

# te ara



JOURNAL of museums aotearoa





Three carved poupou (carvings) that take pride of place in Te Ao Turoa – Maori Natural History Gallery representing the three tribes associated with the Maori governance of the Auckland Museum. See story pp 23-26

## te ara – JOURNAL of museums aotearoa

te ara: JOURNAL of museums aotearoa  
is published twice yearly by Museums Aotearoa  
Te Tari o Nga Whare Taonga o te Motu  
The Museums of New Zealand Incorporated

### Registered office:

Postal address: PO Box 10-928, Wellington 6035  
Telephone: (04) 499 1313  
Fax: (04) 499 6313  
Email: [mail@museums-aotearoa.org.nz](mailto:mail@museums-aotearoa.org.nz)  
Website: <http://www.museums-aotearoa.org.nz>  
Chair of the Board: Sharon Dell, Director of Whanganui Regional Museum  
Chief Executive: Joseph Lane  
Office Manager: Robyn Janse

Formerly New Zealand Museums Journal

### Jane Legget, Editor Editorial Board

**Lucy Alcock**, Exhibitions Curator, National Library Gallery, Wellington

**Roger Blackley**, Senior Lecturer, Department of Art History, Victoria University of Wellington

**David Butts**, Programme Co-ordinator, Heritage and Museum Studies, Massey University, Palmerston North

**Elizabeth Kerekere**, Te Kairuruku, Nga Kaupapa Maori, Dowse Art Museum

**Joseph Lane**, Chief Executive, Museums Aotearoa

**Dr. Karen Nero**, Senior Lecturer, Department of Anthropology, University of Auckland

**Dr. Paul Tapsell**, Tumuaki Maori, Auckland War Memorial Museum (Chair)

ISSN: 1175-835X

The views expressed in this Journal are those of the authors, and do not necessarily reflect the views of Museums Aotearoa.

Copyright © Museums Aotearoa 2002. All rights reserved.  
Permission must be obtained from the editor for reproduction of any material in any form except limited copying for educational non-profit use.

Information for contributors, details relating to subscriptions or advertising rates contact Museums Aotearoa.



# Editor's introduction

It has been apparent that we have not been recording our history and development as the New Zealand museums community. We have been too busy trying to preserve and interpret our collections and allowed our achievements and challenges to pass without record or comment. This is understandable – museums and art galleries constantly face pressures to generate their income and serve wider audiences, usually from a diminishing funding base.

This first issue of *te ara – JOURNAL of MUSEUMS AOTEAROA* is intentionally eclectic. We encourage responses about the scope and content of articles featured, to assist us in shaping the kind of journal that you want to read and to write for. There will always be a core of strongly New Zealand focussed writing – about our museums and art galleries and the wider heritage scene. But, true to the our urge to know what else is happening and what others overseas think about our progress, we hope to include a range of global perspectives.

We want substantial articles to challenge our assumptions, stimulate debate and air issues. Our definition of museums and art galleries and their interests is wide. Professional practice, impacts of new policies, material culture studies and collection-based research, histories of museum trends and individual museums, biographies of key contributors to the development of our field all fall within the scope. Shorter pieces on museum developments, especially those which examine the positives and the negatives will keep us abreast of colleagues' achievements.

A perennial concern has been: how can museums and Maori best support each other to make museum collections into community resources that are relevant to and valued by Maori and Pakeha alike? Some of our museums are initiating new models for governance; others are developing operating policies and guiding principles. New understandings about issues and forms of

biculturalism can only advance the museum cause.

Apart from art exhibitions, museum exhibitions rarely receive serious critical attention. We will encourage thought-provoking responses to longer-term exhibitions which readers will still have a chance of visiting.

The increasing academic interest in the museum phenomenon in New Zealand, together with the growing number of Museum Studies graduates, suggest some fascinating results from research projects and new theoretical frameworks to share with colleagues. We see *te ara* as a research resource in itself.

*te ara – JOURNAL of MUSEUMS AOTEAROA* has lofty goals, but will set a prudent course, starting with modest ambitions. We are extremely grateful to Creative New Zealand – Toi Aotearoa for their support in getting the Journal back into print. We acknowledge the design talent of Peter Dowling and Serena Kearns of Reed Publishing developing a distinct identity for Te Ara. The warm wishes of the Honourable Judith Tizard MP, Associate Minister for Arts and Culture, challenge us to create "an invaluable forum for debate on museum issues." We look forward to future contributions to this debate from you, our readers.

*On a personal note, I should like to thank all the contributors to this first issue. Joseph Lane, Chief Executive of Museums Aotearoa, and Robyn Janse, the Office Manager, have been enormously helpful to a novice editor. Paul Tapsell, as Chair of the Editorial Board, has kept steadfastly to the vision of Te Ara. The Association also acknowledges Lisa McCormick of mccormickdesign who has woven together the disparate strands into a coherent design, while in turn Milne Printers Ltd, Wellington, have managed the final production.*

**Jane Legget**



# Contents

Jane Legget	Editor's Introduction	2
Paul Tapsell	te ara: JOURNAL of museums aotearoa	4
Hon. Judith Tizard	Message from the Associate Minister for Arts, Heritage and Culture	5
<b>articles</b>		
Sir Hugh Kawharu	Land and Identity in Tamaki: a Ngati Whatua perspective	6
Peter Gathercole	New Zealand, its museums, and related things – a return visit	12
Jane Legget	Interns in New Zealand – young Canadians enjoy their museological OE	18
Philip Howe	Museum milestone: South Canterbury Museum marks its first 50 years	21
Chanel Clarke	Te Ao Turoa – a Maori view of the natural world in Auckland Museum.	23
Lorraine Wilson	Miss Renner's Austin: A conservation dilemma	27
Ben Whyman	A New Zealander in Berlin: an interview with Ken Gorbey at the new Jewish Museum	30
Paul Brewer	Museum of New Zealand Te Papa Tongarewa	34
Arapata Hakiwai & Wallis Barnicoat	Te Papa National Services	35
<b>OBITUARY</b>		
Bruce Marshall & Sandy Bartle	Richard K. (Dick) Dell 1920 – 2002	37
<b>RESEARCH NEWS</b>		
Roger Neich	Bringing Together Museums and Indigenous Knowledge – Research at the Auckland Museum supported by The Marsden Fund	38
NZ Historic Places Trust	Register of Historic Places on-line	39
<b>WEBSITE REVIEW</b>		
Ben Whyman	Otago Museum Website	40
<b>BOOK REVIEWS</b>		
Keith Dewar	Heritage: Identification, Conservation, and Management. Written by Graeme Aplin	41
Linda Wigley	The Heritage of Industry Written by Nigel Smith	41
Susan Abasa	The Guide Written by Auckland Art Gallery – Toi o Tamaki	42
Donald Kerr	150 Treasures Edited by Oliver Stead	43
<b>CONFERENCE/EVENTS REPORTS</b>		
David Wooding	Bridging the Boundaries	44
Rachael Davis	Bridging Cultural Institutions: Pacific Museums in 21st century	45
Dan Smith	Public Lecture – Elaine Heumann Gurian	47

# te ara – JOURNAL of museums aotearoa

E mihi ana ki te whenua,  
e tangi ana ki nga tangata.  
E rau rangatira ma, e nga matawaka  
o te motu, tena koutou katoa.

Welcome back to Aotearoa  
New Zealand's Museum Journal.

For the third time in as many decades the Journal has transformed to keep pace with the exciting new directions our sector embarked upon at the time of the Te Maori exhibition. In the 1980s the Art Galleries and Museums of Aotearoa New Zealand (AGMANZ) launched the Journal with challenging debates biculturalism, national museums, integrating indigenous voices and the role of politics in museums. It also offered opportunity for museum professionals to share knowledge and insights with each other through the lasting medium of a publication. In the early 1990s AGMANZ was reconstituted as the Museum Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Maori (MAANZ); it sought to strengthen the bicultural focus, mirroring the industry's proactive efforts towards equal partnership with Maori. The AGMANZ Journal was renamed the New Zealand Museums Journal and the Museum of New Zealand Project provided funding. The bicultural intentions were honourable but MAANZ was unable to fully address fundamental issues of accountability, which diminished its credibility within the sector. Heads of institutions demonstrated their concern by establishing their own Museum Directors Federation (MDF) and the Library sector distanced itself completely. Nevertheless MAANZ pushed on and the energy that went into the Journal reflected the sector's determination to keep debate alive. In 1993 MAANZ and MDF began rebuilding bridges by holding a joint meeting in Christchurch to discuss a Code of Ethics (an issue that is still with us today). During this conference Te Arawa, through elders Kuru o te Marama Waaka and Bubbles Mihinui, presented MAANZ with the tukutuku pattern "Te Ara" to symbolise "The Pathway" upon which New Zealand museums were now journeying in their quest to integrate old world values into new contexts: a fitting parallel to the experience of Te Arawa's ancestors.

As the relationship between MDF and MAANZ began to thaw the Te Ara pattern, representing hope and new directions, was adopted for the Journal's cover. Then, in the mid-1990s Kaitiaki Maori (Maori workers in museums), who held 10 of the 20 positions upon MAANZ Council, self-destructed after individuals pushed damaging political agendas without the mandate of MAANZ, their employees, wider Maori work-colleagues, supporting elders or tangata whenua. The latter were particularly concerned because it was they, not Maori employees, who are ultimately accountable, in cultural terms, to descendants if any taonga within their tribal domain (mana whenua) are placed at risk, whether or not the taonga are located in a museum. With MAANZ dysfunctional, energy to maintain the Journal evaporated, just when the sector needed it more than ever. In May 1996 after printing Volume 26 Number 1, the New Zealand Museums Journal went into hibernation due to lack of resources, expertise, time and energy. While the museum sector was being drawn more and more towards the 1998 launch of Te Papa, our national museum, MAANZ and MDF reconciled their differences and the sector organisations amalgamated under the branding of "Museums Aotearoa."

Like the Journal, the Te Ara emblem also faded from everyone's consciousness as Museums Aotearoa put much of its energy into touring exhibitions around the regions. Wonderful as it was to have city exhibits displayed in the provinces, this was not a viable venture. By 1999 Museums Aotearoa was in serious debt and museum people once again questioned the organisation's vision. Tough decisions were made. By its 2001 AGM Museums Aotearoa was able to regain the confidence of the membership and the wider museum sector. It demonstrated its financial viability and showed that it had adopted, and adhered to, sustainable measurable



performance targets.

One key goal is the relaunch of the Journal to capture the vibrant spirit and distinctive voice of our sector, while remaining meaningful and viable. The tukutuku pattern gifted by Te Arawa says it all: the essence of Te Ara is the cultural representation of both the bow-waves pushing forth and the wake rippling behind the many ancestral double-hulled waka that once cut across the surging oceans of Moana nui a Kiwa seeking the new lands of Aotearoa. Te Ara is the ancestral pathway into the future, where today's museums now travel shoulder to shoulder with their tangata whenua; assisting local marae elders in performing their ancestral role of maintaining Maori cultural memories as represented by taonga. Te Ara symbolises the pioneering pathway NZ museums are pushing through ahead of any other nation in the world. We are the cutting edge and te ara — JOURNAL of museums aotearoa will provide a permanent way to publicly celebrate sector achievements, sharing them nationally and internationally through professional accounts and, in due course, academically refereed articles.

Museums Aotearoa recently appointed a capable editorial board to support our editor, Jane Legget. We plan to publish Te Ara twice yearly and actively encourage your participation, be it by way of subscription, contribution or advertising. Please remember it is your journal, your window to communicate with peers and share ideas. Given the time constraints our relaunched new edition: Volume 27 Number 1 is a credit to the editor and bodes well for the future.

In 1993 Bubbles Mihinui and the late Kuru Waaka saw clearly that the integration of Maori values throughout museum governance and operations to empower all parties was a brave and challenging new path. To their way of thinking Te Ara was a logical symbol to gift to us. It is now our turn, all of us who work in, and support, museums in Aotearoa New Zealand, to honour this wonderful gift by breathing life into the Journal upon which it rests.

*Naku iti noa*

*Paul Tapsell*

*Chair of the Editorial Board*

te ara — JOURNAL of museums aotearoa

**I am delighted to be able to congratulate Museums Aotearoa on the re-establishment of its Journal. The organisation provides a valuable service for its members – the people who preserve our past for our future. By its nature, this is an exciting sector. I am sure Te Ara will develop as an invaluable forum for debate on museum issues, for sharing research findings, new discoveries and achievements.**

**As New Zealanders we have a shared obligation to ensure that we preserve, make available and celebrate our distinct cultural identity. Museums play a pivotal role in fulfilling that obligation.**

**As Associate Minister for Arts, Culture and Heritage, I have taken part in functions at museums throughout New Zealand. I find, time and again, that a distinctive feature of the museological sector is the contribution made by so many to their local communities and to their nation, in the preservation of cultural property and memories. In addition to those in executive and governance roles, we are indebted to numerous volunteers who work as collectors, curators, conservators, administrators, writers, promoters and “bean counters” – people working in a range of institutions from those housing local and very specialised collections, to those with larger collections of regional and national significance.**

**The government values the cultural and heritage sector and will do what it can to ensure its success. The value it places on that sector is reflected in the assumption of the Arts, Culture and Heritage portfolio by our Prime Minister, Helen Clark. Over the last two and a half years, we have directed considerably more funding into this area. We have also put into place a large number of cultural and heritage initiatives and are working to further enhance government's involvement in the sector.**

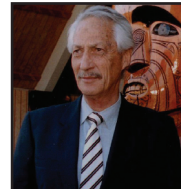
**We look also to the sector itself to provide co-ordinated advice to government with respect to future strategies and further policy development.**

**I look forward to reading Te Ara and wish it every success.**

**Hon Judith Tizard**  
**Associate Minister for Arts, Culture and Heritage**  
**28 March 2002**

# Land and Identity in Tamaki: a Ngati Whatua perspective

In a recent lecture honouring Sir Edmund Hillary and sponsored by the Museum Circle at the Auckland Museum, Sir Hugh Kawharu provided an understanding of tangata whenua responsibilities for museums and their collections



SIR HUGH KAWHARU

As is only too well known, Maori communities throughout the country have had many adjustments to make in the course of colonisation and modernisation. This sketch of the colonial and post-colonial experience of Ngati Whatua is offered as a mark of respect to Sir Edmund Hillary and his colleagues for their work among the Sherpa of Nepal.

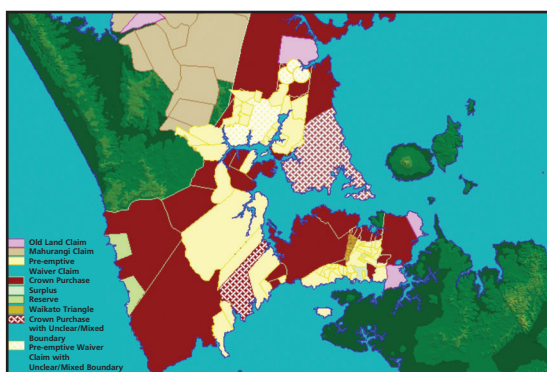
The severest challenges of modernisation for any small scale traditional society are those that strike at the heart of their sense of cultural identity and social purpose. Modernisation, even when desired, is likely to produce within it uncertainties, contradictions and tensions – not to mention problems of resources. I hope that my sketch will allow a better appreciation of a recent and innovative attempt to broaden the base of accountability of our Museum: and I refer to the role of the Taumata-a-Iwi (Maori advisory committee) and the place of Ngati Whatua in it.

Ngati Whatua originated at an indeterminate point in

which resulted in a heavy loss of life among Ngati Whatua. Honour required the account to be settled, and it was not long after that that Ngati Whatua evened the score and took possession of the Tamaki Isthmus. Following custom, Ngati Whatua invited the vanquished Waiohuria to join forces with them, an invitation which was accepted and confirmed in a number of marriages. Under the leadership of Tuperiri, Ngati Whatua established themselves in the following decades throughout the isthmus, particularly along the axis between Te Arapueru (Mt. Mangere) and Maungakiekie, Tuperiri's pa. Beyond this defence line Ngati Whatua managed the day-to-day control and exploitation of the whole isthmus and the adjoining harbours.

Witness accounts in the Maori Land Court over a century later indicate that Ngati Whatua continued to be active in the local political economy in the years prior to the Treaty. However the viability of any economic organisation in pre-contact times was always likely to be dependent upon the outcome of successful political strategies. Thus Ngati Whatua had been ensuring their political control of the Tamaki Isthmus by establishing mutually beneficial alliances with the neighbouring Tainui and Ngati Paoa tribes on their southern borders.

In the latter part of the 1820's and early 1830's Ngati Whatua had been forced to seek refuge from the threat of their musket-armed cousins to the north, Nga Puhi, and found it with yet other kin in the northern part of the Waikato. Then when there was an evening in the balance of the musket-determined power, Ngati Whatua felt able to return to reoccupy their former settlements in the isthmus. But, of course they had incurred a substantial debt to Tainui and they settled it by the gifting of a number of blocks of land. One, for instance, was between Mt. Hobson and the western slopes of



LAND CLAIMS IN THE AUCKLAND REGION 1837-1854

time in New Zealand's far north and made their way through the Hokianga down into the Kaipara. By the 16th and 17th centuries they were well established around the Kaipara harbour. In the early 18th century a serious altercation occurred in the southern Kaipara between the Waiohuria of Tamaki and Ngati Whatua,

Maungakiekie. Tainui demonstrated the value of this land, their mana, and their links with Ngati Whatua by holding a large scale hui attended by Maori and Pakeha from far and wide in 1844. They also received land from Ngati Whatua in the vicinity of Onehunga, the Orakei Basin, and Mt. Roskill.

These acts were known as 'tuku rangatira', gifts between chiefs. But chiefs were acting here less in their personal capacity than as representatives of their people. In fact, such transfer of use rights in land was an effective and proven mechanism for establishing alliances – a mechanism, however, in which the underlying title remained with the donor group.

A similar relationship to that with Tainui was also established with Ngati Paoa. Ngati Paoa, who occupied areas in the Firth of Thames and Waiheke Island, received land from Ngati Whatua in something akin to a dowry, in the vicinity of Maungarei (Mt. Wellington) on the western bank of the Tamaki estuary in the late 18th century. Thus in addition to the day-to-day tactics of maintaining the internal integrity and safety of the tribe, chiefs also had to take care to maintain stable external relations by way of tuku rangatira – the granting of access to lands and associated resources to allies.

I have dwelt on the principle of 'tuku rangatira' because it was fundamental to the events that followed shortly after, namely the arrival of the Treaty of Waitangi in Tamaki in 1840. The Treaty was signed on behalf of Ngati Whatua by Apihai Te Kawau, Te Reweti and Te Keene Tangaroa at 'Manukau' (somewhere in the vicinity of the tribe's ancestral settlements of Onehunga, Mangere and Ihumatao). There are two dimensions to the Treaty, one found in the English version and one in the Maori. For Ngati Whatua, the substantive Treaty is the Maori language version.

Having signed the Treaty, Apihai Te Kawau promptly sent a small deputation to Kororareka to invite Captain Hobson to relocate his fledgling administration to the Waitemata. At this juncture what Ngati Whatua wanted more than the Treaty of Waitangi was a specific treaty between themselves and the Crown in and over the Tamaki Isthmus. From a Ngati Whatua perspective there appeared to be something to be gained by attracting the Crown here in order to get the Treaty's protection as well as

access to the new technologies that Ngati Whatua sorely needed. For example, there was the magical tool of literacy, new medicines to combat introduced diseases that the rongoa – the traditional medicines – were unable to overcome. And above all there was the opportunity for trade that new settlement would provide.

