations likely to be implemented, what sort of document will be necessary to have the recommendations acted upon (e.g., will a management plan be necessary to argue for extra funding?)

5. Choose a conservator/conservators. Advice on an appropriate conservator could be sought from museum liaison officers, conservation departments in metropolitan institutions, or the NZ Professional Conservator's Group. It may be useful to ask to see other survey reports that the conservator has been involved in writing.

6. Discuss and plan the survey(s) with the conservator and all staff. If you know of particular problems which you want addressed, be sure to discuss these as soon as possible. It may also be necessary to discuss these plans with the controlling body, particularly if extra funds are to be sought or temporary changes to the public face of the institution are required.

The most expensive part of the survey will be the conservator's time, so it is important to realise a lot of basic, background work can be undertaken by the curatorial and other staff which will enable better use of the conservator's time. This may include:

For a building survey and general collection survey

- building plans;
- any previous reports on the building and other conservation reports;
- names of architects or engineers who have experience of the building;
- details of recurring problems (e.g., leaks, heat build up);
- incidents involving pests including insects, fungi, plants;
- problems with air pollution (e.g., dust, car exhaust);
- fire fighting equipment - automatic and hand held;
- security details;
- names and duties of people who carry out routine maintenance;
- cleaning routines;
- disaster preparedness - equipment available;

- information on packing methods and materials;
- information on lighting systems and levels in exhibition spaces;
- records of temperature and humidity in exhibition and storage areas;
- details of training for staff in handling and other preventative conservation measures;
- general information about the collection and collection policies.

The institution should be able to supply any information it has gathered on some or all of these matters, or to have someone familiar with them to discuss them with the conservator.

For an itemized survey

- catalogue information on individual items;
- records of previous treatments;
- disasters;
- basic sorting and selection based on perceived conservation need and use age;
- usage (e.g., display, study, travel and frequency of any or all of these).

7. Allot a reasonable amount of time and staff and ensure that there will be as little as possible in the way of conflicts when the survey actually takes place - don't set impossible goals (e.g., 200 items to be surveyed in a 7 hour day, which means 2 minutes each and no morning tea!) Survey work is extremely tedious and physically exhausting, so it may be advisable to try and spread it over an extended period of time (e.g., 1 or 2 days per week for a period of months). Obviously this may not be realistic if the conservator has to travel any distance, but it may still be possible to plan the day so that at least two different types of work are being carried out (e.g., talking to staff about the building followed by detailed reports of individual objects).

8. Costing of a survey. This will include charges for the conservator's time, accommodation, travel and the preparation of a report

9. Working conditions for the conservator. Working in a temporary capacity in an institution can be a lonely and frustrating experience but, with a little thought, optimal conditions can be arranged.

Allocate a suitable space and if the person is going to be in an institution for any length of time (e.g., a week), treat

them like a new member of staff and give them a suitable 'induction'. Ensure that any technical assistance required is readily available and that necessary equipment such as lights and ladders are provided. It would probably be wise to appoint a staff member to 'look after' the conservator, to liaise between her or him and other staff and to ensure that the conservator has everything required and is comfortable. This may require that the staff member works almost constantly with the conservator, or it may mean just frequent 'checks'. Make sure your conservator gets morning and afternoon tea and is invited to lunch. Much useful discussion takes place during times of informal contact.

10. It is extremely frustrating for a conservator to be closely involved with an institution for a short period of time and then never hear from them again, not knowing if any of the advice in the survey(s) is being followed, if the information is helpful, if the format is easy to use or if any of the recommendations are going to be carried out. Because institutions are so individual, no two surveys are the same and conservators will want to learn from each one - what they found useful and what proved problematic. Conservators also tend to become personally involved with the welfare of the collections in their care so *keep in touch*.

What to Expect

This will depend on the preliminary discussions with the conservator where your requirements are stated and reasonable goals worked out. Remember this is a co-operative venture. The sort of goals that could be worked towards may be:

- a discussion of the building and the general environment, a staged plan for its upgrading. This could include general weather-proofness of the building, security, internal environment - lighting, temperature, relative humidity, pest control, air pollution control.
- a discussion of the handling of the collections and suggestions for what a handling manual might contain, which would address general handling techniques as well as particular problems experienced in that building with that collection. Such a manual could be written by the staff

and distributed to all staff members. It may be necessary to initiate in-house workshops on handling and ensure that new staff are properly trained.

- a discussion of the storage facilities and suggestions for upgrading.
- a discussion of particular problems.
- a discussion on disaster planning.
- a discussion on treatment of individual objects. It is usually important that objects are given a priority grading which will take into account the state of the object and its likely usage and importance, both locally and nationally. For instance, an object may be in very poor condition and therefore be given a *high* conservation rating, but where there are numerous similar objects in better condition in this or other collections, it may be given a *low* curatorial rating. The overall decision may be not to treat the object but just to house it in such a way as to minimize the possibility of further damage.

All of the above could be incorporated in a conservation management plan which the institution could write in consultation with the conservator. This would set out the priorities and specific goals for, say, the next five years.

Remember conservation surveys can be an important step in collections management and museum planning, both directly for the information they provide and indirectly through the process of self-examination they require. They are a good way of educating staff in making the physical requirements of collections part of all museum procedures, whether or not a conservator is actually in the building.

Postscript

It is hard work implementing the recommendations of a survey and putting into practice a management plan - don't put them in the bottom drawer or the 'too hard basket'. If your initial planning is realistic, you should be able to achieve it all with only minor adjustments - keep them in your 'action bag' and review and adjust regularly.

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Pacific Collections within New Zealand Museums

Cheryl Brown

Executive Officer, AGMANZ

Since much of this *Journal* is devoted to information about Pacific Island museums, I thought it pertinent to talk briefly with those concerned with Pacific Island collections in New Zealand's metropolitan museums. I also wanted to find out what, if any, projects are in place to develop access to these collections.

James Mack, Assistant Director, Public Services, National Museum

An observation that the Pacific Island Hall was in dire need of refurbishing and that those people for whom the collections had most meaning should be involved, led James to embark on a process of consultancy with Pacific Island communities in Wellington.

'The most important things', said James, 'are how strongly the current National Museum staff feel about the Pacific Island collections, and that we think the rich historical material associated with the Pacific Islands are part of the very lifeblood of the Museum. How else can we as New Zealanders feel the pulse of the Pacific Ocean without listening to its historic and contemporary wash.'

James sees himself as a Pacific Islander: 'I get very excited about the activities of Pacific Island weavers, and my professional soul hears things demographers say about our future audiences. If we aren't aware of what they are saying, then museums will be alienated or even denied by those Pacific Island communities.

'I was saddened to discover that more than 90 per cent of the consultant group who participated in the *Pacific Mats* show didn't know there was a Pacific Hall. We need to work hard; we need to address these wonderful collections.

'I believe it is as important to consult with the Pacific Island community as we proceed towards refurbishing the Pacific Hall, as it is to consult with any particular culture group who's artefacts the museum exhibits. We will continue



Tokelau weaving group members Katalina Pasilio (right) and Malia Sesale Perez showing weaving skills at the National Museum during the Pacific Mats exhibition. (Photo: The Evening Post)

to lobby for the money so that we may redo the Pacific Hall, enabling it to reach the aspirations of the Pacific Island people, and we will continue to lobby for a budget that will allow us specifically to purchase Pacific Island material.

'Possibly the biggest buzz of the recent *Pacific Mats* show, which was curated by Roger Neich and Mick Pendergrast at the Auckland Institute and Museum, was to hear a young man who had never been to the Museum before saying that he had seen a photo of his late auntie presenting an 'ie toga at a kava ceremony in Samoa.'