Underpinning the invitation to the Crown was a tuku rangatira in the form of a 3,000 acre block of land with its 'apex' at the top of Maungawhau (Mt. Eden), from there in a straight line down to Mataharehare (Hobson Bay), around the coast line to Opou (Cox's Creek, Westmere) and from that point back up to the top of Maungawhau. These 3,000 acres effectively cover the whole of the central city of present day Auckland. Furthermore, in the event that Hobson did in fact relocate himself here, there was promise of even more land, a substantial 8,000 acre block covering the suburbs of Epsom, west across to Pt. Chevalier, Avondale, and north to Cox's Creek. Land, per tuku rangatira, was offered because of the prospect of an alliance like those already existing between Ngati Whatua and Tainui and Ngati Paoa. However, this was clearly not in the mind of Governor Hobson, for when he eventually came to the Tamaki Isthmus he offered to 'buy', first, the 3,000 acre block and then the 8,000 acre block.

Unfortunately, there was no such thing or word in Maori as money at this time, so to begin with, 'buying' and 'selling' were utterly foreign concepts for Ngati Whatua to have to come to terms with. Even more foreign was the concept of legal title to land and the framework of law and commerce surrounding it. But whatever the nature of the titles, the Crown felt able to claim them as its own. More than a third of the Tamaki Isthmus thus passed out of Ngati Whatua control, enabling the Crown both to provide the settlers with the land they needed and to do so at astronomical rates of profit for itself. Payment in the form of meeting the expectations of Ngati Whatua was never considered by the Crown, just as the variety of trade goods and sovereigns were never considered by Ngati Whatua to be anything other than symbols of an alliance yet to be confirmed. These things were 'koha', gifts, just like the Treaty blankets. The people undoubtedly continued to believe that the land and their mana were still theirs, untouched and beyond negotiation.



Hobson and his officers and their families were invited – like the missionaries before them – to share the bounty of the land and the harbours so long as they resided within the Ngati Whatua domain and shared their taonga, ie. their skills and knowledge, with Ngati Whatua.

As we know, Hobson's health soon failed him, and his successor Fitzroy arrived here in 1842 only to find himself charged with administering a strangely bankrupt colony. He therefore decided on the device of setting aside the protective obligation of the Crown to be the sole purchaser of Maori land. But in contrast to the collecting of signatures for the Treaty, Fitzroy's was a unilateral, individual initiative. Worse, it was also a fundamental breach of a treaty which had only just been signed.

It should be pointed out that the Treaty of Waitangi was, as might be expected, a quid pro quo in which, for the ceding of the sovereignty (kawanatanga) of this country to the Crown, the Crown guaranteed to protect the Maori people in the exercise of their chieftainship – their rangatiratanga – over their people, their lands and their other valuable resources or 'taonga'. The Maori people, and Ngati Whatua in particular, were not interested in the ownership or 'possession' of land as the Treaty expressed it. Philosophically, at least, it was land that possessed the people. Land was a medium for building and maintaining relationships. Buying and selling real estate was unknown. But it was soon to become only too problematic. Indeed, Ngati Whatua, like Maori people throughout the country had some harsh lessons to learn very early in the colonisation period. On the other hand, the problem for the Crown was how to individualise communally owned tribal estates so that they could be engaged in commerce and acquired for settlement.

This last, then, was the incentive for Governor Fitzroy to set aside the pre-emptive clause in Article II<sup>1</sup> of the Treaty, so allowing Maori individuals the unfettered right to dispose of interests in their communal estates directly to private purchasers. Such disposal was invariably without authority, and included the disposal of 'interests' that were undefined. It was thus that the Crown's Treaty promise to protect Maori interests was 'waived'. Also waived, or rather ignored, were the Colonial Office

instructions to buy land from the Maori in such a way that the vendors would never deprive themselves or their tribal groups of the land which they would need for their existing and future requirements. Fitzroy did have a number of protective conditions in his waiver proclamation, but the fact of the matter is that those conditions, like the Treaty itself, were never observed. The result of Fitzroy's waivers was that in a very short time, about 18 months in fact, Ngati Whatua allowed themselves to be stripped of most of the Tamaki Isthmus.

Realisation stirred a response. There was one piece of land in Ngati Whatua ownership still remaining on the margin of the Waitemata harbour, namely an area of 700 acres enveloping Okahu Bay, and it was this that became known as the Orakei block. In 1865 when the Maori Land Court was established it provided Apihai Te Kawau and his fellow chiefs with an opportunity to seek a Crown title to this precious land 'to make it safe for our present and future generations'. The Maori Land Court investigated the title and awarded it to Ngati Whatua. It also made the land 'inalienable' and established a trust, appointing thirteen trustees to administer it. At the end of 30 years the land was still intact. But in 1898 the court, for no apparent reason, partitioned the block, making the partitions the personal property of the various trustees and their immediate families, but at the expense of the majority of the hapu.

For a time little happened, apart from appeals against the partitioning, until 1913 when these 'inalienable' lands began to be purchased as a matter of government policy. By about 1930 most of the partitions had been acquired by the Crown.

1 Maori text of Article II: Ko te Kuini o Ingarangi ka wakarite ka wakaee ki nga Rangatira ki nga hapu ki nga tangata katoa o Nu Tirani te rangatiratanga o o ratou wenua o ratou kainga me o ratou taonga katoa. Otiia konga rangitira o te wakaminenga me nga Rangatira katoa atu ka tutk ki te Kuini te hokonga o ere wahi wenua e pai ai te tangata nona te Wenua ke te ritenga o te utu e wakaritea ai e ratou ko te kai hoko e meatia nei e te Kuini hei kai hoko mona. (Author's italics)

The Queen of England agrees to protect the chiefs, the sub tribes and all the people of New Zealand in the unqualified exercise of their chieftainship over their lands, villages and all their treasures. But on the other hand the Chiefs of the Confederation and all the Chiefs will sell land to the Queen at a price agreed to by the person owning it and by the person purchasing it (the latter) appointed by the Queen as her purchase agent. (English translation by I.H.Kawharu)

Although there had been disquiet, and indeed commissions of enquiry, none of the latter's findings had been accepted by the Crown. Notwithstanding the fact that the Treaty had long been regarded as a legal 'nullity', Ngati Whatua continued to believe that somehow the relationship it represented with the Crown remained. They were too naive.

By 1951 a remnant of the former community found themselves grouped on and about their 3 acre marae and cemetery in Okahu Bay, and otherwise on land that had already been acquired by the Crown. The latter then decided that it was in the public interest that this unacceptable state of affairs should continue no longer and so the last acres were taken under the Public Works Act. The community were thereupon relocated on Crown land in State rental units on the margin of what is now Takaparawhau Park.

To the evident grief of the hapu, their meeting house, Te Puru o Tamaki, was destroyed; for there was to be no avenue left to them to retain the cultural and spiritual heart of their communal life, or, on that or any other basis, to regain title to their former lands. The quarter acre cemetery was, for some undeclared reason, left intact, but otherwise all of Ngati Whatua's former domain in the Tamaki Isthmus had now been lost.

In 1977 there was, as I imagine everybody will recall, a renewal of the protests of the late forties and early fifties regarding the compulsory taking of these last lands of Ngati Whatua. It arose out of the government's plan of 1976 to develop Takaparawhau Park for a variety of purposes. I refrain from recounting the Bastion Point saga, but the net result of it was a return of land equivalent to that which had been taken under the Public Works Act and not used for the declared purposes.

One example of land returned began with a late 19th century rumour that the Russian navy was coming to bombard Auckland. The Crown decided that a 13 acre cliff top strip just by the present Savage Memorial was the only site in NZ's coastline for a few guns with which to defend Auckland. The Russians failed, however, to appear, perhaps because of news of the Crown's strategic planning. Unfazed, the Crown took the view that "they might come

one day", and kept the land. Then in 1950, another block was taken, this time for State houses. But after more than 25 years the scene was more bucolic than residential. There were no houses, only stock grazing and admiring the incomparable view.

In the event, the Crown duly returned a nominal ten hectares of land, which in fact covered the 30-odd State houses that the people had been renting after being evicted from Okahu Bay. But the point about this event in the history of the community is that when the elders were told that the government would return the ten hectares, they said this land should come back under one title and as a trust – notwithstanding the lamentable fate of the original trust on their former 'inalienable' land. When this new trust was established by the Orakei Block Vesting and Use Act in 1978, the first requirement of the interim Trust Board was to find its beneficiaries. The Board, through the kaumatua, then determined that the beneficiaries were to be those who could trace descent from Tuperiri, leader in the conquest and occupation of the Isthmus in the 18th century.

In 1985 the Labour Government was returned to office and decided to update the 1975 Treaty of Waitangi Act by which it had established the Waitangi Tribunal. In 1975, the Tribunal could only hear grievances of Maori people against policies and practices of the Crown that affected them after the passing of the 1975 Act. The amendment of 1985, however, extended the jurisdiction of the Tribunal back in time to 1840 thus allowing Ngati Whatua to bring the events of the late 19th and early 20th century to its notice. The struggle for survival of the Orakei hapu of Ngati Whatua is like that of most Maori communities throughout the country that have attempted to adapt to the philosophy and practice of individualisation, the pressures of commerce, of legislation, and of Crown land purchase officers. In fact the Tribunal called Orakei a 'microcosm' of the Maori experience. It found most of the grievances justified and said so in its report of 1987.

In 1991 22 of the Tribunal's recommendations were passed into law, the Orakei Act, which amended the 1978 Act. Undeniably the most important recommendation was that the Crown should convey what had become known as the Orakei Marae – created on general land as a 'marae for all' – to

Ngati Whatua. There was also a proposal to offer the hapu the sum of 3 million dollars. Of this the elders said, "if it is to be regarded as compensation for the dismantling of our 700 acre trust, then thank you, but no thank you. However, if it is to be regarded as an endowment fund, then certainly it would be acceptable."

With the 1991 Act the title to the cemetery in Okahu Bay was doubled in size to half an acre, and that to the marae returned to Ngati Whatua. Also returned were the 60 hectares of Takaparawhau Park (including Bastion Point). In this case there was an understanding that the land would be kept as an open space for the benefit of Ngati Whatua and the general public. It was to be administered by a board with equal representation of Ngati Whatua and the Auckland City Council, chaired by a Ngati Whatua. Within the Park some three hectares were set aside by the 1991 Act to enable the hapu to undertake commercial development in order to provide an income to subsidise their education and health care programmes. The recently opened retirement village and rest home is part of this long term strategy.

At this point in their history, then, the Ngati Whatua of Orakei have begun to shift from a grievance stance with respect to the Orakei Block, to one of settlement, responding to commercial opportunity and incentives in an effort to provide a sustainable capital base for future descendants. Here is one more example. In 1991 when the Crown decided to sell its surplus Rail Corporation properties throughout the country, it also decided to advise local iwi, offering them the first opportunity to buy. When the focus was directed to the Auckland railway station and the 20 hectares of reclaimed land surrounding it, Ngati Whatua were initially very interested until they learned that the price was more than 40 million dollars.

At that time the Orakei Trust Board had rather less than 40 million cents. However it was clearly an important opportunity, so the Board asked those in the market place who knew about these matters what was the best course of action to take. The word in reply was, "if you offer land for, say, 150 years and the land is what it is and where it is, you have a good chance of finding some people who would pay you enough money up front to go and buy the land, so that you become the landlord, and they become the

tenant – especially if you offer them a further inducement of a rent holiday." The Board stood back from this news and thought that if, without using any of its own limited funds, it could still acquire both the freehold of the property and in due course a substantial rent stream, waiting a few generations for the land to be free of encumbrances was a small price to pay, given their status as tangata whenua. And so with some capable joint venture partners the Board raised the money and obtained the title.

However there was a diversion. It seems that after 1992 when the Crown made its initial offer the Treasury department came to hear of it, and by 1996 the asking price had been doubled to 80 million dollars. Ngati Whatua were dismayed at this revisiting of their earlier experiences with government, but the Minister of Justice, Sir Douglas Graham rescued the honour of the Crown by adhering to the initial, agreed offer of 40 million dollars. At the ceremonial handing over of the title to this 20 hectare property in Auckland's Central Business District (CBD), the Ngati Whatua spokesman offered a tokipoutangata (ceremonial adze) to Sir Douglas. He was saluted with the words that, "the lashings of this adze are likely to last perhaps no more than 100 years, the shaft might last 1000 years but the pounamu (greenstone) will last forever. And that's your mana." Perhaps a bit theatrical, but Ngati Whatua do not often have the opportunity to reinforce Treaty relationships with the Crown without having to engage in negotiation over ethical principles.

Another initiative taken beyond the bounds of the papakainga (village) at Orakei, is the lending of support to the Auckland Museum, Te Papa Whakahiku. I feel I should explain at this point that Te Papa Whakahiku is not a literal translation of 'Auckland War Memorial Museum'. Te Papa refers to Papatuanuku, the earth mother, the place where all people will be ultimately buried (in this context, in war cemeteries here or abroad). Whakahiku means to bring together treasures, a repository, a museum. Hiku also means the tail of a fish. That is, in the North Island (Maui's legendary fish – Te Ika a Maui) the head is regarded as at Wellington while the tail is at Auckland and all lands to the north: hence Te Papa Whakahiku.



In 1996, The Auckland War Memorial Museum Act established a Maori advisory committee called the Taumata-a-lwi. Its function is to monitor the custodial care of Maori artefacts and taonga, as well as the protocols of the Museum governing its relations with iwi and their taonga throughout New Zealand. The committee comprises five members and the basis of its constitution lies in the mana whenua held by Ngati Whatua over the site of the Museum itself (since it exists within the original 3,000 acre block offered to Captain Hobson in 1840). Ngati Whatua chose not to attempt to fulfil their manaakitanga role (i.e. trusteeship vis a vis the Museum) alone, but rather to call on the alliances established with their two nearest tribal neighbours, Tainui and Ngati Paoa, well over 200 years ago. In the event, both Tainui and Ngati Paoa accepted their invitation and contribute one representative each in joining the three Ngati Whatua representatives on the Taumata-a-lwi.

I might add that Ngati Whatua, Tainui, and Ngati Paoa have, on a similar historical basis, joined the Crown in the Mutukaroa Trust which manages Hamlins Hill as a public domain near Penrose. Ngati Whatua and Tainui are also involved in the co-purchasing and co-monitoring, with the Crown, of health care services to all Maori living within their two respective tribal domains. And again, Ngati Whatua have joined with Ngati Paoa in the development of the Auckland City Council's Art and Culture strategy. Yet these are no more than latter day alliances of the very kind that Ngati Whatua had hoped to achieve with the Crown in Tamaki in making sense of the Treaty of Waitangi in the years following their signing of it in 1840.

In summary, then, this southern section of the Ngati Whatua tribe, living on the periphery of the business district of New Zealand's largest city, could be said to have survived the trauma of colonisation, but only just. Giving individuals unfettered rights to part with their communal estate in the 19th century without the protection promised and guaranteed by the Crown and later the Maori Land Court, demolished the people's social structure and left later generations devoid of an economic base. Families scattered and knowledge of their language and culture was all but lost by the latter part of the 20th

century. Unexpectedly, opportunity to avert total loss of identity and purpose has arisen in the last decade. There now appears to be a real prospect for Ngati Whatua of Tamaki to re-enter and to contribute as tangata whenua to the world that almost engulfed them. I believe their role in the governance of the Museum plays a very special part in this process.

**Footnote:**

Reference was made to the deputation sent by Apihai Te Kawau immediately after signing the Treaty of Waitangi to invite Captain Hobson to relocate himself and his administration to Tamaki, an invitation that Ngati Whatua say was accepted. Ngati Whatua also say that it was an event that had long been foretold in a wairangi (dream). It is recorded in chant form and frequently used by Ngati Whatua today:-

He aha te hau e wawa ra, e wawa ra?  
 He tiu, he raki, he tiu, he raki  
 Nana i a mai te puputara ki uta  
 E tikina e au te kotiu  
 Koia te pou whakairo ka tu ki Waitemata  
 Ka tu ki Waitemata i oku wairangitanga  
 E tu nei, e tu nei!

What is this wind that roars and rumbles?  
 What is the tumult that will arise in the north?  
 For it is from here – and in response to my invitation –  
 that strange vessels will reach these shores  
 And in their wake a pou whakairo will be erected by the sea of Waitemata  
 Indeed in my dreams I saw it standing thus by Waitemata  
 Standing, standing here....

A pou whakairo is a carved post supporting the ridgepole of a meeting house. In this context it is a metaphor for a new authority, new mana, new sovereignty, and a new culture. And in some respects, I think that is as valid today as it was then in 1840.

Sir Hugh Kawharu, Ngati Whatua kaumatua, is a Board member of the Auckland War Memorial Museum Trust, nominated by the Taumata-a-lwi. A distinguished scholar, Sir Hugh is Professor Emeritus of Maori Studies at the University of Auckland. He previously held the Chair of Maori Studies at Massey University in Palmerston North.

This is an edited version of the paper first presented as the Hillary Lecture 2001, part of the programme for the Museum Circle, Auckland War Memorial Museum, and later as an illustrated keynote address to the Association of Social Anthropology in Oceania in 2002. The full text of the original lecture, with illustrations, is available on the website of the Auckland Museum: [www.akmuseum.org.nz](http://www.akmuseum.org.nz)

Museums Aotearoa is grateful to the Auckland Museum Circle for permission to publish this paper.



# New Zealand, its museums, and related things – a return visit

Peter Gathercole shares reflections on issues for museums past, present and future following his recent visit to New Zealand, especially in the aftermath of September 11th 2001.

## Beginnings

One leaves London – a hideous airport sprawling over what had once been the Capital's market garden (including a picturesque hamlet called Heath Row) – one limpid mid-summer morning, and many hours later (though mid-afternoon the same day locally) lands at Honolulu, with its remembered sticky heat and all-pervasive scents of plumeria. It was important to have a little time in Hawaii, known well in the 1970s, and (at so little extra cost one felt ashamed), on Rarotonga, never before visited, to get the feel again of the Pacific before going south to the New Zealand winter. It was great to be back.

The night flight to Rarotonga meant a day waiting at Auckland Airport, watching the passenger crowds surging to and fro. All large international airports are the same in atmosphere. But what was distinctive to me that June day last year was that so many passengers were clearly from the Asia-Pacific rim – tourists, residents, or what? Soon I might find out.

Here for three months, I knew I would see changes in New Zealand after ten years' absence, but of their nature and extent I had little prior idea. Shortly before leaving England, I read the Massey University essays, *The Future of the Past*, published in 1991. The words of Colin Davis still echoed:

“Alongside the self-congratulation [of New Zealand's sesquicentennial year] there has been a persistent sense that things may have gone wrong, a loss of public faith in the institutions and representatives who are supposed to put them right and a nagging uncertainty about future directions. Old formulae: collective action, the welfare state, and new: the free market, devolution of social responsibility to a corporate and

enterprise culture, seem equally wanting” (p.1).

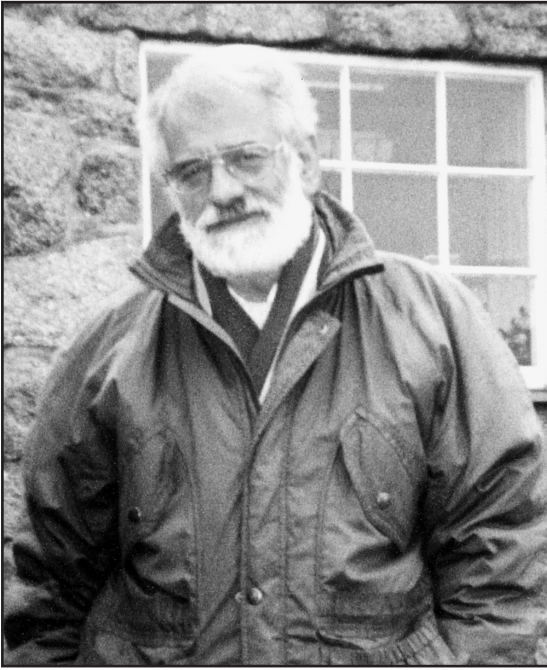
I also had been involved in discussions about the future of museums, particularly the position of the British Museum (BM). Parallel with these discussions I had written a polemical article attacking the Museum's plans to concentrate, above all, on increasing annual visitor numbers from 5.6 million in 2000/1 to 7 million by 2007, notably by tapping the international tourist market in association with major tour operators. This policy would be linked to a comprehensive redevelopment programme, the first major stage having been the re-opening of the Great Court in 1999, much financial support for which had come from private sources.