Roger Neich, Curator, Auckland Institute and Museum

Roger says that the Museum is not doing anything special regarding Pacific Island material and, like other museums, the emphasis is currently on refurbishing the Maori Hall. The museum is, however, proposing to do a temporary exhibition every two years which looks specifically at one Pacific Island culture.

The museum curated the *Pacific Mats* exhibition, which was seen recently at

the National Museum, and is currently showing *The Sounds of Oceania*, an exhibition of more than 150 instruments from the islands of the Pacific. A major catalogue, *Sounds of Oceania*, accompanies the show.

'The museum has close associations with people from Niue and Samoa, but I don't think we are reaching the full potential,' says Roger. 'When there is a show which concentrates on one country within the Pacific, the turnout is much greater. People like to see a lot of their own material, but aren't so interested in seeing only one or two pieces in a joint show.'

Roger wrote a UNESCO report on the proposed National Museum of Western Samoa and has himself a close relationship with that country.

Lyn Williams, Curator, Canterbury Museum

'We are proposing to redo the Pacific Hall within the next ten years,' Lyn says, 'but the refurbishing of the Maori Hall must take immediate precedence.'

Lyn notes that there are frequent requests for 'something Melanesian' from

the education officers, but there is currently nothing from the Pacific on display at present apart from some molluscs.

There is little contact with the Pacific Island communities in Christchurch, but the Canterbury Museum has developed a close contact with the Cook Islands Museum. Lyn also assisted in setting up the Niue Museum with Gavin Kee from the National Museum two years ago. Michael Trotter and Roger Duff also have strong research contacts with the Cook Islands and Niue, although the connection is through research rather than display.

*Dimitri Anson, Curator,
Otago Museum*

Dimitri had the same response as the other two metropolitan museums - that current resources of time and money were going towards the refurbishing of the Maori Hall.

The Otago Museum holds one of the largest Melanesian collections within Australasia notwithstanding Australia's colonial past within this region. Much of the material is on display in one of the more recent Melanesian galleries in the country.

'The Pacific Island community,' says Dimitri, 'is very keen to be involved in the Museum, and they attend and take part in many of our functions. They have often helped us to organise museum-based children's holiday programmes. Members of the Pacific Island community are, these days, always present and take part in ceremonial welcomes in the Maori Hall, exhibition openings and other functions involving the tangata whenua.'

The museum lends materials to various community groups in Dunedin, particularly kava bowls and slit-gongs for use in ceremonies. About two years ago there was a successful commemoration of Fiji's National Day held in the Museum, where a temporary display had been set up by the staff to complement the performance and celebrations.

'The preservation and display of Pacific textiles is important. Margery Blackman, our honorary textiles curator, who has studied Pacific textiles in museums in New Zealand and overseas, is keen to mount a show of our

tapa and other Polynesian textiles,' Dimitri adds.

The concept of the Museum of New Zealand/Te Papa Tongarewa rests on a New Zealand-centred bicultural framework which acknowledges Pacific connections in all areas - Papatuanuku, Tangata Whenua and Tangata Tiriti.

Within this concept, the culture and history of the Pacific Islands are specifically recognised, and a distinct focus for traditional and contemporary Pacific Island cultures will be provided within the history department of Tangata Tiriti. The work of Pacific Island artists will also be addressed within the art department of Tangata Tiriti.

As with all areas of the museum, it is expected that programmes will show relationships between various subject areas. However, the actual expression

of Pacific arts and cultures in the Museum's programmes is yet to be explored in detail, and will involve consultations with representatives of Pacific Island communities in New Zealand.

As James Mack pointed out, the demographers are telling us that in 20 years time, the potential audiences of the museums of Aotearoa New Zealand will be largely Polynesian. Will we then have the resources to attract that potential audience?

While it is more important and necessary to look at the display of Maori material and to not, as Kuku Wawatai says, 'drown in a morass of multiculturalism' before we address the very real issue of the place of the tangata whenua, we must keep one eye on the future and consider a very important part of our community.

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Pacific Artefacts in New Zealand Museums

MUSEUM	Total Holdings	Cook Islands	Samoa	Tonga	Niue	Hawaii	Australia	Vanuatu	New Caledonia	Solomon	Fiji/Rotuma	Tokelau	Kiribati	Tuvalu	Buka/Bougainville	Papua New Guinea	French Polynesia	Micronesia
Kaitia	16	1	1							1	4		3					
Russell	35		1	1				1		20	3		2		7			
Dargaville	4															1		
Auckland	20851	805	422	481	227	187	1040	717	145	4603	1337	95	1031	53	3122	4114	377	164
Melanesian Mission	507		2	1				34		447	1		8		10			3
Thames	9			1					1		2	2					1	
Waihi	30												2			27		
Tauranga	17	2	1	1			2			4	3		1			3		
Elms Trust Tauranga	64	3	7		3		8			24	4		1		1	13		
Waikato	399	8	14	6	2		26			180	33	1	1		2	120		
Whakatane	140	14	21	18				1		11	13	4	1			43		
Te Awamutu	141	11	12	3	6		5	3		55	24			1		15		
Rotorua	80	19	7	3			3	2	4	20	16					5		
Taranaki	225	17	15	5	1		14	1	2	38	25	1				41	5	
Hawkes Bay	299	26	15	25	4	3	137	21	8	202	132	1	8	3	17	264	3	10
Hastings	8		1							2	2							
Patea	5															4		
Wanganui	1153	44	35	7	3		50	48	7	47	134	1	12			229	9	1
Manawatu	219	5	31	1	1		4	9		44	30		3	5		67	1	
Otaki Lions	6	3			1			1										
National	9043	348	526	172	167	45	395	387	256	2390	600	16	88	22	150	2784	245	39
Nelson	367	1	18	3	10		44	30	2	114	41		10	1	1	11		
Canterbury	5979	86	471	173	61	149	397	193	119	1099	644	24	60	30	30	986	110	579
Okain's Bay	9						1			1	4					2		
Timaru	59	7	2		2		9	1		3	6			2				
Oamaru	46						2	1		5	11		1			7		
Otago	15640	586	459	248	177	45	386	522	191	3135	632	42	112	415	807	2163	457	96
Riverton	93		5	2	2		8	1		2	12				36	2		
Southland	607	2	58	9	15		64	27		48	42	2	2		28	30		
TOTALS	57051	1988	2124	1160	682	429	2595	2001	734	12501	3755	187	1346	531	4212	10932	1207	892

Preserving Hawaii's Moving Images

Ruth Tamura

President, Hawaii Museums Association

Film and video materials are a form of historical record just as documents and historical artefacts. Film and video materials can also be an art form as are paintings. Both represent a heritage that belongs to the community, but currently they are not afforded the same status, protection and preservation concern as are written records, historical and artistic objects.

We have become accustomed to television reruns. But not all programs are saved for replay. In Hawaii, 20 years of irreplaceable programming was lost when commercial television stations converted from film to video technology.

The 'clean out' syndrome is not the only difficulty faced by collectors of film and television footage. Moving images on film and video tape are among the most pervasive and influential creations of modern times, and yet they are also among the most fragile. These visual records capture moments from our past and hold a special place in our lives. Preserving them is as vital as saving any of the documents, books, historical objects and of works of art of centuries past.

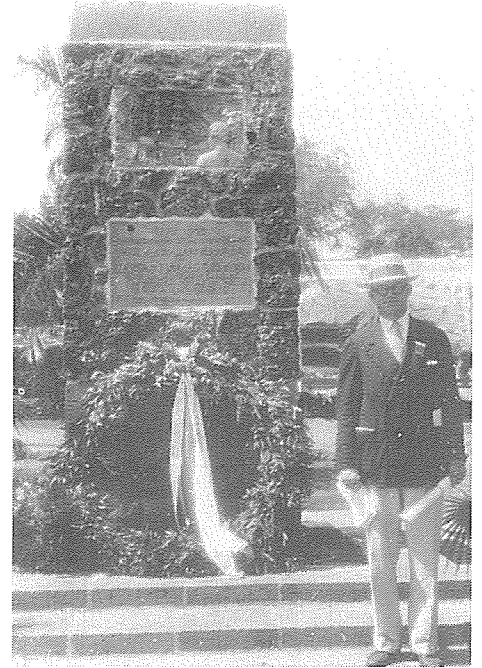
Recognizing the need to address the idea of preserving moving images of Hawaii, the Hawaii Moving Image Preservation Project began with an appropriation of funds by the Hawaii State Legislature in 1987. The project continued to receive funding and has worked towards the development of a statewide

Film and Video Archive Project, making Hawaii the first state in the nation to mandate such an effort. The Hawaii Public Broadcasting Authority (Hawaii Public Television) acted as facilitator for this effort, working with moving image archives in Hawaii and on the mainland, private commercial film and television studios, independent producers and private and public moving image collectors.

Four different planning committees were created to help in the development of a state plan for moving image preservation. The committees all recognized a sense of urgency, as valuable records of Hawaii's 20th century had already been lost. The committees produced a moving image preservation plan that identifies and provides advocacy support for existing collections and encourages new and expanded efforts toward moving image preservation.

As recommended by the Hawaii Moving Image Preservation Plan, an inventory of the state's collection of moving image material began in August, 1988. An initial staff of four - Virgil Demain, Dell Ison, Georgia Leong, Sandi Sasamura and Ruth Tamura - began the inventory process with a short presentation at one of the Governor's Cabinet meetings. This was then followed by individual department meetings and discussions. After a five-month search through governmental departments, divisions and agencies, approximately 13,900 individual rolls of film or video tapes were identified and indexed. Of these, 800 reels or cassettes did not have identifiable titles and many were camera video tapes or raw footage. Non-profit public institutions with moving image collections were also inventoried by the staff and that work is still in process.

Concurrent with the inventory project, 13 screenings of historic moving image material were presented at the State Capitol during the Legislative session. A special screening was organized for the



Sesquicentennial of arrival of Captain Cook, 1928. A.P. Taylor, Librarian, Hawaii Archives.

(Photo: Hawaii State Archives)

staff of the Hawaii State Archives and a few museums. As word of the inventory project spreads, more inquiries are being received about the care and handling of family-owned film and video material. Several television producers, looking for historical footage to use in a program, have also contacted the project staff about possible sources.

With the identification of the state's collection of moving image material comes the responsibility of seeing to its preservation. Future preservation efforts include plans for new storage facilities and the collecting, cataloging and processing of the materials located from the inventory, as well as the development of an appraisal process that will support other preservation efforts in the state.

Moving image preservation is a relatively new concept in Hawaii, but with the increased awareness and support for this and other areas of historic preservation, Hawaii can look forward to renewed interest and pride in its history, culture and traditions.



Hawaii Statehood. (Photo: Hawaii State Archives)

Museums, Monuments and the Struggle of Indigenous People: A Chamorro Testimony

Laura M. Torres Souder, Ph.D.

Assistant Professor of American/Micronesian/Women's Studies
College of Arts and Sciences, University of Guam

Guam is a land under siege by monuments, memorials and historical displays which honor bloodshed and battle and by so doing co-opt us into supporting militarism and subscribing to a colonial construction of reality. Exhibits found in the museums of Guam and featured as special displays organized around holidays which celebrate colonial history, typically highlight the exploits and paraphernalia of conquest and war. Theoretically, museums and monuments should connect people with their past by celebrating their story of continuity and survival. Sadly, museums and monuments on Guam with few exceptions are colonial instruments that chip away at our identity, robbing us of our story, and perpetuating a construction of reality which says to Chamorros that we are marginal, and that the history of Guam is about the story of outsiders and their relationship to our homeland.

A quick tour of Guam will convince even the most skeptical observer that for Chamorros the "war" has not ended. Our whole relationship with world powers dating back to the 16th century has been continuously defined in the context of war. It is not surprising then that most people who know about Guam refer to it in the context of the role Guam played in WWII, the Korean War, the Vietnam Conflict, Operation New Life, etc. As a Chamorro, I have regularly been injured by the typical response to an inquiry about where I'm from. "Guam, oh isn't that a military base?" "No", I say with a heavy heart, "its the homeland of my people, the Chamorros of the Marianas." Along with the miles of barbed-wire fences which keep the "natives" out of the 11 military installations on our island of 212 square miles and serve as a constant reminder of colonial conquest, most of the monuments and museum displays around the island are dedicated to war. This can be seen in

photographs of a sampling of memorials from the northern to the southern tip of Guam. At best these memorials should tie people to their past, at worst they perpetuate myths about realities that are not our own.

War is a part of Guam's past to be sure. However, in none of Guam's



Peace Memorial, Yigo (northern Guam), erected by Japanese group on the site of the last Japanese Command Post in July of 1944.

(Photo by William Hernandez)

museums or monuments is there an indigenous interpretation of the wars experienced by Chamorros. Displays do not speak of Chamorro survival. The real sacrifices of Chamorros are ignored. Throughout history, our people have become masters of survival with no army and few resources in the wars which have besieged them, wars not of their own making. This is the story which should inspire the scripts of museum exhibits and monuments.

Unfortunately, it is confined to fading memory.

Why is this so? In part it is because, like our other neighbors in the Pacific, we have "inherited colonial concepts of museology" which portray indigenous cultures as "dead and gone" or worse "primitive and dysfunctional" in today's world. In addition, the dictates of funding sources often shape the final product of exhibits and monuments. Indigenous people regularly lose out as they rarely have the financial resources to dictate outcomes. Perhaps, the most pressing problem on Guam in this regard is our limited sense of our own history. Albert Wendt, in an address to the Pacific Historians Association several years ago, cogently stated that "we are what we remember." He also pointed out that our colonial legacies have led to the replacement, reordering, and reshaping of our collective memories as indigenous people to suit the purposes of our colonizers. In order to better understand how this legacy has impacted on Guam's indigenous Chamorro culture, it is necessary to know some basic historical realities which are an integral part of the Chamorro experience.