Plans for the BM's redevelopment also included a sequence of special exhibitions and events, leading up to the celebration of the British Museum's 250th anniversary in 2003. It was clear from the document detailing the plans that control over the programme would come from a centralised Museum Management Board, not from a committee of Keepers (curators), which would be advisory to the managers.

What do I mean by managers? In general terms I define managers as persons who determine the purpose, arrangement and costing of exhibitions, and their priorities, if any, over other museum roles, such as teaching and research. Curators, on the other hand, have prime responsibility for the care of collections, including maintenance, documentation, research and access. The interesting question concerning the BM in this respect was the extent to which its authorities now saw the institution's future in terms of management, rather than the time-honoured one of development under curatorial control.

And my paper? It had become out of date and





**PETER GATHERCOLE**  
ACKNOWLEDGEMENT: R.S.WELLS

unpublishable because of changes in the BM's policies. While working on it, however, I continually questioned what United Kingdom museums now consider their purpose to be. For example, what is now 'British' in the role of the British Museum, in our era of political and cultural devolution?. These ideas were still much in my mind as I went south, eventually to Dunedin – to, among other well-remembered places, the Otago Museum, whose collections had been my introduction to New Zealand museums, Maori artefacts and Pacific anthropology. Would I find there debate about who controls museums similar to the one under way in Britain?

### **Wellington – Te Papa Tongarewa**

My first museum stop, however, was the Museum of New Zealand Te Papa Tongarewa. Tired from travelling, but relishing the bright sun and sharp wind over the great harbour of Tara, at first the building quite overwhelmed me. Sheer monumentality and noise, and a restless volume of people. One went into a cavern, just a member of a crowd – clearly everyone there was having a fine time. All very democratic. I was exhilarated. Here I would see people enjoying a museum – or were they enjoying a phenomenon called Te Papa –

perhaps not even a museum at all but a special self, and clearly supremely conscious of that.

This feeling of uniqueness was strengthened when I went upstairs and gazed in wonder at the marae, and especially at Cliff Whiting's extraordinary whare whakairo frontage. Here surely was a visual drama. Impressive, unique, having both delicacy of detail and strength of architectural power. So was this the contemporary Maori cultural idiom – evidenced also, as I saw some weeks later, in Whiting's memorial to the Maori Battalion displayed, somewhat incongruously, at the National Archives?

Then I went to look at Te Hau-ki-Turanga, the great whare whakairo of Raharuhi Rukupo, in what I took to be the main Maori hall. I was disappointed. Inside, the detail of the poupou and kowhaiwhai decoration, which had fascinated me for years, was now obscured by severely controlled lighting. But worse, why was there seating and a sunken floor? What now seemed important was the convenience of visitors, but to what extent did this co-incide with Maori interests?

When I looked at the Museum's publicity, I became more uneasy. Though discovery of new knowledge was stressed, much more emphasis seemed to be placed on having fun than on education, on instant entertainment rather than on serious contemplation. There seemed to be limited scope for silent absorption in this costly building.

Uncertain on that day how to react to Te Papa, my feelings became more specific when, some weeks later, I read Denis Dutton's widely reported comments in the New Zealand Herald, published a few months after the Museum's opening:

*"Much of Wellington's museum, however, is keyed to the attention span of a 9-year-old ...Floor and ceiling lighting ensures that there is no central focus of visual attention."*

After more in this vein, Dutton turned attention to those Maori exhibits whose setting had worried me:

*"Even the Maori art is displayed to poor effect. Back up on the hill, the old Wellington Museum at least treated its contents with dignity, the kind of respect it still receives at the Otago Museum. The sense of space and dramatic lighting found at the Otago Museum, the same effects that made the Te Maori exhibition world famous, are absent in Te Papa."*



## Going South

It was good to be back in the Otago Museum, first encountered as an employee in 1958. But now the building's orientation was very different, the main entrance facing the Museum Reserve, not Great King Street. Inside I missed Matatua, though glad this famous whare whakairo had been returned to its Ngati Awa homeland. And to have an attractive café in the entrance hall was a definite asset – as was the shop, where I received much advice on purchasing contemporary Maori art items for Oxford and Cambridge museums.

Surely Dutton was right in his assessment of Otago's Maori displays, though I would have liked to have seen more taonga exhibited, especially from Murihiku. Much of the rest of the display, clever and clearly popular, did not register to the same degree (but was I reliving past displays as I recalled them?). And of course the very ambitious cultural/environmental display, strictly under management, not curatorial, control, on which the Museum understandably laid great emphasis, was still being developed.

One reason for returning to Otago Museum was to work on material, mostly from my own fieldwork in the 1960s. I had been nervous that this might not still be readily available, hidden deep in store. I could not have been more wrong. With the exception of the records of one site, it was all there. I could have full access, each visit arranged beforehand with Scott Reeves, the Collections Registrar. Co-operation and courtesy could not have been better.

My experiences at the Canterbury Museum were equally open and co-operative. There I was not seeking to examine reserve collections, only refreshing past knowledge and bringing myself up to date with colleagues over current issues. An 18th century collection, some of which could have Cook associations, acquired after World War II by the Museum from Worden Hall, Lancashire, was being worked on by Roger Fyfe, and I was asked for an opinion. In the galleries, I liked the kids' sandpit, though not as much as the arrangement of Ngai Tahu heirlooms, including patu, meticulously displayed, and the canoe bailer from Monck's Cave. Wondering as I left the building if I

was, after all, a culture snob, I was brushed aside by an excited group of Japanese incomers newly alighted from a tram.

At the Auckland Museum it was very moving once more to enter Hotunui, the Ngati Maru whare; to stand before the Kaitaia carving, now much better displayed, and the gateway of the Pukeroa Pa. But there was too much material to absorb again at one visit. I had to ration myself to short excursions. (Once, going upstairs where before I had never read through the names of those killed at Gallipoli, I found a Gathercole, possibly descended from relatives who had emigrated to Victoria in the mid-19th century).

Working on the Auckland Pitcairn collections in store, and during discussions with colleagues when looking at some of the displays, I did not have the impression that the curators, from whom I received every assistance in humping boxes around, were under pressure from managers. But who controlled what was on exhibit? Was I wrong to conclude that power resided elsewhere? And when I asked about the state of the purchase fund, I was told that now there was none this year, although the situation might change in 2002-3.

Power over collections is not confined, of course, to those who work within museums. Time and again the matter of control (not always ownership) of Maori objects came to the fore. We all remembered that the Te Maori exhibition would not have gone to the United States without iwi approval. Today it appears to be the case that access to objects held in some museums, at least, can be only with the agreement of the iwi claiming ownership. What the implications of this might be I began to appreciate after reading the essay by Hitori Maori in *The Future of the Past*. After commending 'tribal history and identity as being of paramount importance to the people affected', he argued that

"It is obvious then that the writers of tribal history should be those who have kinship connections through whakapapa to the particular tribe and that access to that information should have the approval of the elders or repositories who may or may not give support to the task to be undertaken. It would be wise for such a researcher to seek approval and consult with the iwi before proceeding" (pp. 45-46).

This procedure seems wholly correct as formal protocol, as well as wise in terms of respect for Maori cultural artefacts. But what if iwi ownership proves unclear or is contested? Throughout my visit I kept thinking of the question: who manages the managers?

### **Sydney and Canberra**

As soon as I got to Sydney, from colleagues at the Australian Museum, and particularly when in Canberra, I was urged to look carefully at the new National Museum of Australia, especially its architecture and lakeside setting. As with Te Papa, though with a more roomy ambience, the building is certainly impressive, its vast interiors suitable for large gatherings and high-level functions. Again monumentality dominates. But it left me confused. I thought the building too much at odds with the collections it houses.

In Canberra I was scheduled to lecture on museum ethics, but after the events of September 11th I felt that this was too academic a subject unless put into today's political context. After all, we were now at war. Nor could I forget the Otago Daily Times editorial on the morning of September 12th – surely one of the first worldwide to comment on the previous day's events:

*"Yesterday's act of war against the United States was a world-changing event. No-one, in any land, at any time, will now feel quite as secure as they did before ... This attack was indeed an attack on western civilisation, for the targets were quintessentially symbols of the West: Washington and modern democracy, New York and 21st century capitalism. They were also, it must be admitted, symbols of western power: global capitalism and American military might."*

Surely to be part of the modern world museums have to be committed to all of it, reflecting the whole of it. What hit hard, aside from the needless loss of life caused by these acts of reactionary terrorism, was that the immediate American response of war and retribution emphasised the enormous gulf between capitalist culture and Moslem culture (a feeling I first had, incidentally, when a soldier in Egypt after WW2, but hitherto never felt I had to act on).

Here indeed was a chasm between cultures – perhaps continuous and unbridgeable. In my lecture, without condoning what had happened in New York and Washington, I tried to face up to the problem:

*"September 11th epitomised not only the strategy and tactics of contemporary terrorism (itself often undefined), but also the enormous gulf in mutual understanding, a vast terrain of mutual suspicion and fear, between the cultures of capitalism, on the one hand, and those of a swathe of the world from Morocco and Algeria to West Papua ... I have been for many years a museum anthropologist and archaeologist, as well as a university teacher. These two disciplines are committed to help in the development of a better understanding of other societies, other cultures, than our own, however difficult that might be. Gordon Childe, the eminent Australian prehistorian, wrote in 1949 that 'every society is entitled to its own logic'. But one must ask what steps societies actually take to understand each other's logic, and what can museums devoted to anthropology and archaeology do to further cross-cultural appreciation, toleration and respect?"*

### **Coming to terms with a new world?**

Of course these comments were superficial and inadequate. But the question remains. Are museums capable of dealing with such terrible events, the latter having causes and consequences probably incapable of adequate expression by artefacts and associated paraphernalia? One thinks of the dreadful sameness and coldness of war museum displays, each item made clinically unreal by being clean, bright and slightly oiled (as one's army rifle had to be), lacking the mud and blood of war.

In this connection a recent New York Times report (reprinted in The Guardian, 9 March 2002,) on how U.S. museums are planning to remember the victims of September 11th is perhaps revealing. Referring to the schoolboy's scorched lunchbox from the rubble of Hiroshima as embodying that event's horror, one official asked what questions the people of the future will be asking: "What will bring the event to life?" Nowhere in the report was there any indication that terrorism also needed understanding, however distasteful to the authorities such an inclusion in an exhibit would be.



### Power to do what?

More and more I feel that museums need to face up to the issues of peace and war that now confront our society. What has to be done is awe-inspiring. Given this objective, discussions about the role of managers acquire a new twist. Is it now appropriate, to put the matter no more strongly, that museums should continue to be run by managers?

Put the question another way. Are we facing a crisis in museums in the sense that 'the march of the managers' is inevitable? Are the financial pressures museums face sufficient to discount research on collections in favour of displays on popular themes at levels of understanding assumed to appeal to the widest possible audience? And does popular include political? If reduction of themes provides the agenda, what price the theme of peace and war?

Previous usual practice was to establish partnerships between all sections in museums responsible for mounting displays, the director keeping the ring, and accountants costing and authorising expenditures for programmes determined by curators, designers and managers in various combinations. If managers are now more often in control, do they tend to favour exhibitions deemed populist in those terms eloquently expressed by Denis Dutton concerning Te Papa, where its "odd emphasis is deliberate policy; it wants to obliterate distinctions of aesthetic quality. In the Listener, exhibition designer Ian Wedde wrote that moving 'from sacred hilltop to profane waterfront' included a commitment to pull apart 'taste and caste in the museum'. Judgements of aesthetic taste merely support elitist class distinctions, you see, and have no place in the museum's ideology of mediocrity."

### Is populism the future norm for museum exhibitions?

One need not go as far as Dutton in characterising populism so vehemently. The point is that, in seeking the highest attendance figures, managers could be concerned above all about popularity. Here the British Museum's recent experience is relevant. The Museum is in crisis. On 17 January 2002 The Guardian reported that the BM was carrying a

deficit of £5 million (c. \$NZ 15 million) and several development plans had been postponed or cancelled, while some galleries now open for only three hours each day. According to other reports, the intended new Pacific display is postponed indefinitely, and the ethnography store, scheduled to move to a building near the Museum, is now to remain where it is, largely closed to researchers. And the earmarked building in Bloomsbury is to be sold.

As mentioned above, the BM's plans depended largely on increasing attendances for their implementation, with much of the finance for development sought from private sources enticed by those increased numbers. This has not happened. Tourism has been hit by the events of September 11th, and the new Great Court, with its eating places, bookshop and other attractions, has not been the expected money spinner.

Museums need visitors, of course, but to what end – for entertainment rather than education? Does one have to make the distinction between the two, or can museums cater for both? The more I see TV archaeology, the more it seems its public pitch is towards manifesting a lowest common factor – a conscious drive by producers to define a simple level where viewer intelligence is assumed to reside. Does a similar aim exist among those responsible for museum displays, with the assumption that an appropriate lowest common factor will draw in the crowds sufficient to justify the financial outlay concerned?

September 11th remains the watershed. In a moral sense world capitalism is still on the defensive, and in that respect the acceptance of financial support from the 'private sector' to support public institutions remains questionable.

Here a recent experience at the Smithsonian Institution, reported in The Times Higher Education Supplement (THES) on 8 March 2002, is instructive. A businesswoman, Catherine Reynolds, had pledged \$US 38 million to fund a proposed exhibition of lives of distinguished Americans, including, alongside Nobel prize winners, TV talk show hostess Oprah Winfrey, and home and garden guru Martha Stewart.

*"Reynolds had been granted unprecedented control over the content of the exhibition, with the power to name ten of the 15 members of a panel to select the*





achievers included. Moreover, the showcase bore disconcerting similarities to the American Academy of Achievement, an organisation run by Reynolds's husband, which hooks up 'super-achievers' with schools."

According to the THES, Reynolds, a 'former student-loan magnate', said that "The basic philosophy for the exhibit – 'the power of the individual to make a difference' – is the antithesis of that espoused by many within the Smithsonian bureaucracy, which is 'only movements and institutions make a difference'."

As also reported in the THES, perhaps surprisingly, the stand of the Smithsonian staff received the support of The Wall Street Journal. Excoriating 'Enronification' of [U.S.] museums, its editorial was subtitled 'The Smithsonian gives up \$38m and saves itself'.

Of course Wall Street will recover. The United States probably will extend its war to Iraq. The system will continue to justify itself, and so the moral issue of the right of western civilisation to continue its dominance will remain largely unanswered. In parallel, most museums in the western world will continue to portray the cultures within their purview, including non-western ones, with western eyes for western audiences, or at least for audiences that can read labels in western languages. And unless we are careful it is likely that managers will continue to control museum policies, on the plea that monetary constraints forbid otherwise, including the serious portrayal of issues of peace and war.

Do we have to accept such connivance, however? Why cannot museums, as a matter of course, be institutions that on the one hand look outwards, and on the other be part of that outside world looking in? At a recent seminar I was running, this question came up: "Why cannot museum labels be in English and Arabic?"

Was Colin Davis correct in his essay I have quoted earlier to write of the 'devolution of social responsibility to a corporate and enterprise culture' in New Zealand? Certainly the market rules, and museum workers I met were well aware of its implications. On the other hand, they were also conscious that New Zealand is rapidly becoming a more culturally diverse society than hitherto, a

process necessarily to be reflected in museum policies, including exhibitions.

I have faith in the sheer professionalism of my colleagues. Those future labels may well be cast in several tongues, not only in English and Maori.

### References

Dutton, Denis (1998) 'National Treasure or Dog's Breakfast?' *New Zealand Herald*, May 21, 1998

Davis, Colin and Peter Lineham (eds.) (1991) *The Future of the Past: themes in New Zealand history*, Dept. of History, Massey University, Palmerston North

### Author's acknowledgements

I would like to acknowledge the following for their help, comments and advice – on museums, and on much more: Dmitri Anson, Linden Cowell, Denis Dutton, Roger Fyfe, Janet Davidson, Kevin Jones, Foss Leach, Helen Leach, Roger Neich, Lin Phelan, Kath Prickett, Nigel Prickett, Scott Reeves, Patricia Wallace, Robin Watt and Moira White. I am especially grateful to Jane Legget for her editorial guidance.

Peter Gathercole took up appointments at Otago University and the Otago Museum in 1958, following degrees in history and anthropology at Cambridge and London Universities and four years in English museums. After developing Otago University's Anthropology Department to the PhD level, he became Lecturer in Ethnology at Oxford University in 1968. He moved to Cambridge in 1970, firstly serving as Curator of the University Museum of Archaeology and Anthropology and, from 1981, committed to Darwin College in various roles before retiring as Dean. He remains an active Emeritus Fellow of the College. He continues to publish in the fields of Pacific anthropology, the history of archaeology, museology and cultural politics from his home in Cornwall. A past President of the Cornwall Archaeological Society, he now edits the Society's journal.



# Interns in New Zealand – young Canadians enjoy their museological OE

Museum Studies graduates from Canada tell Jane Legget that they are taking home more than museum experience from their internships in some of our museums.

2001 saw what we hope will be the start of a continuing fruitful exchange of people, skills and ideas among the museums of Aotearoa New Zealand and Canada. Under the auspices of the Youth International Internship Program (YIIP) and negotiated through the Canadian Museums Association (CMA) and Museums Aotearoa, six recent Museum Studies graduates from Canada each spent up to six months at one of our museums. These included the Army Museum at Waiouru, Canterbury Museum, the Otago Museum and the Otago Settlers Museum in Dunedin, and the Forrester Gallery in Oamaru. John McAivity, the CMA's Executive Director, visited the interns in January to cement the relationship with Museums Aotearoa and see whether YIIP was effective for both participants and host museums. Based on this first undertaking, the result is unequivocally positive.

## What kind of projects did they work on?

Mai Lee came to put her hard-earned Master's degree from the University of Toronto to work at the Otago Museum: "My main project here deals with the glass, ceramics and antiquities collections. The objects in question were packed temporarily for the Museum's redevelopment a year ago, which included a major re-organisation of the shelving. Following completion of construction, the collections were returned to the appropriate storage areas, but – due to lack of time on the part of the staff – remained in their temporary packing (bubblewrap, masking tape and banana boxes for the most part). This is where I come in, and I have the job of unpacking, organising, properly re-packing and inventorying the collections." Each package brought presented its own difficulties and rewards: "As each object is unique, a lot of the job requires flexible problem-solving abilities and an ability to improvise

while still keeping to museum standards. For the most part, everyday presents a new set of challenges in terms of the objects I am dealing with."

Collection management was a feature of most of the internships. At the Canterbury Museum Angela Staples' primary responsibilities have been the planning and implementation of a re-housing project for part of the textile collection, followed by documenting these artefacts for the new computer database system. However, as Angela enthuses, "It has been my good fortune to find myself working for an institution that is interested in utilising all of the skills of all their employees. During my time at the Canterbury Museum I have been able to participate in many other areas of the Museum, including forward planning, employee and team evaluation, gallery cleaning and disaster salvage."