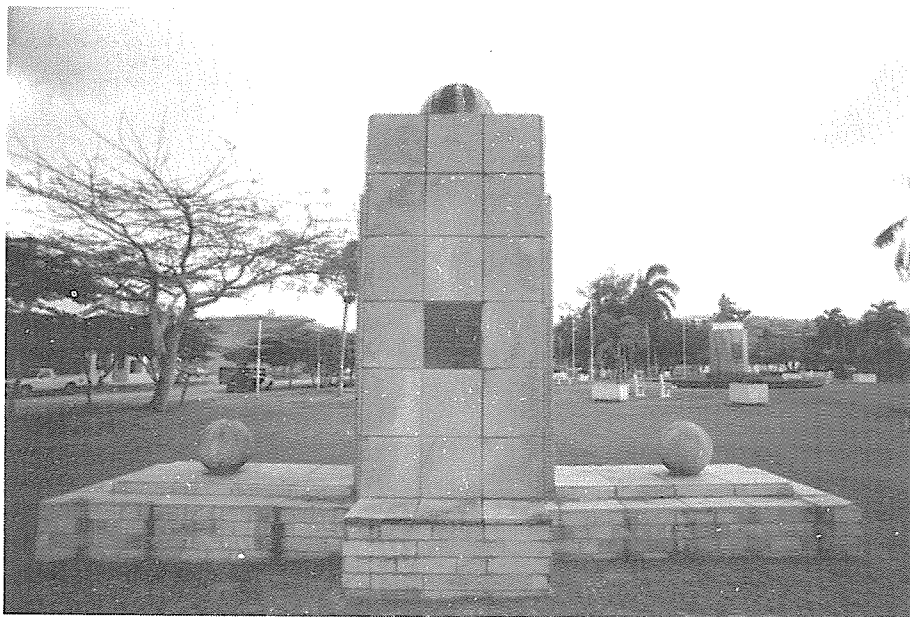
Guam has the dubious distinction of being the first Pacific Island to be colonized by a Western Power. This process began with Magellan's visit in 1521 and was formalized with the establishment of a Spanish colony in 1668. The second colonial wave experienced by Chamorros began when Guam was sold along with the Philippine Islands to the United States as part of the spoils of the Spanish American War in 1898. Chamorros began the slow and strange process of learning how to be American. Many rules and regulations promulgated by Naval Governors during the early days of American administration on Guam were aimed at transforming cultural practices which were viewed as despicable, dirty, anti-capitalistic and

Museums, Monuments and the Struggle of Indigenous People: A Chamorro Testimony

downright un-American.

Throughout both Spanish and American colonization, cultural images were being shaped and defined by colonial policy. Centuries of colonization have had a profound impact on Chamorro culture. So much so, that the unfamiliar person is likely to assume that Chamorros are "sort of Hispanic" judging from our language and traditions, or "peculiar Americans" judging from our modern cultural practices. To set the record straight, Chamorros have never been considered Spanish by Spaniards. Nonetheless, many practices from the Spanish colonial world were adapted and Chamorrorized. Neither have Chamorros been embraced as full-standing Americans. While we are U.S. citizens, we are not fully protected by the U.S. Constitution. We cannot vote for President. The truth is, we are at the total mercy of the U.S. Congress.

After the second world war, Guam's economy was transformed to accommodate a growing U.S. military presence. Working for wages became more attractive than traditional subsistence activities which characterized the economic aspirations of Chamorros prior to the full-scale implementation of modern capitalism. Because Guam was designated as an American security zone,



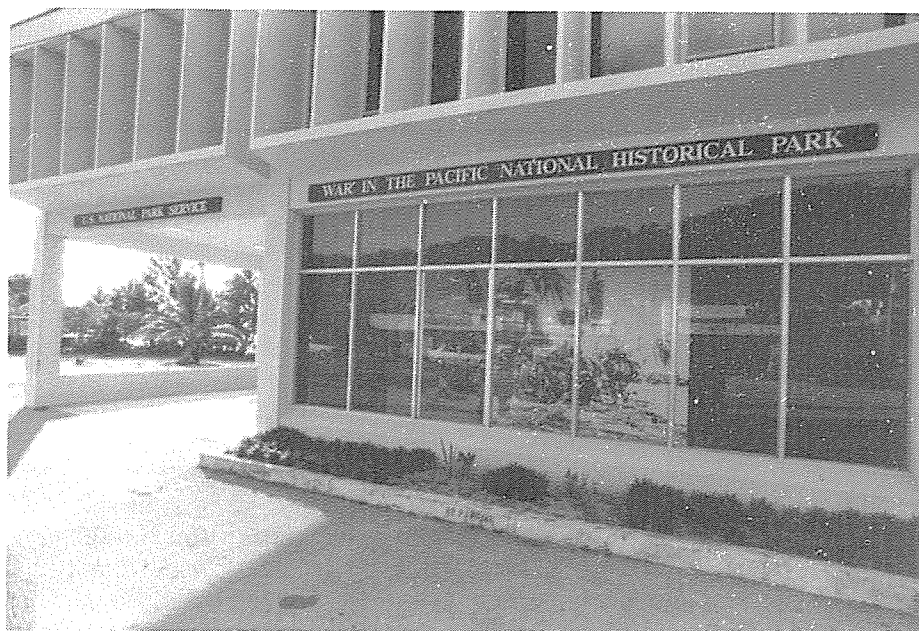
WWII Beachhead Landmark, Asan (southern Guam), erected by American Legion to commemorate landing of 3rd Marine Division in July 1944. (Photo by William Hernandez)

entry was restricted. This prevented Guam from developing its tourist industry until after the Naval Security Clearance was lifted in the 1960s. The island's relatively homogenous population was now exposed to large groups of alien laborers, foreign investors and stateside Americans in growing numbers who, for economic and other rea-

sons, decided to make Guam their home. The opening up of Guam to immigration provided the impetus for unprecedented non-military and non-governmental economic growth.

Two other events have also been associated with the cultural upheaval which thrust Guam into the modern age. Super-typhoon Karen hit on 11 November 1962, flattening the island and killing seven people. The catastrophe was declared a national disaster. Millions of U.S. federal dollars poured into Guam to assist in reconstruction. New homes, schools, churches, health facilities and businesses were built. Public projects proliferated. The military expanded its installations. Post-typhoon rehabilitation funds created an economic euphoria. Chamorros abandoned their farms to join the ranks of civil service and private sector employees. Old neighborhood patterns were disrupted by subdivisions designed after the grid system of America's cities and housing developments. Another boom occurred with rehabilitation funding after the onslaught of Super-typhoon Pamela in 1976. These post-typhoon economic booms allowed for the infrastructural and hotel development which launched the tourism on Guam.

Today, nearly a million tourists visit Guam annually. Almost all are from Japan, although a growing number of



Facade of the T. Stell Newman Visitor Center of the War in the Pacific Historical Park, Asan (southern Guam), U.S. Government Museum to commemorate the role of the U.S. military in WWII. (Photo by William Hernandez)

Australians are now visiting Guam since direct air routes have been opened. Besides coming to enjoy the warm sunny weather, beautiful beaches and a relatively clean environment, Japanese come to Guam because it is close, cheap and American. Our claim to fame as a Japanese tourist mecca is undoubtedly linked with this American connection. Consequently, the Guam Visitor's Bureau has developed the alluring slogan; "Guam U.S.A., Where America's Day Begins." The selling of this image is deliberate and pervasive in advertisements and promotional efforts. Businesses engaged in some aspect of the tourist industry have incorporated this cultural image in their respective sale packages. Taken in isolation, the impact of this image on cultural change may not be readily apparent. However, combined with other processes of Americanization, the ensuing collective impact is far-reaching. Combined with the "mainstreaming" effects of the media and military presence, these efforts have had a shattering effect on Chamorro cultural identity.

The images "sold" under the aegis of tourism and a booming off-shore American territory have also been

"bought" by many Chamorros. Hence, "get rich quick" schemes with the military, Asian investors - particularly Japanese - and the tourism in the driver's seat have flourished at the expense of positive image building which contributes to cultural integrity and continuity in the face of change. Land and heritage have become the most expendable commodities.

Where does that leave us? Over three hundred years of struggle and change have indeed had a debilitating effect on the Chamorro psyche. And yet, Chamorros continue to practice age-old customs and traditions, uphold some of the values of their ancestors, and speak the Western Austronesian language of their forebearers. While becoming American and/or making a fast buck by abdicating or denying their Chamorro heritage was and is an erstwhile preoccupation of many on Guam, the recent resurgence of pride and identity as indigenous people is gradually gaining momentum. The rallying call for political self-determination for Chamorro people has given impetus to a Chamorro renaissance.

This movement has begun to reverse what was perceived to be an irre-

versible trend. Since the mid-1970s, cultural programs have slowly begun to change course. The Chamorro Language and Culture Program at the Department of Education, the Guam Council of the Arts and Humanities, the Guam Museum and several non-governmental organizations have begun to reshape the role of these institutions in response to the struggles and survival of indigenous people, not only Chamorros but other Micronesians as well. Nonetheless, major changes have yet to occur in priority, direction and focus before monuments, art galleries, cultural institutions and museums on Guam can be counted as cornerstones of Chamorro cultural continuity and development.

For those who are interested in reshaping museums, art galleries and cultural institutions, our mandate is clear. We are challenged to balance the skewed portrayal of Pacific history in favor of indigenous representations of reality as we understand it. We must break with Western traditions of so-called sound museological/artistic practice, if necessary, and create new culturally sensitive strategies that reflect our indigenous ways of doing things. Displays have a tendency of fragmenting history into little windows of unrelated experience. Chamorros view life as an integrated whole. This Pacific ethos or world view, if captured in exhibits, can successfully reflect the continuity of traditions in the face of change. We must explore ways of making sense of history and creating our own symbols of meaning in monuments of the future. We must make the indigenous people of the Pacific the central players in the scripts which inform the work of artists, museologists, cultural preservationists and educators.



Korean War Memorial, Skinner Plaza, Agana (central Guam), erected by Korean Community of Guam to commemorate those who fought in the Korean War.

(Photo by William Hernandez)

In Service: Museum Liaison Officers

Cheryl Brown

Executive Officer, AGMANZ

The Liaison Officer Service has been of primary importance in the development of many museums in this country. Lobbying by AGMANZ has been instrumental in the establishment of the Service, which has grown considerably over the years.

In 1973, the New Zealand Lottery Board gave grant assistance to the Auckland, Canterbury and Otago Museum, and the Dunedin Public Art Gallery to assist smaller museums in their areas for three years.

Funding was given to the metropolitan museums so that Liaison Officers positions could be established. The

funding from the Lottery Board provides for 75% of the salaries to be paid by the Lottery Boards and 25% by the museums. In 1980 Auckland and Canterbury Museums were the first two to have officers.

There are now four Liaison Officers housed in the Auckland, National, Canterbury and Otago Museums to service the four main regions of New Zealand. Funding which used to come via the Art Galleries and Museum Scheme (now defunct) comes from the Community Facilities Fund of the Lottery Board.

Liaison Officers are responsible for advising museums, keeping abreast of

museological developments both here and overseas and generally acting as advisor, friend, information gatherer and consultant.

Tony Cairns is the newly appointed Liaison Officer at the National Museum, and it was his appointment which prompted me to ask the four Liaison Officers to contribute to the *Journal*. Warner Haldane at the Otago Museum was appointed in 1987, while John Coster took up his post in Auckland only last year. Beverly McCulloch at the Canterbury Museum is the longest serving Officer. The following is based on their comments and contributions.

Tony Cairns

*Museum Liaison Officer,
National Museum, Wellington*

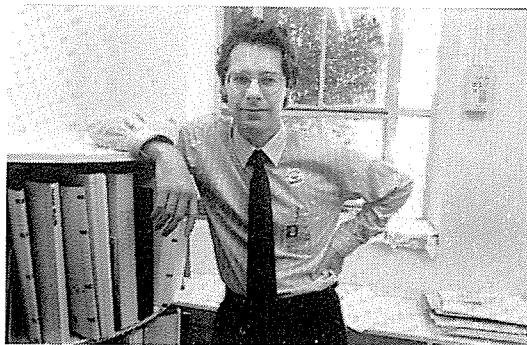
Tony was born in the Wairarapa and grew up under the shadow of the Tararua. He moved to Wellington 12 years ago, and has completed his BA in Anthropology and Sociology and a B.Sc in Zoology. He has worked as a researcher at the Dowse Art Museum, the New Zealand Planning Council, and the New Zealand Dictionary of Biography.

The four years spent at the Dowse from 1982-86 were valuable years of learning and it was working with James Mack, whose ideas and professionalism Tony respects, that led him to want to continue working within the museums of Aotearoa New Zealand. At the New Zealand Dictionary of Biography, Tony was instructed in the difficulties of bicultural research by Miria Simpson, Claudia Orange and Bill Oliver.

Tony is learning Maori, and says that he is buoyed up by the dedication and skills of Te Whanau Paneke, the Maori Access team at the National Museum, who represent for him the future of museums in this country.

Currently, Tony's priorities are:

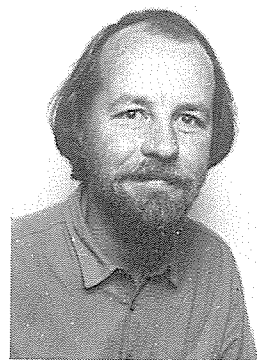
1. To assist smaller and provincial museums to better care for and display their collections;
2. To optimise the flow of resources, expertise and knowledge to the people who need it;
3. To recognise that the National Collection belongs to the people of Aotearoa New Zealand and to seek their goodwill and guidance in caring for their treasures;
4. To visit and make contact with all the museums and cultural institutions in the area and assist with applications for funding and access to resources;
5. To work, when requested, for the repatriation of cultural property.



Tony Cairns (Photo: National Museum)

John Coster *Auckland Liaison Service*

John Coster succeeds Julie Catchpole and Sherry Reynolds as Museums Liaison Officer at the Auckland Institute and Museum. His territory covers the northern



*John Coster
(Photo: Auckland
Institute and Museum)*

half of the North Island, extending as far south as Tongariro National Park, excluding Gisborne and New Plymouth. Within this area are some 130 museums, most of them small and only a handful with more than one or two full-time staff members. Auckland regional museums tend to be relatively new and there are very few larger museums which can act as a focus for the small institutions.

Before coming to the Museums Liaison Service, John was employed as a field archaeologist by the NZ Historic Places Trust, the NZ Forest Service, the

Department of Lands and Survey and, most recently, the Department of Conservation. He has undertaken field work throughout the Auckland Province and, as a result, is familiar with much of the Liaison Officer's area. John has particular interests in landscape history and cultural resource management, including the management and conservation of historic and archaeological sites. He sees his experience in resource management as extending naturally into the field of museum work. He has had professional contact with a

number of museums in the Auckland area, and has worked with Maori communities involved in the protection of archaeological and traditional sites and artefacts.

Since starting as Liaison Officer in August of last year, John has been travelling to as many museums as possible, although he envisages that another year will be needed before all of the remainder can be visited. Another important activity has been attending workshops and conferences, which provide valuable opportunities

to meet people in the museum profession, while another aspect of the job has been to answer numerous enquiries from client museums on a variety of museological topics. The Liaison Service has also in the past been involved in organising training workshops, but with the AGMANZ Diploma course now being replaced by the Massey University Diploma in Museum Studies, its future role is unclear. John sees involvement in workshops at a variety of levels as being an important part of the Liaison Service.

*Warner Haldane
Otago Museum Liaison Officer*

My background in museums starts at about the age of 10, when I regularly visited what was then the Coryndon Museum in Nairobi, Kenya, on my way between Britain and Tanzania. After running my school museum, I later ran one at Bristol University, while acquiring a B.Sc in Chemistry, Psychology, Geology and Zoology. I was greatly involved in archaeological field work at this time, and during the vacations worked at a number of museums, some of them small. Then I went to London University's Institute of Archaeology and emerged M.Phil for research on the chemical content of Pre-Roman iron-work.