Meanwhile in Waiouru, Andree Godin, who is part way through her Museum Studies course at the University of Montreal, was immersed in the Army Museum's social history collection, which she found contained "some of the most personal and intriguing objects housed in the Museum (trench art, souvenirs). My principal task had me working in collection management where I had to rethink the storage of those objects while also completing their record on the computerised collection manager." Here curatorial staff will benefit through having easier access to their artefacts, thanks to Andree's endeavours. She may well have found her true vocation: "I hope that my museum career will continue in collection management, where I get to learn and touch History."

Elaine Secord was given the title of Collections Officer during her period at the Forrester Gallery, where she was involved in the design, development and implementation of the Gallery's digital collection



database. "Curator Jane MacKnight and I went through the entire paintings store, piece by piece, photographing each work, producing a condition report for each item and consolidating all the information we had about the artists, the works and their histories, the donors and so on." Elaine leaves the Gallery with a practical legacy: "the resulting database offers a comprehensive, user-friendly, searchable set of records about the Gallery's holdings", while she herself has "gained valuable technical skills, such as proficiency with database software and design, and the use of a digital camera and related software such as Photoshop. I had the fulfilling experience of helping to produce a tool that is already useful for Gallery staff, and at the same time I developed a greater understanding of the issues related to designing a collections database."

Flexibility and team work are crucial in smaller institutions, as Elaine discovered early on. "I was able to see firsthand how art exhibitions are put together, both in terms of the physical hanging and lighting of a show, and the research and intellectual structuring of these displays. I observed staff in their planning, marketing, community liaison, exhibition development and volunteer management functions. I learned a great deal about the community role of this Gallery and conversely the functioning of the institution as a division of the Waitaki District Council. I even had the opportunity to draft a holiday activity for children, based on one of the Gallery's summer exhibitions."

### **Benefits to the museums**

The participating museums value the full-time availability of intelligent, capable and committed people who already have a broad theoretical understanding of museum policies, practices and issues, a keen desire to develop practical skills through solid experience and the intellectual curiosity to test out their chosen profession in another country. Four to six months is a realistic amount of time in which interns can contribute materially to the operation and services of the host museum. The projects described are discrete tasks which provide the interns with a substantial achievement to enhance their curriculum vitae, but for the participating museum important work gets done in a professional manner. As these examples show, the benefits will continue well beyond the internship periods.

A fresh face in the museum staff room, asking in a Canadian accent about "the way things are done around here", also prompts staff to consider just why it is that they do things the way they do. Such opportunities to reflect on our own practice should always be welcomed – perhaps there is a better way, or perhaps the time has come to question our priorities or rationale. Internships can prove to be a sound investment on many levels for any museum.

### **More than museum skills.**

One of the primary goals of YIIP is to provide paid international work experience and to bridge the gap between student and professional work, but these interns gained much more. This included insights into another culture, exposure to a range of museums and art galleries, new friends and colleagues and good memories. The interns were appreciative of the welcomes they received at their host institutions, the ready sharing of knowledge and hospitality and opportunities to participate in other aspects of life in New Zealand.

Andree Godin at the Army Museum was aware of her personal development along with the museum skills acquired:

"The kind of work I have been doing here has made me be more assertive, while being able to rely on the help of others as well. Being able to work in such a unique museum has encouraged me to 'think outside the box'."

For Angela Staple, "living and working in New Zealand, particularly with the amenable and candid environment of the Canterbury Museum, has been a wonderful experience for me. I have gained a lot of practical skills, but more than that, I have learned to make decisions with confidence, to trust my instincts and to take a few risks, both professionally and personally."

Elaine Secord had made a conscious choice in going to a smaller institution. Her previous placement was at the opposite end of the Canadian museum scale – the Royal Ontario Museum (our nearest equivalent might be the Auckland Museum).

"Career-wise, the position at the Forrester Gallery seemed like an excellent opportunity for me to round out my skill set, to diversify my expertise by working in areas of the field that were different from my most recent museum job. I knew that I would benefit from a broader understanding of museum work at the 'hands on' level."



**FORRESTER GALLERY INTERN ELAINE SECORD (RIGHT) AND CANADIAN MUSEUMS ASSOCIATION HEAD OF PROGRAMS AND PROJECTS DAWN ROACH, WHO VISITED THE FORRESTER EARLY THIS YEAR. ACKNOWLEDGEMENT: THE OAMARU MAIL.**

The contrast would also help her to “decide what direction to pursue upon returning to Canada and launching my career”, having been exposed to all aspects of running an art gallery.

### Other museums

All of the interns took advantage of their time in New Zealand to explore the country, and, of course, some of our other museums. Elaine Secord saw more than Oamaru: “I was able to travel to the North Island and around the South Island, to compare some new Zealand galleries and museums with those back home, to form my own (quite positive) opinion of Te Papa, and to have my first tramping experience (the Milford Track!).”

Andree Godin was “greatly impressed with the numerous ‘regional museums’ and how they are all showing their own image of New Zealand.” She had some special favourites: “Two are standing out for me: the Museum of Wellington – City and Sea and Rotorua Museum of Art and History. Both are housed in refurbished buildings and both use to the fullest their unique surroundings, creating amazing experiences for their visitors. These museums show that the building can also be as important as what is stored or displayed inside.”

### Why New Zealand?

The choice of New Zealand was an easy one. In Elaine’s case, “Years of post-secondary education had left me with little time or money for travel, and upon completing my Museum Studies thesis, I was eager to have an ‘O.E.’. The CMA internship seemed like a perfect opportunity to have the experience of a lifetime in New Zealand, a country I had longed to visit; to learn about the culture by living and working here, while also gaining tangible, ‘marketable’ skills.”

For Angela Staple, “New Zealand seemed exciting and unusual but I could see that it shared enough similarities with Canada, both being commonwealth countries with like cultures, that I felt I would not be completely out of my depth. This was, after all, my first experience of living outside Canada.”

### YIIP gets the thumbs up

The short answer to the question: was it all worth it?, is YES. These students had a memorable time and leave NZ well-prepared to make their respective ways in Canada’s museum community.

“This internship was and will always be a great learning experience for me, both professionally and personally. Not only did I get the chance to learn more about my profession from dedicated museum professionals working at the army Museum but I also got to adapt to a new culture. That is why more Canadian students should participate in such a great project.”

The last word should go Elaine Secord : “In Oamaru I found a quality and pace of life that were a welcome change for me. I can’t think of a better way to have spent my first six months out of graduate school and will consider myself fortunate if I can find a job back in Canada that is as rewarding as my project at the Forrester has been.”

Thanks are due to all the contributing students, who, in turn, express their gratitude to their host museums and galleries, Museums Aotearoa, the CMA and YIIP.

Museums interested in YIIP should contact Museums Aotearoa in the first instance.

Here we profile recent achievements and new initiatives, a mix of historical development, a perspective on an innovative approach to exhibiting the natural world and updates from our national museum. Future issues may include reviews of new facilities and services, critiques of exhibitions, assessments of educational techniques, novel solutions to collection management problems.

## Museum milestone: South Canterbury Museum marks its first 50 years

Philip Howe, the first professional director of Timaru's museum, gives a brief history of this community resource in its landmark year.

At the end of this year, South Canterbury Museum celebrates fifty years of existence. Today the Museum, located in downtown Timaru, provides locals and visitors to the region with glimpses into the region's natural and human history. Owned and directly administered by the Timaru District Council, the Museum employs three full-time staff and several part-time staff to care for the collections and deliver exhibitions and programmes. Since 1988, when the Museum was formally taken over by the Council, visitor numbers have more than doubled, and the Museum is now seen as an integral part of the region's local heritage sector.

The Museum focuses on the natural and human history of the South Canterbury/Aoraki region. Collections include natural history specimens, local archaeological finds and taonga Maori, European settlement artefacts, rich 19th and 20th century social history material and comprehensive documentary history collections. The collections are the result of extensive collecting from prior to the Museum's beginnings up until the present day. Long-term exhibitions reflect the collection themes, while a central display area allows for changing exhibitions that can explore a wider range of topics.


Today's Museum users include casual visitors both local and tourists, school classes and community groups, and growing numbers of researchers

utilising the Museum's archives and information sources. Timaru is not a major tourist destination, and a large percentage of the Museum's visitors are local, often attracted back through changing exhibitions and events.

The idea of a public museum in Timaru began in the 1870s, with a concerted effort to acquire collections and a facility over the next few years. This attempt was ultimately unsuccessful, and although a museum collection of sorts was maintained in the Timaru Public Library basement, it was a bequest of land and buildings in Perth Street by local MP, T.D. Burnett, in 1941 which saw planning for the present Museum begin. The South Canterbury Historical Society was formed in 1941, and began to develop collections from public donations, and established the first Museum in one of the two properties on the Perth Street site. This opened in 1952, but immediately planning began to raise the needed funds for a new building to be established on the site.

After considerable effort by the South Canterbury Historical Society, the sum of £42,000 was raised to build Pioneer Hall, the new Museum building. The funds were obtained from several sources. The new building can be seen as typical of many produced during the mid-twentieth century museum-building boom. It was unique, distinctive and, from a museum function viewpoint, very problematic.





Designed as an open plan octagon with mezzanine floor, this new building provided nearly 500 square metres of floor space, well illuminated by the abundant natural light that flooded through the many windows and the glass peak at the centre of the high roof. Climate control was provided by more than 120 bar heaters, necessary to compensate for the complete absence of insulation in the unlined tin upper walls and roof. The overall octagonal shape led to a lack of right angles in all areas, including the small storage spaces.

The finished building opened in December 1966, and was managed by the Historical Society who owned much of the collections, while the Council maintained the building and grounds, and paid the part-time supervisors. While this arrangement appeared to work satisfactorily through the 1960s and 70s, by the early 1980s it was evident that two decades of collecting activity and a declining Historical Society membership were resulting in unwieldy collections and a feeling of stagnation in the Museum's exhibitions. The part-time staff and volunteers made valiant attempts to maintain and document the collections and displays, but were under-resourced for the increasing scale of the Museum's operation.

This state of affairs changed in 1988 with the signing of a deed between the Society and the Council, which transferred ownership and responsibility of the collections to the Council which was obliged to provide a full-time staff member as Director. The Museum became part of the Council's Community Service Department, answering to a subcommittee of Councillors. The new arrangement ensured that the on-going operational funding was guaranteed, and that the community asset built up by the Historical Society and the many donors of material to the collections was maintained and improved. The Historical Society continues to assist the Museum through some financial support for special projects, as well as acting as a supporting "friends" organisation and ensuring that the Council continue to meet their operational obligations for the Museum.

The first few years of operating under Council ownership saw the start of a number of initiatives: the development of a formal collection policy, insulation installed into the building fabric and elimination of natural light, renovations of old

displays and establishment of a temporary exhibition programme, computerisation of collection data, and enhancement of research facilities and access, among other things. Council ownership and funding, and the provision of Government-funded temporary workers were instrumental in carrying out these activities. Advances in the Museum's operation saw a continual increase in user numbers, particularly by schools which were targeted through educational programmes.

The later part of the 1990s saw the arrival of a second full-time staff member and the planning and fundraising for a multi-level rectangular extension to the building. This extension, completed in early 2000, allowed staff to reorganise the Museum's functions by shifting storage and work areas into the well-insulated new wing and further developing public spaces in the original 1966 octagon. The Museum's ability to care for its collections and carry out its exhibition, educational and other public programmes has been greatly enhanced by these changes. A third full-time professional position was created at the start of this year, with significant positive impact on all Museum activities.

A major challenge now facing the South Canterbury Museum is the need to plan strategically for the future. Much of the last ten years has been spent getting the Museum's house in order and establishing the infrastructure to manage the collections and provide a reasonable level of public service through various programmes. Much of what the South Canterbury Museum has been through and now faces is common to other institutions in provincial areas. The first fifty years have seen the Museum develop from a small collection in a house into a professionally staffed modern institution with a reasonably strong level of ongoing support. This is surely a good base for the challenges and opportunities that the next fifty years will bring.

Philip Howe has been Director of the South Canterbury Museum since 1989 when the position was first created. His background includes a history degree and primary school teaching, and he completed the Museum Studies Diploma through Massey University in the early 1990s.

The South Canterbury Museum is located on Perth Street, Timaru.



# Te Ao Turoa – a Maori view of the natural world in Auckland Museum.

Chanel Clarke analyses a pioneering natural history gallery and its development from a Maori perspective.

## Introduction

Founded in 1852, Auckland Museum is one of the oldest museums in New Zealand. Beginning in late 1994 the Museum underwent a major programme of building restoration, and renewal of its display galleries. This project concluded in December 1999 with the opening of the last refurbished gallery, Te Ao Turoa – Maori Natural History Gallery.

Different from the rest and a first for any museum in this country, the gallery “seeks to portray another understanding of natural history other than that of western science: that is, the world view of the Maori, the indigenous people of Aotearoa New Zealand. In terms of time and place, it is appropriate that this endeavour should be undertaken at the dawn of the new millennium, and in Tamaki Makaurau, better known to most as Auckland, a city and a region, which has the distinction of having the largest Maori and Pacific Island population in the world.” (Roberts & Haami, 1999:16).

## Exhibition Development Process

The refurbishment of the Natural History galleries at the Auckland Museum began in 1996 when conceptual plans were developed. There was minimal direction in the brief that a Maori perspective be included, hence the ensuing document received some criticism for its lack of consideration towards a Maori perspective of natural history. By February 1997, after a series of meetings, the Museum agreed to the idea of a bicultural view in the galleries and a Maori consultative committee was established. Problems soon arose regarding the time allowed to develop the concept and the funding and support being provided by the Museum. The problems continued throughout the duration of the project and were never adequately

resolved. Despite continuing requests for the resolution of these issues, it was not until early 1998 that Dr. Mere Roberts was approached to be Creative Producer for the gallery.

## Exhibition Concept

Te Ao Turoa (loosely translated as ‘the long distant past’) has been developed and designed as a “permanent” exhibition. The gallery “aims to provide visitors with an opportunity for learning something about Maori knowledge and understanding of what is referred to by others as the natural world. To do so it focuses on that body of knowledge called matauranga, which includes Maori scientific and technological knowledge and expertise.” (Roberts and Haami, 1999:20).

Three major themes were developed for the gallery and these include: a major emphasis on whakapapa and origins, which feature throughout the gallery and are used to illustrate the similarities to Western scientific knowledge as well as clearly display differences; a section to explore the Polynesian Legacy; and the third theme, the Maori environmental realms. In consultation with the Museum’s Taumata-a-Iwi (Maori advisory committee) other guidelines were established, one of which was that the gallery would also seek to tell the stories of the many iwi who inhabited and still inhabit this region. For some communities, Maori included, much of their culture has been preserved in oral form. To tell these stories a number of different communication methods are employed including place names, waiata (songs), whakatauki (sayings) and whakairo (art forms). As well as these, a number of interpretive aids are used, including talking posts, multimedia computer screens, artefacts, dioramas and re-creations illustrating aspects of Maori knowledge and use of the environment.

In Te Ao Turoa the display of objects is not the principal method of cultural transmission, as may be the case with other galleries. The transmission of knowledge through the association with environments, language, song, music, and storytelling takes precedence over the object. For many Maori visitors to the galleries the incorporation of whakapapa, waiata and localised korero are important means of making those audiences feel at ease with their museum visiting experience.



**THREE CARVED POUPOU (CARVINGS) THAT TAKE PRIDE OF PLACE IN TE AO TUROA – MAORI NATURAL HISTORY GALLERY REPRESENTING THE THREE TRIBES ASSOCIATED WITH THE MAORI GOVERNANCE OF THE AUCKLAND MUSEUM – NGATI WHATUA (LEFT), TAINUI (CENTRE) AND NGATI PAOA (RIGHT). THE FIRST TWO POUPOU WERE SOURCED FROM THE MUSEUM'S COLLECTIONS, THE THIRD WAS SPECIALLY COMMISSIONED FOR THE GALLERY AND HEWN BY MASTER CARVER TU KARAMAENE FROM STONE TOOLS.**

ACKNOWLEDGEMENT: AUCKLAND WAR MEMORIAL MUSEUM

The story begins in a small alcove at the entrance where a brief cosmogonical account of the origin of the universe is recorded both in written form and as an oral chant. Moving into the gallery the origin theme continues with the Maui narrative surrounding a floor map of Tamaki Makaurau representative of Papatuanuku (Earth Mother).

Above this floor map is Ranginui (Sky Father) represented as a Maori sky chart of the southern hemisphere, including for the first time in any public display, Maori names of the stars and constellations. On the adjacent wall are enlarged photographs of whakairo depicting the children of Rangi and Papa. A particular taonga (artefact) has been placed below each whakairo to symbolise that child. On the entrance wall is a map of the Pacific and below are items representative of those that would have been brought on the various waka (canoe) that travelled to these shores. The display includes plant species that were brought over and survived and those that did not. The gallery then spirals outwards to focus on the four environmental realms of importance to Maori: Rongo (the personification of cultivated foods, particularly kumara), featuring a stone garden; Haumia, featuring native food plant species, especially the bracken fern and ti (cabbage tree) to illustrate Maori approaches to ecology and cultivation; Tangaroa, including fresh water and marine displays; and Tane, the personification of forest, trees, birds and insects.

Completing the gallery is a trio of pou (carvings) representing the three local tribes associated with Maori governance (Taumata-a-Iwi) of the Museum: Ngati Whatua, Ngati Paoa, and Tainui. Alongside the pou is a large hoanga or grindstone and the incisions within it represent the presence of humans as an integral and inseparable part of the rest of the biophysical world.

### Gallery Weaknesses

Time and resource constraints have led to limitations within the gallery relating to the physical structure, interpretative aids, labelling, artefacts and gallery design. One obvious weakness has been some of the labelling and graphic illustrations. Several labels and graphics are non-existent and others are very confusing. For visitors and staff alike it can be quite confusing at times trying to establish which artefact belongs to which label. This could be particularly confusing for foreign visitors to the gallery who are not familiar with many of the items on display and may be reading the wrong labels for some objects and hence going away with incorrect information or views.

Another glaring mistake is the graphic which illustrates the ecology of fire making. This has been



placed in such a position that, instead of being linked to the fire making video and reconstruction of an umu or hangi, it is now associated with the realm of Haumia or the god of cultivations. This graphic was placed in the gallery by contractors who did not check the correct positioning of the sign with the gallery's Creative Producer. A simple step to follow but now one that will be costly to remedy. An indication that within the display process the placement of cases, labels and objects must be co-ordinated with the utmost care.

Te Ao Turoa is a first for a New Zealand museum, and as such was the chance to develop not only a strong and innovative conceptual framework, but also a creative and empathetic gallery design. The original concept envisaged a curvilinear approach to the design and layout, which should not have been compromised for the sake of conformity with the "house style" of case design. It would have been very easy to accommodate some of the original design ideas as envisaged by the curatorial staff without compromising visitor ease of use and functionality, as well as creating a well-designed gallery.

The communication methods such as whaikorero, (speeches), waiata (songs), whakatauaki (sayings) and pakiwaitara (stories) were designed to be heard through the use of talking posts or audio telephone guides dispersed throughout the gallery. Many of the audio guides recite the narratives associated with that particular aspect of the gallery. However, the telephones are too low to be reached easily, they are poorly labelled, and more often than not are faulty. Therefore visitors are unable to gain as full an understanding of the gallery as was envisaged. Alternative methods may have to be attempted, such as a more personal audio guide or tape recorder that could be carried around by visitors and accessed at their own pace. This also has the added advantage of being capable of delivery in many languages, including in this case, Maori.