My first job was with the Research Laboratory of the Ancient Monuments Department in London. Then I moved to the Sunderland Museum and Art Gallery and some four years, four job changes, local government reorganisation and a Museums Diploma later, I emerged as Keeper of Archaeology for the Tyne and Wear County Museum Service.

Unfortunately, reorganisation had removed much of the job's pleasure, so I emigrated to New Zealand to become the Director of the Gisborne Museum and Arts Centre for the next 12 years. Some highlights of that period were: being involved in the design of and fund raising for the new museum building and a 200-seat theatre; hosting the AGMANZ conference; serving on

AGMANZ Council, the NZAGDC, and the Central Regional Arts Council; as well as taking part in a wide range of community activities and pursuing my interests in tramping, drama, opera and organ music.

With this background, I felt I was well-fitted to take up the position of Liaison Officer at Otago Museum in October 1987. My first move was to get round Otago and Southland as quickly as possible to meet all those involved with museums and find out what they expected of me. As a result, while building on the firm base provided by my predecessors, this has led to the development of such activities as: a teleconference preventative conservation course; the bulk purchase of 12 thermohygrographs, three of which are available for loan to the region; the acquisition of a light meter, UV meter and psychrometer for on-the-spot measurements; the considerable expansion

of the collection of museological books available for loan; the bulk purchase of basic museological texts for museums; and the development of a standard receipt form for articles entering small museums and incorporating all the necessary safeguards.

I consider the promotion of preventative conservation to be my highest priority, and in this I have been greatly assisted by the Otago Museum's Conservator, Kate Roberts. The more that I get to know my 'flock', the more I appreciate that though there may be many different approaches to such things as presentation, the need for good housekeeping is fundamental.

Being a Liaison Officer is stimulating, challenging and enjoyable, and I have certainly learned a great deal more about museums in the last 18 months by listening to the museum people of Otago and Southland and having to answer their enquiries.



*Warner Haldane
(Photo: Otago Daily Times)*

The Professional Liaison Committee for the Project Development Board of the Museum of New Zealand/Te Papa Tongarewa Stuart Park

Director, Auckland Institute and Museum



Beverley McCulloch (Photo: Canterbury Museum)

*Beverley McCulloch,
Canterbury Region Liaison Officer*

I have held the position for just on five years. I have an M.Sc in geology, and have a work background of school teaching, art and display for DSIR, and archaeology for the NZ Historic Places Trust. I have been associated with the Canterbury Museum for 23 years.

The Canterbury liaison region covers all the South Island north of the Waitaki River and Haast, except for the coastal strip around Nelson, which is serviced from Wellington. There are approximately 100 museums in the region, only eight of which employ any professional staff at all (including Canterbury Museum itself), so my work is almost wholly involved with giving advice and assistance to amateur institutions - some of which have attained a very high standard indeed. I try to visit all the museums in my area at least once annually and travel 12-15,000 kilometres a year.

The personal approach and contact is very important to the smaller museums and to be really worthwhile, I think it is vital that the Liaison Service is retained at a regional, rather than a national level. However, there is a very real need for more resources to be made available at a national level to facilitate the Liaison Officer's work.

A job of great rewards - but even greater frustrations!

The Professional Liaison Committee was appointed by the Project Development Board of the Museum of New Zealand/Te Papa Tongarewa, on the nomination of the Art Galleries and Museums Association of New Zealand, to:

advise and support the Board, its Planning Committee and its staff;

act as a focus for the expression of professional concerns and perspectives;

advise on the potential roles of the Museum of New Zealand/Te Papa Tongarewa as a national museums service.

The Professional Liaison Committee consists of:

Stuart Park (chair), Director, Auckland Institute and Museum, Auckland

Elizabeth Hinds, Director, Otago Early Settlers Museum, Dunedin

Bill Milbank, Director, Sarjeant Art Gallery, Wanganui

Cheryll Sotheran, Director, Govett Brewster Art Gallery, New Plymouth

John Takarangi, Curator of History, Manawatu Museum, Palmerston North

The Committee has met on a number of occasions since its formation in October 1988. After the release of the Draft Institutional Concept for MONZ, the Committee consulted with members of the museum profession at five one-day meetings in Dunedin, Christchurch, Auckland, Palmerston North and Wellington in early February 1989. Ninety-three museum professionals participated

in these meetings, as well as the five Committee members. Two members of the staff of the Institutional Planning Team assisted with the meetings, and a member of the Board attended one of the meetings.

There was a wide range of views and opinions expressed during the five meetings with other members of the profession. In spite of this diversity, there was a strong degree of consensus over major issues, albeit with some strongly held diverging opinions.

Some of the major issues were summarised in a presentation to the Board during a two-day workshop in February, and a detailed report of the meetings was also prepared. The major themes focused on three issues.

Biculturalism

Among the members of the museum profession, as in any other widespread group of New Zealanders, there is a diversity of opinions on many of the social and political issues which face the country, and biculturalism is no exception.

Having said that, however, it was our strong professional submission to the Board that the principle of biculturalism as embodied in the Treaty of Waitangi must be the foundation on which the Museum of New Zealand/Te Papa Tongarewa is established.

The PLC submission regretted the largely monocultural nature of the Draft Institutional Concept, which was in marked contrast to the attempt to incorporate bicultural aspects of both concepts and language in the earlier 1985 report, *Nga Taonga o Te Motu/Treasures of the Nation*. It was our belief that the essential biculturalism of the development of the Museum of New Zealand/Te Papa Tongarewa should be reflected in every aspect of its planning.

From this concern flowed a solution to what had presented a major stumbling in the meetings considering the Draft Institutional Concept. This difficulty was the absence of any indication of the structure of the Museum of New Zealand/Te Papa Tongarewa. Inevitably, many of those we consulted saw the 'four elements of activity' of Section 2, and the four areas of 'subject matter and scope' of Section 4, as either hinting at a structure which had already been decided upon, or else as predetermining what that structure would be.

The PLC urged that the Board arrive at an early decision on what structure it intends for the Museum of New Zealand/Te Papa Tongarewa. Most usefully, we argued, this should be done before the Institutional Concept is adopted, since it is an integral part of the concept for the new institution.

We did not recommend any particular structure for the institution. However, in considering the many comments made by our colleagues on the elements of activity and the scope and subject matter, we believed that the following kaupapa or framework would be helpful, and offer some guide in the determination of a structure. (In this we were indebted to the valuable insights we obtained from a report of a speech given by Chief Judge E.T. Durie of the Maori Land Court, given at Waitangi on February 6th 1989.)

We see three elements - Papatuanuku; Tangata whenua; and, Tangata tiriti - encompassing the whole sphere of interest of the Museum of New Zealand/Te Papa Tongarewa.

Papatuanuku

The earth on which we all live.

The earth, the sea, the flora and fauna of the environment of Aotearoa

New Zealand, the Pacific and the wider world.

Tangata whenua

Those who belong to the land by right of first discovery.

The cultural identity of the more recent settlers of Aotearoa New Zealand, including art, multicultural heritages, history, science, society, and relationship with the land, and their place in the Pacific and the wider world.



The PLC (from left): Bill Milbank, John Takarangi, Stuart Park, Cheryl Sotheran, Elizabeth Hinds

Tangata tiriti

Those who belong to the land by right of the Treaty. The cultural identity of the more recent settlers of Aotearoa New Zealand, including art, multicultural heritages, history, science, society, and relationship with the land, and their place in the Pacific and the wider world.

This kaupapa caught the imagination of those we discussed it with, and the Board has picked it up as a useful tool in its preparation of the final Institutional Concept.