In order to tell the narratives of the Maori natural world use was made of these various forms of oral communication. These other forms of expression predominate over collections to tell the story. However the difficulty with this approach is that the gallery can tend to become too metaphorical. Many



**A VIEW OF TE AO TUROA – MAORI NATURAL HISTORY GALLERY SHOWING FLOOR MAP OF TAMAKI MAKAUROU REPRESENTING PAPATUANUKU (EARTH MOTHER) WITH THE MAORI SKY CHART ABOVE REPRESENTING RANGINUI (SKY FATHER). ACKNOWLEDGEMENT: AUCKLAND WAR MEMORIAL MUSEUM**

of the objects displayed in the gallery are supposed to be symbolic of certain aspects of the natural world and in this sense they are used to illustrate narratives and knowledge; little interpretation of the individual item is given. Similarly visitors are not appreciating concepts as had been visualised in design aspects of the gallery, for instance the floor map representing Papatuanuku (Earth Mother) and the Sky Chart representing Ranginui (Sky Father). Too much text overall, together with small type and poor lighting, does not help matters. A gallery plan at the entrance with a brief explanation of the layout of the gallery would almost certainly aid in orientating visitors.



### Gallery Strengths

While the gallery suffers limitations for one reason or another, its inception has encouraged a number of positive consequences that should also be acknowledged. Firstly, while the partnership process was flawed, it was nevertheless instigated and the gallery provided a chance for indigenous creative producers to play the leading role in conceptual development and, to some extent, design of an exhibition gallery. This is undoubtedly the first time that a gallery both focussing on the Maori natural world and produced by indigenous creative producers has been instigated in New Zealand.

Secondly, the whole exercise has provided the precedent by which all future exhibitions involving Maori will be conducted within the Museum. While some revisions to the process are necessary, hopefully the Museum will continue to employ Maori to initiate different forms of consultation and collaboration. Furthermore the entire refurbishment process has prompted the Museum to look at its services to Maori in general. It has taken steps to address these issues, for example, by employing more permanent Maori senior management and curatorial level staff.

Thirdly, the decision to focus the gallery on matauranga Maori of the natural world, rather than the traditional museum focus on objects, has provided a different and challenging approach to interpretation that has the potential to be explored in greater depth by museums across all disciplines. Indeed, another positive spin off has been the wealth of untapped information revealed by the curators while conducting research for the gallery.

### Conclusion

While fraught with difficulties, the establishment of Te Ao Turoa has nevertheless provided a unique chance for visitors to experience for the first time in a New Zealand museum a world view other than that of western science – the world view of the Maori. For this groundbreaking effort the curators and all the people who worked on the gallery are to be commended. Museums are increasingly finding that visitors are keen to learn about alternative origin interpretations and as an exhibition Te Ao Turoa is also unique in this aspect; it breaks the mould of traditionally displaying Maori culture

in ethnology and art based galleries to expand into the natural sciences.

Indigenous peoples have been displayed as natural history specimens within museums until only very recently. Times are changing and now indigenous peoples themselves are choosing what is to be presented, and how they are to be represented to the museum visitor. We have now reached the point where this generation of administrators and curators are of indigenous ancestry. These are exciting times and while the process of change is not always easy the most important lesson to be learned from this exhibition is that the process is as important as the outcome, although it is not always an easy process for the Museum to accommodate. Despite all these difficulties, the innovative gallery that has emerged has made the effort well worth it. The result is a gallery of which the Auckland Museum can be proud.

### References

*Roberts, M and Haami, B., 1999. 'Science and Other Knowledge Systems: Coming of Age in the New Millennium', Pacific World, 1999:16-22.*

*Roberts, M., 1998. Te Ao Turoa: Maori Natural History Gallery Conceptual Outline Document. Unpublished paper.*

*Whaanga, M., 2000. 'Interpreting Natural History and Social History: Issues for Maori'. Unpublished paper.*

Chanel Clarke, of Ngapuhi, Te Rarawa, Ngati Porou and Tainui descent, completed a M.A (Hons) at the University of Waikato and also holds a Postgraduate Diploma in Museum Studies from Massey University. She is currently the Curator Maori at the Auckland War Memorial Museum and previously held the position of Curator of Ethnology at the Waikato Museum of Art and History. In 1995 Chanel Clarke was one of the first recipients of the Te Maori Manaaki Taonga Fellowships funded by monies retained from the Te Maori Exhibition.





# Miss Renner's Austin: A conservation dilemma

Lorraine Wilson uses the case of a motor car to explore classic conservation versus restoration conflicts within a social and industrial history museum which depends substantially on its volunteers to maintain its collections.

## Introduction: Museum of Transport, Technology & Social History

The Museum of Transport and Technology (MOTAT) was founded in 1963 by volunteer groups interested in the preservation of transport and technological artefacts. The Museum repeatedly suffered financial crises and had never received secure operational funding until the passage of the MOTAT Act in 2000. This Act requires all Territorial Local Authorities in the Auckland region to contribute to the running of the Museum. For the first time MOTAT can look forward to a secure future.

The Museum has largely relied on volunteers to care for the collections and undertake restoration and conservation projects within thematic sections of the collections, e.g. road transport, trams, aviation etc. Conservation and restoration policies have largely developed in an ad hoc manner over the years and differed in each section.

MOTAT's car collection was originally acquired in a serendipitous manner – what was offered as a gift to the Museum was usually accepted. Vehicles were generally included to show their use in New Zealand's society and to show automobile technology in a timeline common to many such collections around the world. To that end an A Model Ford was replicated and is still on display (clearly identified as a replica). Cars donated to the collection were restored (as opposed to conserved), although some were in a condition that did not require major intervention. Cars were operated on "Live Weekends" – events where MOTAT operated many of its vehicles and other working exhibits – and also took part in road events. The Volunteer Section head of the Road Transport Division maintains that, "as a conservation measure, all engines should be in running order or inhibited."

P.R. Mann describes museum collections like MOTAT's thus: "in practice technological museums do not

generally seek to build up typological collections with an abundance of evidential material.

Instead they build representative collections where each object illustrates a particular stage in a sequence determined from historical literature. A study of known history of technology is used to identify 'gaps' in the collection, which are then filled by acquisition. These acquisitions are illustrative rather than evidential. They are evidence for a known history rather than evidence for establishing a history."

A significant amount of restoration throughout MOTAT's collections has been necessary because of the deterioration that has occurred since the artefacts have been acquired by the Museum. The collections grew in an unrestrained manner, far outstripping the ability of the Museum to care for them. Volunteers came and went, registration systems were begun and abandoned, cars, aircraft engines, steam engines, railway artefacts, among others, operated (or not) throughout MOTAT's history. Overall MOTAT's volunteers and staff would probably agree with Mann that the Museum regarded the operation of vehicles for public interest as more important than the "destruction of material evidence that results from operation."

## The Austin 6/18

In 1936 Mr. Renner of Herne Bay, Auckland, bought a new Austin 6/18 car. Austins were the only non-American cars to make an impact on the New Zealand market in the 1920s and 30s. In 1933 there were 7,417 Austins on New Zealand roads, third in popularity. Their success was largely due to the Austin 7 which was heavily promoted as being as economic a mode of transport as the tram.

Mr. Renner decided that he wanted to replace his previous car with the new model Austin 6/18 because it had more "oomph." Shortly after taking ownership of this 6/18, he had an accident and was unable to drive. His daughter Phyllis became the



**MISS RENNER'S AUSTIN 6/18**  
ACKNOWLEDGEMENT: MUSEUM OF TRANSPORT AND TECHNOLOGY

family chauffeur. In 1948 the vehicle was transferred into her name. From then on Phyllis drove the Austin until a few months before her death in 1994. The New Zealand Herald of 1986 carried a front-page story on the 50 years of the Austin with Miss Renner driving. On her death the car was bequeathed to MOTAT.

Over the years Miss Renner had the odd bump and scrape, headlights had to be replaced, and by 1994 the Austin was bearing witness to its age and its over 200,000 miles travelled. However it was in good running order, largely original, and was driven to the Museum by Miss Renner's nephew.

### **The Challenges of Miss Renner's car**

This vehicle was not included in the collection to illustrate a particular technological development. The A6/18 was not an iconic automobile of the era. It was accepted into the collection as a piece of social history – the story of one woman and her car. Miss Renner was not rich or famous; she does not appear in any Who's Who; she was simply the daughter of a relatively prosperous family who lived an unremarkable life in Auckland. She typified a pre-disposable-age attitude to possessions, in that her answer to the agents for Austin Seabrook Fowlds Company, who approached her regularly, suggesting that she purchase a new model, equally regularly was a refusal on the grounds that the A6/18 was in good running order and she could see no good reason to trade it in.

### **Was the original decision to accept this vehicle a correct one for the Museum?**

In 1994, under new Board leadership and

management, MOTAT began to examine its policies and procedures. A Collection Management Group was established and the case for any new accessions had to be made in writing to this group. Miss Renner's car was described as being in. "...totally original condition and as such is an excellent representation of English motoring in the late 1930's." The other important considerations were that it was in. "excellent original order. The engine, gearbox etc. are in perfect condition... the body is mainly in original paint..."

The history of the car was known and the recommendation was that it be accepted into the collection and would be "...subject to conservation measures rather than restorative." It was thought that the car would. "enhance the Museum's profile with various car clubs and British car enthusiasts through participation in activities such as the 'All British Car Day' as well as Museum special exhibition programmes."

It was not surprising therefore that the Collection Management Group accepted the vehicle into MOTAT's collection. However the Museum does not have environmentally controlled storage or display areas for its vehicles. It was originally housed in an off-site store that subsequently became unavailable. The car came back on-site and, although under cover, is not in ideal environmental conditions to ensure its longevity.

Since the collection policy states that MOTAT must have the ability to care for any artefact it accepts, it can be argued that Miss Renner's car should not have been accepted. However the decision was made in the expectation that the car could be adequately cared for. MOTAT has not had a conservator advise on the vehicle. Inevitably some deterioration has taken place through the onslaught of Auckland's humid climate and it now sits somewhat shabbily in a collection of cars that present their shiny bonnets to the visitor.

### **Specific conservation questions.**

The implication of MOTAT's original decision to subject the car to "...conservation measures rather than restorative" measures needs examination.

Over the years Miss Renner had a number of minor scrapes and she had mudguards panel-beaten and

repainted. The paint used is an iridescent green, quite different from the matt 1936 green of the rest of the body. She also replaced a headlight glass with one that fitted, but was of a quite different design to the original. The original paint has worn down to the bare metal in places and rust is starting to develop.

Mann comments of vehicles in museums "...illustrative of a known history rather than evidence for establishing a history. ... if in future a reason and a methodology are developed for using vehicles in a forensic manner it will be very difficult to do so because so few vehicles survive in an un-restored condition." Although Miss Renner's car has an individual known history, at present it also is an object that, to paraphrase Mann again, could contribute to 'forensic evidence for the culture that produced it'. Does the Museum have a responsibility to protect such evidence, which may or may not be used in the future?

The running boards have original rubber treads. These are embossed with the Austin logo. They are causing the Road Transport volunteer in charge of the car concern. The question is a technical one of halting a deterioration process – a question that could be answered with specialist help. Is it important enough to try to find the resources to engage that help (always supposing it is available) when there are huge demands on the resources of the Museum to conserve artefacts of national and international significance?

At another level what should MOTAT do if any of the alterations made by Miss Renner should themselves require conservation? Should the mudguards be repainted to match the original or to match Miss Renner's later iridescent colour? Should the headlights end up with matching glass?

How can the Museum conserve the registration and warrant of fitness stickers that are still attached to the windscreen and are an important part of the vehicle's history?

Should Miss Renner's car be operated and, if so, how will MOTAT deal with the inevitable wear and tear on the vehicle caused by its operation? The sound, sight and smell of this car running provide the visitor with a special experience, but would it be better to return the Austin to showroom condition and present it as

Mr. Renner bought it in 1936 to show an example of 1930's English motoring in mint condition?

The major issues for MOTAT surrounding Miss Renner's car are ethical and practical. Is it ethical to materially alter the look of the car from its appearance when it was presented to the Museum? After all she cannot be asked and although all donations are now only accepted by the Museum without conditions, there remains a relationship with the donor that should be considered when making substantial alterations to an artefact. The Museum originally decided not to restore the vehicle but what does it do about deterioration caused since its acquisition?

Practical considerations include both available money and available vehicle conservators in New Zealand. If it is decided that these scarce resources are best used in the conservation (or restoration) of another more "important" vehicle, how does a museum keep faith with the donors – the Miss Renners who provide the support and interest critical to the museum's place in the community?

#### **References:**

*Ball, Stephen (1997).*

*Larger & working objects a guide to their preservation and care: Museums and Galleries Commission, London*

*Museums and Galleries Commission (1994).*

*Standards in the museum care of larger and working objects: social and industrial history collections. The Commission, London.*

*Oddy, Andrew Edward (1994). Restoration: is it acceptable? Department of Conservation, British Museum, London.*

Lorraine Wilson has a Master's degree in Museum Studies from Massey University, and works independently in the cultural sector. She has been involved in a number of exhibition development projects at MOTAT. She has also served on the Trust Board of the Auckland Museum.

The original version of this paper was presented at the VII th World Forum of Motor Museums, hosted by the National Motor Museum, Birdwood, South Australia in 2001, and is published here with the permission of the World Forum of Motor Museums.

# A New Zealander in Berlin: an interview with Ken Gorbey at the new Jewish Museum

Ben Whyman gets antipodean insights  
into Berlin's newest museum

I was fortunate enough to visit Berlin in December 2001 to interview Ken Gorbey, Project Director of the recently opened Jewish Museum. Housed in an architecturally uncompromising and challenging building designed by Daniel Libeskind, the Jewish Museum is proving to be very successful with high visitor numbers and satisfaction levels. This success is encouraged by Ken's enthusiasm for his work.

Many readers will know Ken from his work in museums in New Zealand over the last 30 years. This trip seemed the perfect opportunity to learn how Ken was getting on steering an institution in a different country, how the new Museum was progressing after the recent opening, and where the future of this Museum, with such a loaded story to tell, lay. He was happy to talk about the Museum and its place in modern German and European culture, and where it fits in the new museology.

Ken drifted into museum work because he wanted to work with people in a public role. He started at the Taranaki Museum in 1969 after studying archaeology. From there he moved to the Waikato Museum, and then Te Papa Tongarewa Museum of New Zealand. In between, Ken took on consultancy work where he worked for a wide range of clients.

He "fell by luck" into a whole range of development projects, often as a consultant, including some important stages in the development of Te Papa. "(Over time) I built a set of expertises that relates very much to the formulation of broad museological visions and then the translation of those visions into both architecture and museological culture. As a result (as a consultant), I've become a bit of a transient – you move to projects, the projects don't move to you."

In September 1999 Ken was invited to Berlin to participate in a review of the Jewish Museum. The review, instigated by the Museum's Director, Dr. Mike Blumenthal, was to determine potential future directions for the Museum.

Blumenthal, having a political and not a museological background, "became aware that he wasn't absolutely sure where the project was. The building was complete, and he had established a number of big stakes in the ground; he had established what the Museum was going to be, what it was going to be called, and essentially that it was going to be a museum of German Jewish history, not a Jewish museum and not a city museum. Blumenthal needed to know how to move it on from there. He had an embryonic staff, but essentially the review that I joined in October 1999 found that this was a project utterly becalmed, with an opening date very close at hand."

During the early stages of the review Blumenthal, appreciating Ken's experience and museological knowledge, asked him to join the Jewish Museum as director of day to day operation and strategic planning. Ken's title is officially Project Director (with Vice President tacked on for good measure). Blumenthal flies in regularly from his home in the United States to deal with high-level politics, sponsorship and events work. The rest of the responsibility is Ken's. Since 1999 he has undertaken the basic museum operational practices review, established business planning systems, built up staff numbers and ensured that the Museum's exhibition spaces, with exhibits on display, opened on 9th September 2001.

Ken finds himself taking on many other roles, as the Museum's operating culture was underdeveloped when he arrived. The Jewish Museum is a young



museum and its operational systems and policies are still developing with his guidance. Ken's main aim is "to leave behind an operating culture that will stand the museum in good stead."

Working for nearly 2 years now in Germany, how does Ken compare the working culture of a European museum to a New Zealand equivalent? "German museums can be incredibly traditional. Civil service in Germany works in an incredibly bureaucratic manner. You are constantly butting up against this seeming inability to change.

"We have established a totally modern museum, a totally new type of museum that is client-driven, that is very responsive to market research. Other than one or two other institutions, this is unknown in Germany. It is both a great challenge to begin, but also many Germans are fearful of this. We (at the Jewish Museum) are going through a period of dramatic change – to establish this sort of museum and to keep (it) running as it should into the future. This is new for Germany."

I ask Ken what ideas he has brought from his experience in New Zealand museums to Berlin.

"Te Papa in particular is a place where we made an absolute commitment to the new environment, the new audience. Te Papa was a place that set out to be for all New Zealanders, and it has done that." Ken has brought with him to Germany this sense of the achievements possible in a new museum. He utilised some of the specifics of creating exhibition spaces at Te Papa, for instance the Treaty exhibition, which was "a model for much of the work that we did here (at the Jewish Museum), to make available to a reluctant public a very difficult story."

Ken has found working in a new country a challenge, especially coming to grips with the German language. Even though the Jewish Museum set out to be a bilingual museum, ensuring that only the best museum workers from around the world are chosen, it is still difficult having to rely on German colleagues to argue conceptual discussions on your behalf.

However, he is keen to point out that the advantages outweigh the disadvantages. Although he has done a crash course in German Jewish history, "and know enough now not to be fooled", being a newcomer to this history can be to his

advantage. His ability to ask uncomfortable questions which many German staff members would find difficult to address, means that Ken encourages open discussion and a new way of looking at German Jewish history. As a 'naïve' New Zealander coming from the other side of the world, he often finds himself 'trampling' on these taboos in the name of scholarship to draw out fresh thinking.

How does the Jewish Museum perceive itself? Firstly, Ken is keen to point out that it is market-led, and people are the most important factor. The German family, especially the younger generations, is the principal client. "(The Jewish Museum) is a cultural institution that is determined to achieve a result. That result, in the long term, is something to do with the development of Germany as a tolerant multicultural nation." As with many Western countries, there are tensions in Germany adjusting to the reality of a pluralistic, multicultural nation. History and its constant reminders, intolerance and deep-seated prejudices, have hindered learning lessons from past experience and therefore future progress.

The Jewish Museum is not a museum solely for Jews (approximately one hundred thousand Jews live in Germany today, out of a total population of over 82 million). It is a museum of German history from a cultural perspective which is Jewish. The Museum's focus is not solely on the Holocaust of the 1930s and 40s, nor is it a memorial to those who died. The Holocaust is nevertheless a part of the Jewish German history. "The Holocaust is twelve years of 2000 years of history. However, it is a very heavy burden that is carried by this nation. Everything is viewed through the veil of the Holocaust.

"So, we (at the Jewish Museum) have had to seek a sense of balance... knowing that we would be criticised for it. We have celebrated 2000 years of Jewish life with all its ups and downs. There have been holocausts before the Holocaust... but there has also been a flowering of Jewish life, especially immediately before the Holocaust, from the 19th century with the emancipation of the Jews in Germany. Germany was the centre of Jewish life in the world, right through to the Weimer republic in the 1920s."

Some exhibition spaces within the Museum are a "pure celebration" of the history of Jewish life. Running through many, however, is the undercurrent of anti-semiticism and evidence of

the growth of scientific racism, part of the foundation blocks of the Nazi programme. "This dampens and it greys the whole history. We have had to be constantly aware of the balance between the two.