The National Role - The Partnership

Many of our colleagues had commented that a major omission in the Draft Institutional Concept was the lack of any real consideration of partnership between the Museum of New Zealand/Te Papa

Tongarewa and all the other museums of New Zealand. We told the Board that there was a strong desire to participate fully in the development of MONZ, as a service to all the people of New Zealand. We have much to offer the Museum of New Zealand/Te Papa Tongarewa, as well as believing that it has much to offer us, and the people we serve.

Our submission therefore urged that the concept for the Museum of New Zealand/Te Papa Tongarewa must involve the concept of partnership with all the museums of New Zealand through:

the identification and carrying out of our complementary roles, in every sphere of museum work;

the sharing of our expertise and services;

the use of all our facilities to enable the nationwide delivery of national functions and activities;

and, the recognition and utilisation of collections of national significance, wherever they may be located.

ever they may be located.

We also noted that the concept for the Museum of New Zealand/Te Papa Tongarewa must recognise that some of its museum partners are in their entirety nationally significant, and they should become actual components of MONZ, wherever they may be located, to avoid unnecessary duplication of resources.

The most frequently referred to example was the Museum of Transport and Technology (MOTAT) in Auckland, which is widely perceived as the national museum of transport and technology.

Other possible examples which already exist are the three defence museums, at Devonport, Waiouru and Wigram, and the children's museum, Capital Dis-

covery Place, currently under development in Wellington. Later, we suggested a maritime museum, a science centre or some other type of museum might be added to the number of national museums.

The National Role-Museum Services

We advised the Board that members of the museum profession had been pleased to learn of the emphasis the Board was giving to the provision of national museum services, as outlined in the Draft Institutional Concept, and as embodied in the Board's affirmation of the creation of a Museum Services Division.

The Draft Institutional Concept referred consistently to 'services' in describing the national role of the Museum of New Zealand/Te Papa Tongarewa. By way of clarification, it was our submission that this broad concept of 'services' should be seen as comprising the national provision of resources, as the national role of MONZ.

These resources were seen as consisting of services, funding, facilities and staffing. We noted that in any provision of services or resources, there must also be accountability. In determining the nature of the national services of the Museum of New Zealand/Te Papa Tongarewa, there must be a balance between accountability and autonomy. This balance, we argued, should recognise and take account of the continuing local and regional input into the Museum of New Zealand/Te Papa Tongarewa and into local and regional museums, as well as the accountability of the Museum of New Zealand/Te Papa Tongarewa to all the people of New Zealand, to provide them with a truly national museum service.

We drew to the attention of the Board a number of aspects of the national services of the Museum of New Zealand/Te Papa Tongarewa outlined in the Draft Institutional Concept which were discussed at our consultative meetings. These aspects included Conservation, Personnel training, Exhibitions, Databases, Advisory services, and Museums Liaison services.

The Board received our presentation with interest, though not necessarily with total acceptance or endorsement of what we said. However, the input we were able to provide from our

professional colleagues was clearly influential in the Board's revision of the Institutional Concept for the Museum of New Zealand/Te Papa Tongarewa, which has recently been released.

Importantly too, given the strength of feeling expressed on this subject, the Board has reaffirmed and indeed strengthened its commitment to the provision of national museum services as an integral part of the Museum of New Zealand/Te Papa Tongarewa. It has sought more detail from the PLC on what form those services might take, and we are continuing to meet as a Committee to discuss these ideas, in order to assist the Museum of New

Zealand/Te Papa Tongarewa to meet its obligations in this area.

The meetings the PLC held with our professional colleagues, the work of the committee and the continuing efforts being made represent a considerable investment of time and effort by members of the museum profession in the Museum of New Zealand/Te Papa Tongarewa. This is indicative of the high priority many members of the profession give to the development, and the enthusiasm with which they view this, the most significant government investment ever in the museums of Aotearoa New Zealand.

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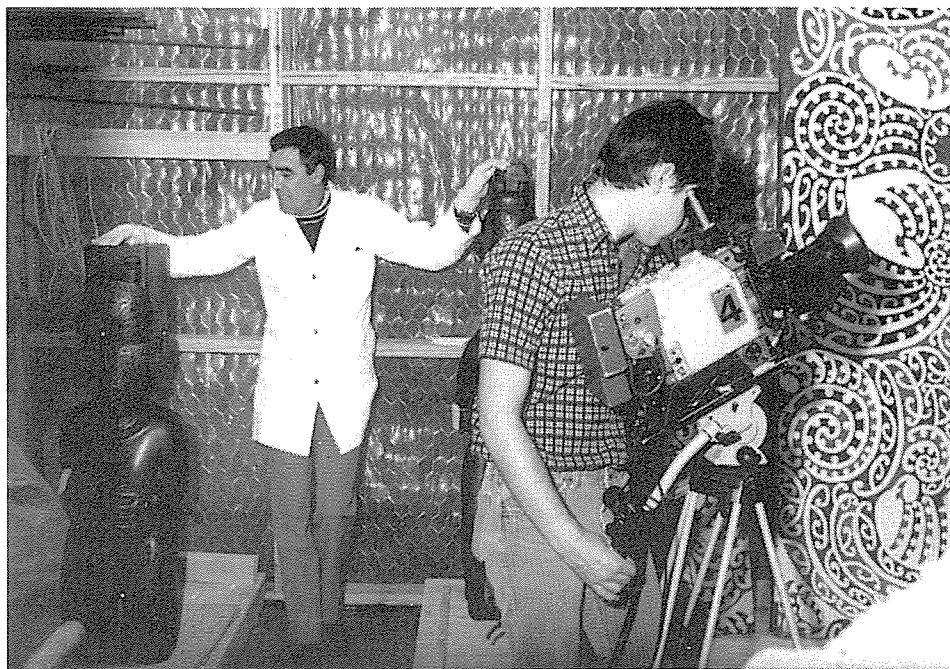
Contract Worker, National Museum

First announced on Te Karere and Te Upoko o Te Ika, the exhibition was announced to the wider press on 22 May 1989 by National Museum Chairman, Maui Pomare.

'This exhibition celebrates Maori Art right up to the present and gives strong emphasis to Te Whare Pora, the weaving house. Maori women's art is allowed to radiate its own wonder alongside all other dimensions of Maori Art and Culture,' said James Mack, Assistant Director of Public Services.

Preparations for the exhibition have been massive. The exhibition has been mounted in conjunction with the Australian Museum and is the largest exercise of its kind ever undertaken by the National Museum of New Zealand.

Over the last year museum staff, under the direction of Bill Cooper, the



*Jack Fry, Conservator, looks fondly at a poutokomanawa.
(Photos: National Museum of New Zealand)*



Staff of the National Museum of New Zealand who have been involved with Te Taonga Maori.

Museum's Pou Arahi, have been consulting with Maoridom about all aspects of the show, and in particular have been negotiating tribal approval for the taonga to go to Australia.

The exhibition of 163 separate catalogue items will open in Sydney on 1 October 1989 and close on 1 April 1990. It will move to Melbourne where it will open on 28 January and close on 1 April 1990. Its final showing will be in Brisbane, where it will be open from 13 May-1 July 1990. The exhibition will return to New Zealand in July and soon after will open in the National Museum for an extended period.

Kaumatua from the Aotea Te Taitokerau and Tainui canoes will open the exhibition in Sydney, while kaumatua from Ngati Porou, Ngati Kahungunu and Ngati Tahu will go to Melbourne. Ngati Tuwharetoa, Te Arawa and Maataatua will be represented in Brisbane.

Reports

Registrars' Workshop, Manawatu Art Gallery, Palmerston North, 17-18 April 1989

Anna Petersen, Registrar,
Manawatu Art Gallery

In April, 27 art gallery and museum workers met at the Manawatu Art Gallery for a two-day workshop on 'handling works of art' and 'registration procedures'. The opportunity was taken to discuss the first drafts of two documents, *The New Zealand Registrars Code of Ethics* and *The Role of the Registrar*.