"The Jewish Museum is holding up a piece of history and mirroring it back to the German people and saying 'look at this piece of history... this happened, you cannot deny it, you must come to terms with it, and there is something to be learned.' We hope that, at some stage in the future, people will be able to say 'this museum did achieve a result which was a better society'.

"As far as I am concerned, that is what the new museology is about. It is singularly about the creation of places where people can learn about concepts of tolerance and intolerance with a view to bettering their lives."

The Jewish Museum is an institution based soundly on scholarship. A large research department is working towards a future where the Museum will be one of the leaders marrying current research and current exhibitions. Ken is keen to push for this immediacy in the Jewish Museum. This work is helped immensely by the development of the Aura database.

This database is a vast source of information with an attached authoring tool. It has allowed the Museum to create its successful interactive learning centre, and offers other opportunities for Museum staff and visiting scholars, authors, librarians, and curators to author in various formats and distribute them in a variety of ways. In this way, the Aura database is a constantly growing and developing database accessible to all.

Ken and his team are working on the organisation of this research. "It could well be that we will be very much looking at a research structure that is driven by the nature of the (Aura) database and not necessarily what is in the mind of the scholar. We will be able to set people into an authoring environment that allows them to research and author at the same time."

Balancing the Jewish Museum's exhibition programme is one of Ken's immediate challenges. How do you show the flowering of Jewish European history alongside the various holocausts which the Jews have dealt with in Europe? How do you present both sides of the story in one building, especially one designed by Libeskind? There has

never been any sense of compromise when it comes to exhibiting Jewish history at the Museum; however a balance must be found.

The exhibition space is divided into three main areas on the ground floor, established through Daniel Libeskind's architectural scheme. Set around three main axes, long corridors lead the viewer down the Axis of Continuity, which crosses the Axis of Exile and Emigration, and finally the third axis, the corridor which stops at a dead end with the Holocaust Tower. Upstairs, permanent and temporary exhibition space wraps itself around the stark angles and barren 'voided' spaces of the Libeskind design. These voids purposefully remain empty, to remind viewers of a sense of the missing, what has been lost over the years.

Presenting racism and the resulting effects on a culture and its people is one of the main challenges facing the Jewish Museum. There are some gripping artefacts to be found, but the main problem is that very little significant Jewish cultural property remains in Germany. Many artefacts were destroyed during the Holocaust, especially during the night now known as Kristallnacht ('Night of the Broken Glass'). On the night of 9th November 1938, the Nazi regime orchestrated the destructive rampage against the Jews of Germany. Thousands of Jewish Synagogues, homes and businesses were burnt to the ground.

The surviving artefacts were swiftly removed from Germany, and are now housed mainly in Israel, the USA, or the UK. "(But) there is no problem finding the material to create the environment that is a museum experience." Around 1600 artefacts are on display at present. The majority are records, which support an assertion rather than being significant cultural property in themselves. "(But) surprisingly, some of the most wonderful cultural property is anti-semitic."

There are amazing tales of objects surviving devastating histories, but overall the Jewish Museum is a talisman of cultural property lost, cultural property that has survived by accident, and cultural property that has been exiled. Thus, the Jewish Museum developed the idea of the Gallery of the Missing, to acknowledge the loss to the vibrant

culture of the Jews of significant cultural property.

If the reason for not having a museum was because there were too few cultural artefacts, then the Nazi regime would have achieved their purpose. "(We) have to find a way of doing something else. We are not a collection-based museum, we are a narrative-based museum, and we have to look at inventive ways of recreating a society and recreating the museum environment by judicious use of what few artifacts remain."

Criticism has been aimed at the Jewish Museum, the harshest of which has come from from Jewish academics and writers. The consensus is that it is a worthy institution, but there is also a feeling amongst the general public and critics that the anti-semitic tension is not keenly felt and not strongly expressed in the exhibitions. This could be because the Museum is based on a linear chronological history.

Ken recognises this, and is re-thinking some exhibitions. In particular his team will be redeveloping one exhibition exploring the concepts of tolerance and intolerance, tension and lack of tension, emancipation and barriers to emancipation. As a market-led institution, the Jewish Museum will respond intelligently to the needs and experiences of the visitor.

The Jewish Museum has good state funding – for a medium sized museum, the annual funding equates to approximately \$ NZ 28 million per annum. Add to that attendance fees which already exceed initial forecasts, a healthy income from publications and steadily strengthening corporate sponsorship, and it is clear the Museum has scope to embark on future initiatives.

Ken's job is to establish the infrastructure for effective use of this budget, "...and that is where the German model of a museum tends to be run very heavily on ancient views of curatorship. We are all based on scholarship, but there is a particularly Germanic view on the organisation, the structure of the academic world and how it imposes itself on the institution. We're breaking that model. We're market led."

Ken is often invited to speak to "rather bemused German colleagues" to explain: firstly, how did you

open it in 18 months, and, secondly, how do you actually work? A substantial part of the Jewish Museum's funding and research is devoted to market-led initiatives, getting to know what the audiences want and need from the institution.

"When we did our initial market research here (prior to opening), a message that came through from our visitors was 'do you have to have this museum? We'd rather not, we're suffering from Holocaust fatigue. We've heard it a lot'. Well, to tell you the truth, they haven't heard it that much. There has been a lot of ignoring. It has only been in recent years that the Holocaust and the results of the Holocaust have come to the fore in German society."

The reaction to the Jewish Museum since the opening is difficult to assess, as the results from research done since the opening are only now being analysed. Ken underlines the high level of general visitor satisfaction. Over 78 percent of visitors are pleased with the Museum and what it is striving to achieve. To date, visitor numbers for the Jewish Museum have surpassed initial first forecasts. Numbers of 160 000 were anticipated in the first quarter of the first year of opening, but already exceed 300 000 for this period. With up to 5000 visitors a day, the space was frequently full to capacity. Now, it is quieter, although visitor numbers are still above expectations.

Many see the Jewish Museum as a place that can act as a catalyst for discussion and reflection. It is encouraging to hear that a number of Jews exiled from Germany during the Holocaust have returned to their former home country for the first time to see the Museum.

For the present Ken is happy in Berlin, but recognises that "At some stage it will no longer be a project (for me), and as soon as it becomes fully operational I will be moving on." Here's hoping Ken's future projects are as successful, thought-provoking, and challenging as this one surely is.

Ben Whyman is a New Zealander currently working in Britain. He has studied Museum Studies through Massey University's extra-mural programme and is employed at Epping Forest Arts in Essex, England. Readers wanting to know more about the Jewish Museum can visit virtually through their website: <http://www.jmberlin.de>

# Museum of New Zealand Te Papa Tongarewa

In this, the first Journal since the opening of Te Papa, Paul Brewer gives a brief account of developments to date, setting the scene for the account of the work of Te Papa National Services which follows.

Te Papa is New Zealand's national museum. Since opening in February 1998, it has established a national and international reputation as New Zealand's 'must-see' visitor attraction.

Te Papa's founding concept was developed through an extensive national consultative process and was adopted by Government in 1990. It introduced the concepts of unified collections, the narratives of culture and place, the idea of forum, the bicultural partnership between Maori and Pakeha, and a multidisciplinary approach to delivering a national museum for diverse audiences.

Its mission – to be a forum for the nation to explore and preserve New Zealand's unique cultural and natural heritage – is underpinned by the principles of the bicultural partnership, being customer focused, speaking with the authority that arises from scholarship and matauranga Maori, being commercially positive and the Waharoa or entryway for New Zealanders to explore and reflect on their cultural identity.

The Museum in Cable Street, Wellington, contains 21 major constructed exhibitions and features a programme of innovative and exciting exhibitions that both draw on the richness of its collections and bring to this country the best of the rest of the world.

The permanent exhibitions include Bush City, an outdoor space that recreates distinctive aspects of the New Zealand landform and its associated plant life and The Time Warp, a dynamic interactive zone that uses motion-simulator technology and cinema effects to project visitors into New Zealand's distant past and near future. Te Papa is the only museum in the world that has its own living, functioning marae. Te Marae o Te Papa Tongarewa provides a place for all New Zealanders to stand by right of the treasures held on their behalf by the Museum.

Central to Te Papa's existence are its collections. The Museum has particularly rich holdings of New Zealand plants and animals, taonga Maori, and Pacific collections. Te Papa continues to develop its collection of art. In October 2001 Te Papa opened an additional 1500 square metres of exhibition space for the display of art and visual culture as part of an ongoing major development programme. In order to ensure that the collections are housed in the best possible conditions, the Museum purchased and refurbished the former Wellington City Council Works Depot in Tory Street. Completed in early 2000, this new collection storage, research, and technical services facility gives Te Papa two world class buildings in which to preserve and present New Zealand's national heritage.

In its capacity as the national museum, Te Papa operates a number of services for customers outside its premises and a substantial National Services programme that aims to work with other museums, iwi and related organisations on projects to improve the services provided by museums in their local communities. The focus of National Services is on five priority areas: Marketing and Promotion, Training, Bicultural Development, Museum Standards and Revenue Generation. Other services include Te Papa Press, touring exhibitions, a collections loans service, a programme of iwi partnership projects, and the Te Papa website.

Te Papa has achieved overwhelming success in the four years that it has been operating. More than 6 million visitors have come to the Museum and many more have benefited from its Extension and National Services programmes. There is increasing evidence that the existence of Te Papa has changed national and international tourism patterns. Over two thirds of all visitors in the 2000-2001 financial year came from outside the



Wellington region and over a third were overseas visitors. Te Papa's audience closely approximates the New Zealand population at large. For example the proportion of Maori visitors equates roughly with the percentage of people identifying themselves as Maori in the New Zealand 1996 census. A similar pattern has emerged for those of Pacific Island and other ethnicities.

Paul Brewer LVO is General Manager, Communications and Marketing, at Te Papa.



FOUR MARAE-BASED WORKSHOPS ON THE CARE AND PRESERVATION OF DOCUMENTARY HERITAGE AND MAORI TEXTILES WERE HELD IN 1999-2000 IN PARTNERSHIP WITH THE PRESERVATION OFFICE TE TARI TOHU TAONGA. THE WORKSHOPS WERE HELD ON MARAE IN PORT WAIKATO, NATIONAL PARK (NGATI TUWHARETOA), OTAKI AND TAURANGA. HERE RANGI TE KANAWA, TEXTILES CONSERVATOR, IS ASSESSING A KAHUKIWI (KIWI FEATHER CLOAK) WITH PARTICIPANTS AT THE HURIA MARAE WORKSHOP, TAURANGA, JUNE 2000.

## Te Papa National Services

Arapata Hakiwai and Wallis Barnicoat summarise the achievements to date of Te Papa's ground-breaking work with the wider heritage sector.

E nga mana, e nga reo, e nga Kaitiaki o nga taonga o te motu. Tena koutou, tena koutou.

Tena koutou e nga Whare Taonga, e nga Whare Toi me nga Whare Taonga motuhake-a-iwi e tiaki nei i nga taonga whakahirahira o te motu. Ahakoa ka taka te wa he tika te korero 'He Toi Whakairo, He Mana Tangata'.

No reira, e te taonga nei tukua kia haere. Kawe atu nga tumanako me nga moemoea o te iwi.

Te Papa National Services greets one and all in the relaunching of the New Zealand Museums Journal as *te ara: JOURNAL OF MUSEUMS AOTEAROA*. Preserving and exhibiting the unique stories of Aotearoa New Zealand is the challenge facing all museums in this country. Te Papa National Services has been active since 1996 building on initiatives to enhance the museum services in our communities.

Te Papa National Services works in partnership with other museums, iwi and related organisations on projects to improve the effectiveness and add value to services provided by museums in their local communities. Partnership projects operate either regionally or nationally and foster progressive developments based on professionalism, expertise and scholarship/matauranga Maori in small and

large museums around the country, for the benefit of all New Zealand.

Between July 1996 and June 2001, National Services completed over 110 projects with museums and iwi throughout New Zealand, at both a national and regional level. In 2002, a further 25 regional and over ten national partnership projects will be completed within the sector. In 2002/03 National Services will build on this success by working in partnership in the following five priority development areas:

**Bicultural and Iwi Development:** improved relationships between museums and iwi, and increased capacity of iwi to deliver museum services.

**Museum Standards:** quality standards in all aspects of museum operations

**Training:** professional development of museum personnel

**Marketing and Promotion:** increased visibility and relevance of museum services in New Zealand

**Revenue Generation Initiatives:** increased capacity of museums to generate plural income sources.

National Services' support for projects includes financial partnerships and other forms of assistance such as strategic leadership, project planning and management and Te Papa consultancy advice.

Examples of National Services regional and partnership projects between 1996 and 2001 include:

- 1. The Standards Scheme:** The Museums at Work - Draft Standards Scheme for New Zealand Museums has been developed and the guided self-review and peer review process of the draft scheme has been used by 34 museums during the pilot and regional trial stages. Feedback regarding the value and effectiveness of this scheme in improving museum services has been very positive. The draft standards scheme will be further improved by strengthening the bicultural focus in 2002 and implemented more widely in 2002/03.
- 2. Bicultural and Iwi Development:** Approximately one third of the bicultural regional projects to date have resulted in taonga Maori databases and at least half have improved dialogue and operational or governance relationships between museums and iwi. Iwi or kaitiaki Maori skills have been developed through approximately 25% of the regional projects. Iwi Customary Concepts training wananga have been delivered in eight regions and three national hui have been held on bicultural governance and leadership and iwi initiatives for mana taonga. Three reports and a case study have been published from national projects and distributed as resources for the sector.
- 3. Training:** The National Training Framework for New Zealand Museums has been developed and now provides the basis for planning training projects. The Strategic Leadership Programme – He Kahui Kakakura: Museums with Vision – commenced in October 2001 to meet the highest national training priority. Enrolment for the second course is underway. A project with the New Zealand Qualifications Authority is piloting the development of unit standards in museum practice for the National Qualifications Framework. This aims to increase courses offered through tertiary education providers and on-the-job. The pilot of the Investors in People Standard has been completed. There are now 14 specialist resource guides published on such topics as: exhibitions, visitor surveys, copyright, preventive conservation, caring for taonga, strategic planning, marketing, working with the media and valuing collections. A complimentary copy of the Resource Kit He Rauemi folder has been sent to every museum, iwi and related organisation. Further resource guides are being developed now. Many regional training projects have focused on the care of collections and exhibition-related skills.
- 4. Marketing and promotion:** Half of the regional partnership projects have produced visitor/potential visitor research reports for the museums, with four providing in marketing plans and three resulting in museum trail brochures. National workshops on using visitor and market research to understand visitors and plan services have been offered in eight regions to date, with some stimulating regional projects. There are over 300 museums on the New Zealand Museums On Line website which was established in 1998 and converted to a more dynamic site in 2002.
- 5. Revenue generation initiatives:** This programme focus began in 2000/01. To date, research on national patterns of revenue generation in museums and two workshops on fundraising and sponsorship have been completed. Two regional projects undertaken last year will contribute material for new resource guides in 2002.

National Services regularly offers and supports training workshops, lectures, forums, wananga and development projects on all aspects of museum services. Museums, iwi and related organisations have improved their governance, management and planning and added value to their exhibitions and public programmes, care of collections, customer services and relationships with communities through National Services' assistance.

The promotion of regional networks and more effective information sharing between museums, iwi and related organisations, is a key element of National Services' work. te ara: JOURNAL of MUSEUMS

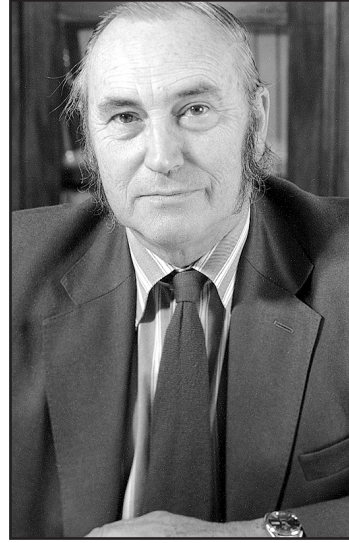
aotearoa is another welcome means for our museums to stay in touch, communicate with each other and help one another.

Kia ora mai.

Arapata Hakiwai and Wallis Barnicoat are, respectively, Community Partnerships Manager (Maori) and Community Partnerships Manager with Te Papa National Services.

For more details of partnership projects and other initiatives, see the National Services website pages ([www.nationalservices.tepapa.govt.nz](http://www.nationalservices.tepapa.govt.nz)) or contact the team on [natserv@tepapa.govt.nz](mailto:natserv@tepapa.govt.nz)

# Richard K. (Dick) Dell 1920 – 2002



ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

Bruce Marshall and Sandy Bartle pay tribute to Dick Dell, as the New Zealand museum community shares in the loss of one of our leading museum professionals.

Dick Dell was born in Auckland in 1920. In 1947 he joined staff of then Dominion Museum as the shellfish specialist, after four years Army service in the Pacific, North Africa, and Italy. In his long association with the Museum, as a staff member, Director and Research Associate, he built collections, developed staff and established networks which continue to place Te Papa at the centre of national and international natural history research.

## Research and collections

As Curator of Molluscs, Dick built up the collections from 5000 registered lots to more than 32,000, a collection of global importance. This was achieved through developing networks of amateur collectors, and through fieldwork (most notably in the Chatham Islands in 1954 and the Solomon Islands in 1965).

During his long career, including a productive period in retirement as a Research Associate of first the National Museum and then Te Papa, he published over 130 popular and scientific articles. The most important of these were on Antarctic marine life, then being thoroughly explored for the first time, and on New Zealand deep-sea squids and other molluscs. More than three hundred new species were first described in these publications.

However, his interests were much wider than this, as reflected in his valuable scholarly publications on birds, crabs, worms and fossil molluscs. Publications included a popular book on shells that went through 6 editions over many years.

## Scientific awards and honours

His research achieved recognition in the wider scientific community. The receipt of a Nuffield Travelling Fellowship in 1959-61 enabled him to study the early collections of New Zealand molluscs at the then British Museum (Natural History). The Royal Society of New Zealand awarded him its prestigious Hamilton Prize (in 1955) and Hector Medal (1965), and he also served as President of the Society from 1977 to 1981.

## Achievements as Director

Apart from his scientific endeavours, Dick was best known for the professionalism that he brought to the management of the Museum. He served five years as Assistant Director to Dr. Falla, succeeding

him as Director in 1966. Transformation of the old Dominion Museum into a National Museum of which New Zealand could be proud was achieved mid-way through his career as Director. This was accompanied by increasing the number and professionalism of the staff.

In 1966 he inherited a 100-year old museum with a staff of only 22, including seven curators. In 15 years he built this into a staff of 38, including 14 curators and collection managers. Prior to the establishment of Te Papa, this was the most rapid period of growth in the entire history of our national museum. Working conditions were greatly improved as well. For the first time qualified curatorial staff were paid competitive salaries based on the scientific salary scales of the Department of Science and Industrial Research (DSIR), subject to external biennial review. These developments led to focused collection development policies, and the great growth in the national collections, especially in the biological sciences.

For the first time New Zealand had a world-class national museum in terms of collections and professional staff. This was Dick Dell's outstanding legacy.

He also contributed to the wider museum scene in many ways, including service on the boards of Nelson Provincial Museum Trust, the Royal New Zealand Air Force Museum and the Queen Elizabeth II Army Museum.

## In retirement

Dick remained an active researcher throughout his retirement, continuing his commitment to the public sector, conservation and his academic interests. He was as a member of the National Parks and Reserves Authority for nearly ten years from 1981. In that year he was also awarded the Queen's Service Order in recognition of his scholarly achievements.

Dick Dell is survived by his wife of 56 years, Dame Miriam Dell, and their four daughters, including Sharon Dell, current Chair of the Board of Museums Aotearoa and Director of the Whanganui Regional Museum.

Bruce Marshall is Collection Manager (Molluscs) and Sandy Bartle is Curator of Birds at Museum of New Zealand Te Papa Tongarewa. They were both appointed by R.K. Dell.

Research has always been a central role of museums and galleries, although at times its prominence has wavered. Placing museums in the mainstream of "the Knowledge Economy" will enable us to re-assert the richness of our collections and their information value. Museum research can attract serious research funding. We can also make good use of the new technologies to gather and disseminate new knowledge.

## Bringing Together Museums and Indigenous Knowledge –

Research at the Auckland Museum supported by The Marsden Fund

Professor Roger Neich is engaged in an academic research project which exemplifies the benefits of collaboration between a university and a museum.

New Zealanders and visitors to this country have always realised that Maori woodcarving is a very special art unique to these islands. Although the original Eastern Polynesian origins of Maori art, language and culture are obvious, Maori woodcarving through its thousand year history here has developed its own regional, tribal and individual styles that clearly mark it off from any other Pacific art forms. Maori experience of culture contact and European influence through the nineteenth century intensified these developments and set the scene for the present state of Maori arts.

Some current Marsden-funded research carried out within the project entitled "Bringing Together Museums and Indigenous Knowledge" is demonstrating another aspect of the special qualities of Maori woodcarving. Following on from his recently published work on nineteenth century Rotorua carvers (Carved Histories: Rotorua Ngati Tarawhai Woodcarving, Auckland University Press, 2001), Roger Neich has been compiling records of all those nineteenth century Maori carvers whose works can still be identified, in standing meeting houses, in museums and in archival photographs. So far, about 274 individual carvers with their tribal affiliations and their works have been identified but many unpublished sources are still to be checked. Consultations with the descendants of these carvers

are an important source of new insights.

This situation is unique within the nineteenth century ethnic world. Among North-west Coast American Indians about five Haida carvers, some Kwakiutl and a few others are known with their works. For nineteenth century African artists, the record is limited to two or three from the Congo area. In the tropical Pacific, only two from Melanesia and two from Polynesia can be identified.

This amazing wealth of information on Maori carvers can provide the basis for a new rich art history of Maori woodcarving. Utilising these records and adding to them from Maori oral traditions and family records, new insights are being gained into the transmission of carving styles, the relationships between different carving traditions, and the reasons for their survival or demise. Numerous projects for future researchers are emerging from this preliminary study, with implications for a better understanding of nineteenth century cultural and artistic change, not only in New Zealand Maori art but also for ethnic arts in other parts of the world.

Roger Neich is Curator of Ethnology at the Auckland Museum. He was recently awarded a personal chair in Anthropology at the University of Auckland in recognition of his important scholarly work on Maori material culture.

The Marsden Fund is the Government's fund for supporting basic research. It is administered by the Royal Society of New Zealand.



# Register of Historic Places on-line

The New Zealand Historic Places Trust recently launched a new heritage resource for researchers which will be especially valuable to local history museums. Here the background to the Register and its on-going development are outlined.

Compiled by the New Zealand Historic Places Trust under the Historic Places Act 1993, the Register of Historic Places, Historic Areas, Wahi Tapu and Wahi Tapu Areas ("The Register" or "Rarangi Taonga") is the statutory list of New Zealand's heritage places. The Register lists and contains information about buildings and sites in New Zealand that have "historic or cultural significance." It is one of the most comprehensive databases of its type in New Zealand.

The Register today lists over 6,000 places, including archaeological sites, hospitals and observatories, department stores and police stations, bridges and rabbit fences, and many others. The Register not only identifies and informs New Zealanders about our heritage, it assists protection of heritage places under the Resource Management Act. Councils are required to "have regard" to the Register when developing regional and district plans, and to notify the Trust as an affected party to resource consent applications that affect registered places. Through these processes, the Trust plays a critical role in decision-making about the future of registered heritage places.

To ensure that the most effective use of the Register is being made, the Trust has completed an extensive review of its registration processes. The review identified that more work was required to improve records on places that are already included on the Register. The amount of information the Trust holds on these places varies widely. The Register has been compiled over more than thirty years to meet changing legislative and other requirements. The trend is towards more documentation. Initially only very simple citations were required to classify historic buildings. During the 1980s building boom the paper work required to justify classification proposals increased dramatically. Introduction of the Resource Management Act in 1991 led to a further review of documentation standards.

Although the amount of information held on individual entries varies, Trust filing cabinets and book cases are full to overflowing with reports and

photographs that have their origins in the registration process. A series of booklets on classified buildings was published in the late 1980s and early 1990s. But the potential of the Register to communicate the range of stories that lie behind the bald notations of street addresses, legal descriptions and grid references has not yet been fully realised. Trust reports can be consulted at Trust offices but many of them are not readily accessible elsewhere. In some cases, more work is required to document the importance of places before a full written account can be made available.

In May 2000 the Prime Minister, Helen Clark, announced that as part of the Government's Cultural Recovery Package, funds would be made available to upgrade the quality of the National Register with the goal of making it more accessible to the public via the Internet. Register entries began immediately. Following consultation with local authorities and other Register users, standards and specifications were developed for data collection and presentation.

Three heritage researchers checked register entries and prepared reports on heritage places. One researcher joined each of the Trust's three regional teams based in Auckland, Wellington and Christchurch. On March 19th, nearly 1,000 heritage places appeared on the Trust's Internet site, with fuller reports for about 300. The website, like the Register on which it is based, is a work in progress. Research to improve the quality of Register entries continues. Through 2002, and beyond, more Register entries, reports and photographs will be added to the site. Museums will benefit from this resource, as well as being able to make valuable contributions from their own store of knowledge.

The New Zealand Historic Places Trust's Register of Historic Places – Rarangi Taonga – is being steadily improved and is now on-line at [www.historic.org.nz/register](http://www.historic.org.nz/register).

Further information about the Register is available by contacting Peter Richardson, Senior Policy Analyst at the New Zealand Historic Places Trust on Email: [prichardson@historic.org.nz](mailto:prichardson@historic.org.nz)

# Otago Museum Website: <http://www.otagomuseum.govt.nz>

Many New Zealand museums are now attracting virtual visitors from around the globe. Ben Whyman makes an electronic trip from Britain to give us the Journal's first museum website review.

The first thing that strikes me about the Otago Museum website is the quality of the home page. Visually stunning motifs, great graphics and a rich blue background create a positive, friendly feel. 'Welcome' flashing across the screen in different languages is a nice touch, especially for those 'visiting' from overseas.

Information on the home page is clearly and attractively signposted, offering an introduction to the Museum, the three collections, the Discovery Den and the resources available to Teachers. There are options to view an up-to-date exhibition programme, and a search section.

The Museum 'Quick Tour' is an interesting idea, leading the virtual visitor through the highlights of each collection – Human History, Natural History, and Interactive Science. The easily understood maps found in the 'Search' section would have worked equally well here, giving viewers a chance to get their bearings and a feel for how the Museum is laid out. The pop-up navigation screen is a little distracting. However, the Museum deserves top marks for providing an effective way of introducing its collections to the viewer.

'About Us', which I presume is meant to introduce the Museum as an organisation to the uninitiated, is not exactly "information-rich." This is the one page that really lets the site down.

'What's On' provides daily updates of events and exhibitions. Compared to the rest of the site, the visuals are a little dry, but that can be explained away – visuals for future exhibitions are often only decided closer to the opening date, and I am comparing this page to the excellent graphics found throughout the rest of the site.

The 'Discoverers' Den' is a revelation, with Eric, Dunedin's favourite fish, getting excited about the kids going back to school. This section is fun and colourful, leading young visitors through a maze of entertaining educational activities. However much I grow to dislike Eric (and his grammatical errors, fish – there ARE three categories), I am sure children enjoy this section. I even tried a quiz (I hasten to add that I have not lived in New Zealand for 6 years, I NEVER lived in Otago, and my Latin seems to have temporarily deserted me...).

Oh, and the exclamation marks really annoyed me. Fry, fish, fry!

Once you get past the irritating front page (yes, more exclamation marks) of the 'Teachers' section, this is a good source of information about activities taking place in the Museum for schools. There are clear descriptions of the range of programmes provided which support the New Zealand national curriculum.

Overall, the Otago Museum website appears to be aimed at the younger viewer, with lots of bright colours and a heavy-handed use of exclamation marks. Even the front page of the 'Teachers' section seemed to be aimed at this level. The Museum Newsletter, Annual Report and Strategic Planning documents are available to read (providing you have Acrobat Reader), but I suspect they are seldom referred to.

Overall, this defiantly 'lighthearted' tone gets a little wearing at times. At the risk of overemphasising the point, a prudent pruning of exclamation points throughout the site would help.

These problems aside, the Otago Museum website is a colourful, fun site with quality visuals and plenty of introductory information available.

Ben Whyman is a New Zealander who studied Museum Studies through Massey University. Presently based in England, he keeps up to date with the New Zealand museum scene through the internet.

There is a growing literature on the museum phenomenon, as well as management guides, histories, catalogues coming onto the market. New Zealand museums and art galleries are also publishing their collections both in print and electronically. Through the columns of Te Ara our reviewers will critically assess their content and relevance and make recommendations for our readers.

## Heritage: Identification, Conservation, and Management.

Aplin, Graeme (2002).  
Oxford University Press, Melbourne.  
ISBN 0 19 551297 9  
338 pages.  
Price not reported.  
Reviewed by Keith Dewar

This book is one of many that are coming on to the market as more and more tertiary institutions offer heritage programmes to match the growing importance of heritage places. Essentially a very well done undergraduate text, Aplin's book is also useful for any professional who would be interested in rounding out their knowledge of the basic tenets of modern heritage management.

The book begins in the traditional way by defining heritage; this is done with eloquence and care. There are a number of different ideas and theories presented from around the world. Then we have an excellent chapter on interpretation: what it is and its importance to heritage. This in turn is followed by a series of well-organised chapters starting with tourism and the economic values of heritage, then the general principles of conservation and management. Natural and cultural heritage and their management are then discussed independently. The author is careful to point out the perceived differences between these two branches of heritage and suggest they are often more imagined than real. He picks out indigenous and minority heritage for special attention. This grouping of chapters ends with an explanation of global heritage and the place of the World Heritage Convention and other

similar treaties and conventions.

The subsequent section comprises four chapters which set this book apart from most others of its kind. They discuss in considerable detail regulatory frameworks and approaches in a number of countries commencing with the author's home nation of Australia. One chapter concentrates on the public heritage management in Australia, a country where state power is paramount in heritage matters, and a second chapter that looks at the work of voluntary organisations throughout the country. The other pair of regulatory chapters concentrates on European countries and a number of other nations including the United States, Thailand, South Africa and China. These regulatory chapters do not make the most stimulating reading, but they provide a useful comparison of the various systems and illustrate how management changes from culture to culture and also geographically. The material on Thailand and China draws attention to heritage issues in nations which are usually ignored in these types of texts.

The last chapter summarises the book and gives more time to what heritage is, whose heritage is it, and the continuum of importance or value of heritage from local to global. Many questions are deliberately left unanswered as heritage professionals struggle with the political realities and fast changing values and concepts of the world's people and politics. The book ends with two useful Appendices, one that provides the key to World Heritage criteria and a second which provides an good list of relevant heritage web sites.

The book is well illustrated with a number of excellent black and white photos most taken by the author. Good use is also made of tables and figures that illustrate and support the text.

Dr. Keith Dewar is Senior Lecturer in Tourism Management at Massey University's Albany campus. He has substantial practical experience gained in Parks Canada, the Canadian National Park Service.

## The Guide

Auckland Art Gallery Toi O Tāmaki (2001).  
Scala Publishers Ltd. London:  
ISBN 1 85759 256 5  
176 pages; 160 colour plates.  
\$ 39.95  
Reviewed by Susan Abasa

This is the first comprehensive, fully illustrated Guide to the Auckland Art Gallery's collections to be produced in 37 years, and just the third of its kind published since the Gallery's establishment in 1888. Its release is timely. Some might reckon it overdue.

The purpose of The Guide is not enunciated but, like others of its genre, it is easy to see it take its place as a guidebook or a memento of a pleasant interlude wandering without intent, browsing amiably through exhibition galleries.

It offers a brief history of the Gallery and a selection of works intended to represent the scope and quality of its collections. Each work is accompanied by a short essay. It is not difficult to see why The Guide is selling well to locals and tourists alike. The marketing nous of Scala Publishers will ensure that international distribution is successful and on-going.

The Guide offers the calm self assurance of authority. As the Introduction proclaims, here is a selection of '160 outstanding works of art'. The selection invokes the canon and confirms curatorial sense and sensibility. Tasteful production values, and accessible prose are calculated to inform without appearing too erudite or overwhelming.

The development of this volume creates challenges for museum staff, with the task of reductive selection truly daunting. The issues are manifold: How to represent a collection through barely 1% of its holdings? What to omit? How best to acknowledge the generosity of benefactors? How to introduce the collections to the uninitiated and unaware? Through the entanglements of representation one can almost hear the robust discussion of the curatorial team arguing animatedly, defending their choices.

While the reader is insulated from these challenges, we may wonder on what basis the selections have been made and look for correspondence between the acquisitions policy and the selections offered. Nevertheless, there are several narratives being advanced within the pages of The Guide.

One of these narratives concerns the growing profile of New Zealand art. The shift, already apparent in the selection of work for the period 1900-1950, is most pronounced in the 50-year span which follows. Here, in the biggest section, New Zealand art is the primary focus. Analysis of this section suggests that recent acquisitions still overwhelmingly favour contemporary work by well-established male painters: less than a fifth of all works are by women. Notably, however, The Guide documents attempts, after 1992, to

invigorate the Collection by substantially increasing the number of works by Maori and Pacific Island artists. The Guide does not indicate whether these are trends characteristic of the Gallery's overall acquisition programme.

Even within constraints of a review such as this, the The Guide suggests that there are unwritten but nevertheless inflected motivations for the choices which appear in its pages. These calculated curatorial choices sustain self-fulfilling promises of 'outstanding works' and the museum as treasure-house. What is sublimated here is any critical consciousness about the nature of cultural reproduction and the contributions of such publications to cultural constructions.

The Guide provides information with detached mastery over objects and fields of knowledge. It is an enumeration of the precious, an argument for its collective significance and an assertion that the collection is greater than the sum of its parts. Its strengths and its weaknesses both stem from this.

Finally, the reader is best advised to accept The Guide as an accompaniment to an afternoon's amiable art watching. Delving deeper is disillusioning.

Susan F. Abasa is a Lecturer in Museum Studies at the School of Maori Studies, Massey University

## 150 Treasures

Edited by Oliver Stead (2001)  
Auckland Museum and David Bateman,  
Auckland. 196 pages  
ISBN: 1-86953-518-9  
\$59.95

Reviewed by Donald Kerr

The Auckland War Memorial Museum – Auckland's most popular tourist attraction – is 150 years young and to

celebrate the occasion, its sesquicentennial, the Museum produced 150 Treasures. Director Rodney Wilson, editor Oliver Stead and their colleagues are to be congratulated on their fine effort. Bateman's must also be credited for publishing a beautiful end product, greatly enhanced by the photographs taken by Krzysztof Pfeiffer. It is well worth the retail price of \$59.95.

Collecting has been defined as the selecting, gathering, and keeping of objects of subjective value. According to Stead in his useful historical overview, an estimated 2.7 million items are now stored at the Museum. Judicious selection was thus required. The result is a parade piece, with each item strutting the cat-walk in all its glory. Each one represents the diverse sections of the Museum; each one has a story to tell.

The familiar ones are present: the Zero Mitsubishi A6M3 aircraft, the Egyptian mummy (c.700-600 BC), Rajah the elephant, the Ming dynasty Lohan (monk), the Samurai armour (16th-17th century), and the pataka (storehouse) – Te Puawai o Te Arawa. There are the less known and the more recent acquisitions, the latter obtained by gift or purchase and which reflect the Museum's current collecting policies. Items here include the banners of the Ancient Order of Foresters (Onehunga) and the Ramarama Country Women's Institute, the 'London Delftware' charger (c.1650), the Nautilus shell, the Hawaiian honeycreeper (now extinct), a Tumbuan (Papua New Guinea) dancing mask, glassware by contemporary American artist Dale Chihuly, and the cocktail dress designed by Auckland's own Francis Hooper and Denise L'Estrange-Corbet. There are also items that represent the Museum's supreme collection of



Maori and Pacific artefacts.

And whether by accident or design there are some wonderful double-spreads, juxtapositional images that complement each other: the pattern of the scurvy grass (*Lepidium Obtusatum*) that could fit neatly on the 18th century sack gown; the blue Qing dynasty Guan (covered jar) and the colourful Queen Victoria's birdwing butterflies; the fern design on the cover of Anton Seuffert's book easily transplanting itself into Von Tempsky's watercolour of British Camp Surprised by Maoris (c.1865).

What is particularly pleasing to see are those candidates from the Museum's book, manuscript and photograph collections, items not usually on display and not normally viewed by the general public. These include daguerrotypes of Henry and Marianne Williams and a image from the recently acquired Morrison Collection, bookplates from the Percy Barnett Ex Libris Collection, printed works such as Alexander Shaw's tapa cloth book (1787) and the only known copy of A Korao no New Zealand (1815), and manuscripts such as letters written by James Cook and Charles Darwin.

The entries to each are succinct and informative. Importantly, there is acknowledgement of those who helped build the Museum to what it is today. Provenance, an aspect of collecting that is gaining more attention by scholars and researchers, is detailed where possible, answering well the questions on the front blurb: 'Where did it come from? How did it get here? What does it tell us?' This publication is a permanent record of the generosity of others and those familiar with the Auckland Museum know them well: Grey, Mackelvie, Kinder, Fenton, Vaile, and the dedicated work by individuals such as

John Smith, F. W. Hutton, Gilbert Archey, and Thomas Cheeseman. This also includes the dedicated staff of the present day. It deserves a place in every library, public and private.

Donald Kerr, Auckland, February 2002.

Donald Kerr is Special Collections Manager at Auckland City Library and has recently completed a doctorate at the University of Auckland on the book collecting activities of Governor Sir George Grey.

## The Heritage of Industry

Nigel Smith (2001)  
Reed Books, Auckland.  
ISBN 0 7900 0804 1  
272 pages  
\$39.95  
Reviewed by Linda Wigley

Writing a book on New Zealand's industrial heritage is a huge undertaking. Nigel Smith's approach is to select a few sites from the thousands available, provide a historical survey of the industries they represent and briefly describe what remains of these sites today.

This book will certainly whet the appetite of anyone interested in industrial history and archaeology. Written in a familiar, yet concise style, the numerous anecdotes and quotations used in the text allow the reader to engage with these industries in a captivating way.

Thirteen chapters cover the usual favourites such as coal and gold mining but also flax, flour and woollen mills, the frozen meat and dairy industries, timber, whaling, the public utilities such as electricity and water and the building industries including cement and brick manufacture. Smaller scale industries such as engineering, mineral extraction and gum digging are grouped together in a single chapter

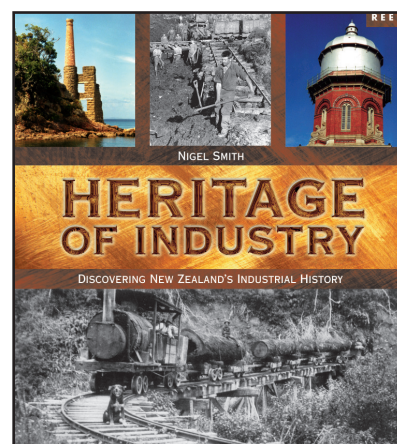
and a miscellany of sites, including such gems as the Wellington Cable Car and Auckland's Mt Eden Shot Tower, form the concluding section.