The programme, organised by Celia Thompson and myself, opened with a guided tour of the Gallery and the Manawatu Museum. This developed into a general discussion of storage ideas. In the afternoon, Lyndsay Knowles presented a seminar on handling works on paper, and was later joined by Celia Thompson for a demonstration on how to pack a framed painting and a three-dimensional object. The carefully-wrapped jug turned out to be a surprise birthday present for Lyndsay.

The next day, Peter Ireland led a discussion on acquisition and accessioning procedures, stressing the need for clarity, simplicity and consistency at all stages. 'Courtesy' was then added to the list of key words by Kate Pinkham in her discussion of loans, and John Takarangi provided a valuable insight into the Maori perspective on loan agreements.



Geraldine Taylor followed with a session on insurance and indemnity, and Ann Calhoun lead a discussion on the data standards used in galleries and museums around the country.

One of the main points which arose at the evening session, chaired by John Coster and held after a sumptuous meal in the comfort of Julie Catchpole's home, was the need to define the nature of the group's relationship with MAANZ. The Registrars do want to be affiliated in some way. Geraldine Taylor and Anne Crighton had obviously put a great deal of effort into gathering ideas from northern and southern colleagues and drafting the *Code of Ethics* and *The Role of the Registrar* respectively. There was

much healthy debate and it became clear that more discussion and research was needed before the documents could be finalised. It was agreed, for example, that the *Code of Ethics* should be related to the new code presently being compiled by MAANZ. A small working party comprising staff from galleries and museums in the Central Region was established to consider the matter further.

The Workshop closed on an optimistic note with a strengthened sense of unity and purpose among the participants and plans to meet again in Wellington in six months time.

Letters

New Years' Honours

People who list people are inevitably inviting trouble; I sympathise with the difficulty. However, you made a significant omission from your list of members and friends of AGMANZ who were honoured by Her Majesty the Queen in the New Years Honours list.

Enid Evans, QSM, BA, ALA, FNZLA, FMANZ was honoured for her long service to the museum profession as Librarian at the Auckland Institute and Museum from 1946 to 1970. Miss Evans has continued voluntary community work since her retirement, and Auckland Museum is delighted to see her honoured in this way. She was elected as an Honorary Life Member of the Auckland Institute and Museum in 1988, but AGMANZ honoured her much earlier by the award of its Fellowship in 1971. Her library service has also been honoured by the award of the Fellowship of the New Zealand Library Association, and of the Library Association of Great Britain.

Enid, Fellows of the Association are not forgotten, just occasionally overlooked.

G S Park, FMANZ

In your New Year's Honours list I failed to see the name of Enid Evans, BA, FNZLA, FMANZ who was awarded the QSM. Miss Evans was, for many years, the librarian, Auckland Institute and Museum and was largely responsible for the development of that library as a major information resource for New Zealand. I am sure AGMANZ would wish to record the receipt of the QSM by one of their Fellows.

*Lorraine Wilson, FTCL, ANZLA, NZLA Cert., JP
Librarian
Walsh Memorial Library
Museum of Transport and Technology
of NZ Trust*

My apologies for omitting Enid Evans from the list of those receiving New Year's Honours. I extend to her congratulations on behalf of the Association.

Fellowship in AGMANZ (FMANZ) is a title of merit conferred on members who have exhibited outstanding qualities in museum leadership or in the museum movement. At the risk of omitting yet another name, the following is a list of the Fellows of the Association.

*Cheryl Brown
Executive Officer, AGMANZ*

Fellows of AGMANZ

Dr Tui Terence Barrow (1971)
Mr Trevor Bayliss (1977)

Dr Robert C. Cooper (1965)
Dr Richard Dell (1957)
Miss Enid Evans (1971)
Mr Alan McPherson Eyles (1970)
Dr Raymond Forster (1957)
Mr Kenneth Gorbey (1980)
Ms Judy Hoyle (1988)
Mr Michael Hitchings (1980)
Mr Lesley Charles Lloyd (1977)
Mrs Mina McKenzie (1988)
Mr James Mack (1988)
Mr John Hamilton Malcolm (1979)
Mr Jock Moreland (1968)
Mr Stuart Park (1988)
Mr Ralph H Riccalton (1967)
Mr Richard A Scobie (1956)
Professor Keith Thomson (1980)
Mr Peter Alexander Tomory (1966)
Mr Evan Graham Turbott (1956)
Mrs Olywn Turbott (1956)
Dr John C Yaldwyn (1977)

Job Vacancy

CURATOR

*Manawatu Museum
Palmerston North*

The appointee will have tertiary qualifications in a museum-related subject such as Anthropology, History, or Archaeology, and will have Museum Studies qualifications or be studying towards them. Previous museum experience is preferable. Salary is dependant on qualifications and experience.

Job description and further details are available from:

*The Secretary
Manawatu Museum
P.O. Box 1867
PALMERSTON NORTH*

Applications close 10th July, 1989.

Art Galleries and Museums Association of New Zealand, Inc. Te Ropu Hanga Kaupapa Taonga

AGMANZ - representing, prompting and invigorating the museums of New Zealand.

Join us!

AGMANZ members are drawn from a wide spectrum of people who work in or support, art galleries, museums or similar institutions. AGMANZ actively advocates for museums, and members share information through meetings, workshops and publications that focus on timely topics and examine key issues relating to the New Zealand museum profession.

MEMBERSHIP CATEGORIES/HOW TO APPLY

Institution Members

Any art gallery, museum or similar not-for-profit institution is eligible for membership. A brief written description of the organisation's background and aims should be sent to the Executive Officer of AGMANZ.

Ordinary Members

Any person who is a member of the staff or governing body of any museum, or who assisted in the development of museums or similar not-for-profit institutions, may complete the attached form.

Non-Voting Members

Any institution or person not eligible for the membership categories above may complete the attached form.

Ordinary and Non-Voting Members must be nominated by two Ordinary members of AGMANZ. New members are elected by resolution of AGMANZ Council and applicants will be notified of the Council's decision by mail.

For further information please contact the Executive Officer, AGMANZ, P. O. Box 467, Wellington. Phone (04) 859-609.

AGMANZ MEMBERSHIP CARD

AGMANZ is introducing a Membership Card, which is available to Ordinary and Institution members of AGMANZ. Institution members will receive two cards marked accordingly. Cards will be sent out with receipts for subscriptions and will be signed by the Executive Officer.

Discounts

The following businesses and member institutions are offering discounts on the presentation of the AGMANZ membership card. Please note that discounts may vary and usually apply to cash sales only.

- Museum Shop, Wellington
- Otago Museum Shop
- Gisborne Museum and Arts Centre and the Star of Canada
- Expressions (Waikato Museum of Art and History)
- Queen Elizabeth II Army Memorial Museum Souvenir Shop
- Otago Early Settlers Museum Shop & Entrance to the Museum
- Manawatu Art Gallery (Discount on catalogues & art works sold)
- Canterbury Museum Shop
- Wanganui Museum Shop
- Fisher Gallery Foyer Shop
- Robert McDougall Art Gallery Shop
- Dunedin Public Art Gallery Shop
- Hawkes Bay Art Gallery & Museum Shop
- Willis Lodge, Wellington (not on credit card payments.)
- Museum of Transport and Technology

AGMANZ is grateful to those members and associates who have offered discounts and hopes that in time there will be an increase in the number of retail outlets and institutions offering discounts to members of the Association.

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1989/90

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