Within each chapter Nigel Smith has selected from between 5 and 25 industrial sites for the reader to explore. A simple map at the beginning of each chapter locates the sites described in the text and provides useful access and contact details. Throughout, the text is amply illustrated with good quality, black and white photographs, combining both historical and contemporary imagery.

The author has reviewed much of the literature published on these industries during the past 50 years and has individually visited each site. However little reference is made to other more contemporary literary sources and it is a pity that none of his sources are alluded to in the text, which leaves the serious historian wanting to know more.

Having said that, it is a thoroughly good read and certainly a welcome addition to the bookshelf or even the backpack.

Linda Wigley is Director of the Waikato Coalfields Museum, Huntly, and an Associate Tutor in Museum Studies at the University of Leicester, U.K.



Never let it be said that our sector is complacent. As both places of learning and "learning organisations", museums are constantly seeking ways to solve problems, extend their professionalism and take creative approaches to sharing and managing their collections and information. In this section, we hear from members about some recent events which stimulated their thinking and took participants into new museological territory. Courses, conferences and visiting lecturers all help to keep us at the leading edge.

## Bridging the Boundaries

### Remote and Regional Museum Conference in Kalgoorlie/ Boulder Australia 26-29 October 2001

**David Woodings joined with Australian colleagues to explore the issue of professional and geographical isolation in far flung museums.**

The terms 'remote' and 'regional' have percolated within my mind and conversation since I moved to Invercargill to take up the position of Director in late 1999, and travelling to this conference, I had assured myself, would assist me in placing our museological experiences in context with others in similar professional and geographical isolation.

This conference was a partnership between the Western Australian Museum (WAM), Museums Australia, Curtin University of Technology, Deakin University and the National Museum of Australia. The WAM Museum Assistance Programme (MAP) headed by Greg Wallace and Roz Brown facilitated the conference, and also utilised the organisational skills of Janice Frater (ex Te Papa National Services, now living in Perth). MAP is a unit within the WAM established to extend information, advisory and training services to museums, cultural centres and keeping places in Western Australia that hold and care for elements of what has become known in Australia as the Distributed National Collection. The WAM MAP (that has as one of its

activity strands an outreach operation focus) is replicated in structure (although often alternatively named) in other major state museums across Australia. The Regional Outreach Operators (ROOS) forum meets twice a year and provides recommendations to the Council of Australian Museum Directors (CAMD) on policy issues regarding outreach services provided to regional, rural and remote communities. The ROOS' invitation to their Kalgoorlie meeting enabled me to better understand the logistics of managing these activities across states and through a variety of funding agencies, including Central Government, State, Regional and Local Authority providers. The cerebral characteristics of being 'remote', fresh in my mind after the 6-hour flight over burnt earth, began to find structure.

Many of the 140 conference delegates were financially assisted through the Australian Lottery Granting Body to attend. The spread of expertise and experience made the discussion of the issues presented during the three days of papers challenging as delegates came to terms with significant change, particularly in the area of recognising and interpreting indigenous culture in Australia. In the Innovative Projects session Jo Foster's keynote presentation on the new cultural centre in the Aboriginal Community of Balgo, southeast of Kimberly celebrated this change. She reflected on the important roles that are shared by the community and the museum in telling the clan's stories, yet the museum set no boundaries or preconceptions as to how that should be achieved. The resulting openness and freedom of dialogue enabled the

clan to determine the shape of the experience.

Remoteness, and stories over distance were covered in Tourism Developments. Barry Strickland described the 'Golden Pipeline Project', a 560 km ribbon of water from Perth to WA's eastern goldfields now seen as the catalyst for cultural tourism, and John Waldron discussed the Sugar Industry Museum, centred in Mourilyan, but stretching from Northern New South Wales to Northern Queensland. Both spoke about the ramifications of the stories that they had to tell and how these projects proposed linking sites into interpretation trails rather than centring the story in one museum site.

Information Technology sessions covered 'real places in the age of cyberspace', the Australian National Quilt register and the 'Skylab project' at Esperance Museum – a multi-disciplinary exploration of relationships between astrophysics, art and mythology.

The Museums Australia policy document Previous Possessions New Obligations dominated the Working with Communities sessions. We learned of its application in an arts project in Mildura, to museum partnerships with youth at the Longreach Powerhouse Museum in Queensland, in exploring relationships between a minority culture (Chinese) and educational activities in Beechworth at the Burke Memorial Museum, Victoria, and in the Kantanning Football exhibition as an integral part of a community festival.

The conference referenced its own remoteness through video conferencing keynote lectures to 4 other Australian State/National museums where delegates congregated and contributed during question time, and through web casting those keynote sessions via AMOL. Wherever one goes in the museum world, however near to or far from urban centres, circumstances regarding what we individually and collectively do are similar. Conferences such as the R&R are valuable opportunities enabling networking, training updates, discussion and sharing of professional support. The ditch should not be a barrier to the possibility of hosting a New Zealand video link to the next conference and again having representation on CAMD. Is 'remote' just the modus operandi for making things work?

For more information on MAP and its role in delivering outcomes identified within the National Conservation Policy and Strategy this can be found on the AMOL (Australian Museums On-Line) website (<http://www.amol.org.au/>).

David Woodings has been Director of Southland Museum and Art Gallery since 1999 and serves on the Advisory Board of Te Papa National Services. He was previously Director of Te Awamutu Regional Museum ("where history never repeats") in the Waikato and Registrar at the Waikato Museum of Art and History.

## Bridging Cultural Institutions: Pacific Museums in the 21st Century

Report from the Association of Social Anthropology in Oceania annual meeting, Auckland February 21st 2002

### Rachael Davis participated in the museum strand of a recent anthropology conference held in Auckland.

The opening plenary session of this "museum day" addressed issues of partnership and collaboration in museum exhibitions. Sir Hugh Kawharu skilfully set the local scene with his account of Land and Identity in Tamaki (an edited version is included in this issue of Te Ara).

Professor Howard Morphy's detailed the trials and tribulations of installing an exhibition of Yingapungapu sand sculptures, negotiating a path between the cultural needs and expectations of the Yingapungapu and the National Museum of Australia. He emphasised the Yingapungapu's ability to consistently renegotiate and reinvent the cultural space that surrounded them according to their needs despite the limitations placed upon them by the Museum.

The rest of the day provided an overview of Pacific cultural heritage institutions in the 21st century from a range of speakers. Ralph Reganvanu, Director of the Vanuatu Cultural Centre, observed that the Pacific Islands at first appear to be characterised by huge variety and the succeeding speakers confirmed this. From the Auckland Museum through to the Museum of Samoa, the size, history and collections content of Pacific cultural heritage institutions are

as various as the islands that dot the Pacific. However, there are also common bonds connecting these institutions, especially when facing the challenges of the new millennium. Pacific indigenous cultures are well reflected in their use of language, customary land use, kinship ties and common history of early settlement. Pacific nations share the colonial experience and its effects, including the expatriation of tangible heritage from homelands or their removal from social context to museums. Likewise there is stiff competition for resources for heritage institutions. Karen Nero of the University of Auckland, the day's convenor, identified the indigenisation of museums, repatriation of cultural material and the creation of partnerships as the three key themes which were explored by the speakers in a variety of ways.

Issues included the recognition of indigenous populations' rights to self govern their own cultural heritage and the subsequent effects on the traditional European model of the museum in the Pacific. Merata Kawharu examined the concept of rangatiratanga and its exercise at various levels in a paper looking at the implications of implementing customary authority within the Auckland Museum structure. Her paper assessed to what extent the Treaty had been transcribed through the Taumata-a-Iwi body at the Auckland Museum and she stressed that rangatiratanga was to be protected, adequately resourced and appropriately represented.

Mark Busse then highlighted the consequences of inadequate resourcing and the legacy of a colonial past in his interesting profile of the Papua New Guinea Art Gallery and

Museum, initially set up as a 'independence' gift to the new nation during the seventies. The building's imposing physical location reflected the aspirations of the newly independent state. Here Papua New Guinean culture is presented for its own people rather than interpreted through its colonial past. The Museum still struggles with the limited legacy of colonial rule where illegal exportation occurred, with the loss of thousands of objects. It can barely fulfil its multiple functions as active collector and researcher of material culture and natural history, while acting as the main centre for site registration and research. In addition there are conservation difficulties with power cuts in extreme environmental conditions and the challenge to effectively implement heritage legislation. Until the government can address its funding priorities, the Museum and Art Gallery will be unable to exercise effective governance of its collections and the country's heritage.

The establishment of the Pacific Island Museum Association (PIMA) in the late 1990s affirms a recent regional initiative for autonomous representation. PIMA represents the combined interests of Pacific Island institutions to facilitate protection and restitution of cultural property, encourage community participation in heritage management and work with governmental agencies in the development of legislation and heritage policy. Partnership agreements with Sydney's Australian Museum and the Chicago Field Museum are examples of collaborative efforts to provide training and develop expertise at a local level.

The restitution of cultural objects to original owners was covered by a number of speakers including

Paul Tapsell in his account of the return of Pukaki to Ngati Whakaue from Auckland Museum to Te Arawa in the late nineties. He commented on the complementary relationship of law and lore. The investigation of customary lore informed the Auckland Museum Trust Board in making their final decision regarding Pukaki's return. The Pukaki Trust was established involving Trustees representing all parties in the future management and care of Pukaki, showing how new partnerships can arise from the repatriation process. Marama Muru-Lanning also introduced her new thesis to study taonga that entered the Auckland Museum as a result of Raupatu during the invasion of the Tainui regions by the British troops in the mid 19th century. She emphasised the complexity of relationships that taonga can represent in uncovering their journeys.

Other speakers also focussed on relationships. Gary Bastin traced the shifting relationships with local artists around the development of the Govett-Brewster Art Gallery in New Plymouth and its focus on national and international objectives since the 1970s. The redefinition of such relationships illustrates the evolving nature of the cultural institutions in our regions. Sean Mallon questioned traditional curatorial authority and assumptions in the exhibition space. His paper posed, rather than resolved, a number of issues for debate as he reviewed the installation of the Pacific Island galleries at Te Papa, 'Mana Pasifika'. He too underlined the need for dynamic conversation between curatorial staff and the communities they are representing to work beyond the idea of Pacific Island 'culture' trapped in a stereotypical past. In attempting to illustrate relevant issues for contemporary Pacific Island cultures, the Te Papa team examined

how they wanted visitors to think about the objects, bringing forward a social context to emphasise people rather than objects in their space.

Tarisi Vunidilo, an educator at Te Papa, gave an overview of the partnership strategies used within the PlaNet Pasifika and Te Huka A Tai discovery centres at the Museum. Pacific Island children can access the past and learn about their own identity in the present through a welcoming environment encouraging interactivity. Community outreach programmes encourage local schools to display themed project work and particular communities are invited to display objects. Finally Jane Barnwell described the collaborative archives digitisation access project of the Palau Community College and the Belau National Museum; whereby the photograph collection and images of Museum objects will be available to the local population on and off the island. Such projects demonstrate the value of collective efforts to localise training and preservation initiatives and provide models that could be replicated elsewhere in the region.

Karen Nero neatly summarised the day's presentation with her concern about the inappropriate use of a Palau image from the British Museum's collection, on the cover of a book *Body Trade*. She emphasised the need for customary authority to approve use of such images and the necessity for continuous re-assessment of museum practices in relation to the dynamics of the changing cultural context in the Pacific of the 21st century.

**Rachael Davis is Curator of Collections at the Hawke's Bay Cultural Trust and was previously Collection Manager at the Tauranga Museum. She is undertaking research on the Pacific collections in Hawke's Bay Museum.**



# Lecture Tour by Visiting Expert

Dan Smith caught Elaine Heumann Gurian speaking in Wellington during her New Zealand lecture tour in February 2002.

## Elaine Heumann Gurian – two public lectures

Elaine Heumann Gurian has been a museum practitioner in the United States for over thirty years and has been a valuable contributor to museum literature. She has consulted in New Zealand and elsewhere and now resides in Puerto Rico. In February she toured New Zealand under the auspices of Te Papa National Services, lecturing on the contemporary museum's identity and the community. Overall Gurian gave the impression of the faltering advance of 'new museums', but was upbeat about overcoming hurdles.

"Choosing among the Options", the first of the two lectures, attacked the problem of identity crisis in museums: a situation betrayed by baggy mission statements attempting to be all things to all people. The lesson: museums must recognise just what sort of museum they are and be true to that. To provide a framework for her thinking, Gurian presented a typology of museums under the five headings: object centred; narrative; client centred; community; and national or government. The payoff of deciding which of these models your institution fits, is fourfold. Chiefly it brings clarity of purpose to the organisation – for staff and public alike. By narrowing their focus it is possible for museums to follow through and achieve their mission, which makes for credibility. Secondly, the diversity of strengths that exist out there in museum-land are visible for all to see, and the homogeneity ("mushing" all types together) brought about by identity crisis dissipates. Museums can learn from each other's strengths, rather than just repeat what is popular, and the much hoped for (but as yet unrealised) collegiality has a platform on which to develop. Gurian claims that only museums that successfully recognise their true type (and thus have achieved "clarity") can reinvent themselves to successfully encompass another type within their organisation. Why? Because all types of museum are staff intensive, and thus incur staff costs. To achieve

more funding you need to prove you can achieve your mission.

Questions: can rationalisation to the degree that Gurian discusses occur in the reality of workplaces built historically on mixed collections and outputs? Is this what the public wants? And does all this rationalisation and logic not evoke a sort of objectivity that is counterintuitive to the 'new museum'? Perhaps this is Gurian's underlying point: the 'new museum' needs updating.

Gurian's second lecture, "Function follows Form: How mixed-use spaces in museums help build community" explored the development of mixed-use spaces in museums – spaces to be appropriated by the public that act as conduits to community building. Gurian reviewed the propositions of 1960s urban planner Jane Jacobs who theorised that mixed-use public spaces would provide a way of revitalising the U.S. central city "after the middle classes had fled to the suburbs." Jacobs encourages a sense of public ownership of (and responsibility to) public spaces by providing opportunities for social interaction. Thus loitering, people watching, meeting friends, and day and night access are positive elements that create the sort of village where you want to be raising your child. Translated to the museum, the aim is to encourage an informal community of regulars. The museum's atrium becomes a transitional space between street and institution, a busy meeting place for all sorts of purposes that might include visiting the galleries.

An interesting counterpoint to this is the quasi-public space of American malls as discussed by Naomi Klein in her popular book 2001 No Logo (Flamingo). Public co-option of public spaces on private property falls under the gaze of 'big brother' type surveillance, unlike the benign gaze that Jacobs championed. Security guards quickly evict the pamphleteers and political pontificators used to the freedom of the



town square. In this dystopia, quasi-public spaces promote homogenous, bland communities, rather than diversity. Just how much public ownership of museum space would similarly be too much?

One of the most refreshing elements of the two lectures was the audience questions and Gurian's attentive and expansive responses. What is evident is that museum people need their own public space

for exchanging ideas and information. So "Thank you" to National Services and Te Papa for bringing such an interesting thinker to our shores again, and for creating (even if temporarily) just such a forum.

Daniel Smith is a Massey University Master's student in Museum Studies. He has an honours degree in history and was a Canterbury Museum Intern in 2001.

## Exhibition Graphics

**Origination and Concepts** We specialise in producing high quality exhibition graphics for museums, libraries and galleries. Our experience of over 25 years and commitment to quality allow us to provide stunning graphics to compliment your exhibitions.

The staff at DAC work well with artists, curators and designers, developing relationships to create new solutions to adventurous creations. We have experience in handling artwork, glass plate negatives and all kinds of origination material. We work with computer files from designers, scan images or original material and assist with computer manipulation.

DAC provides traditional photographic and digital print **Large Format Graphic Panels** options.

Prints to virtually any size. Digital prints with smooth bright colours, sharp text and images on a variety of substrates including paper, self adhesive vinyls, banner materials, backlit films, canvas and fabrics. Our laminating facilities use the largest equipment in New Zealand to over-laminate with a variety of finishes and apply images to substrates including acrylics, mdf, plastics and aluminium. Self adhesive vinyls can be applied directly to prepared walls.

**Stunning backlit Panels** Backlit images create a vibrant part of any exhibit. Utilising the latest digital products, we produce backlit images that sing. These backlit images can be applied to acrylic panels or stretched across a space.

Posters printed to whatever size, **Posters, Labels, and Banners** paper only or laminated with premium laminates. Exhibition labels and signage, self adhesive, block mounted or wrapped onto PVC for a smart and durable look. Banners for hanging or use as portable displays including the Chronoexpo range of banner stands.

**Durability and Warrantee** Our range of equipment and services means we can provide a solution to outdoor signs that last for years, interior graphics printed with pigment inks that last way beyond your expectations and our confidence from experience to know that they will last.

Call our Sales Manager to discuss your next project and to see how DAC can help you create the dream.

**DAC Displays** 17 Wigan Street, P O Box 6567, Te Aro, Wellington  
 telephone 0800 2688 788, fax 04 385 3156  
 email sales@dac.co.nz, web www.dac.co.nz





creative  
NZ

ARTS COUNCIL OF NEW ZEALAND *TOI AOTEAROA*



**Milne Printers** Limited  
9 - 11 Jessie Street PO Box 6348 Wellington NZ  
Tel 385 7223 Fax 385 4771  
Email [enquiries@milneprint.co.nz](mailto:enquiries@milneprint.co.nz)

# fine books from reed publishing

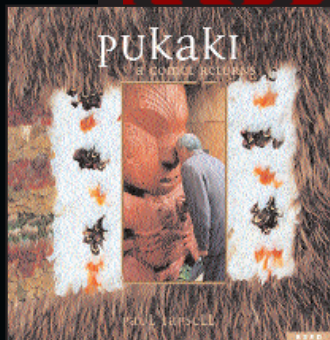
Established in 1907, Reed Publishing (NZ) is New Zealand's largest book publisher, with over 300 titles in print.

## *Pukaki: a comet returns*

Paul Tapsell

0790007304, paperback, \$34.95

This award-winning book examines the legacy of Pukaki, in his life as a leader of the Rotorua iwi Ngati Whakaue, and in the form of the carving that the iwi regained from Auckland War Memorial Museum in 1997. Illustrated with over 100 drawings and colour photographs, *Pukaki: a comet returns* sets out a model for museum relations with indigenous peoples.



## *The Maori King*

John Gorst; K.O Arvidson, ed.

0790007924, paperback, \$39.95

First published in 1864, *The Maori King* has been called 'the very best of nineteenth-century accounts of life among the Maori'. This new edition brings Gorst's seminal account of the 1860s Land Wars and the King Movement back into print for the first time in many years.

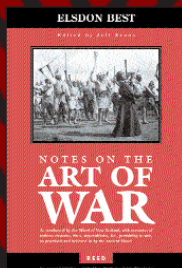


## *Notes on the Art of War*

Elsdon Best; Jeff Evans, ed.

0790007827, hardback, \$59.95

Published as articles in the *Journal of the Polynesian Society* from 1902 to 1904, and here printed together for the first time, *Notes on the Art of War* is an exhaustive account of Māori customs, practices and ceremonies of war. Elsdon Best's lively text is accompanied by historical photographs and illustrations.

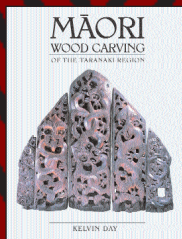


## *Māori Wood Carving of the Taranaki Region*

Kelvin Day

0790007916, paperback, \$34.95

*Māori Wood Carving of the Taranaki Region* celebrates a unique wood carving tradition, providing a detailed catalogue of the 88 major works that are held in museum collections today. Carvings are discussed in the categories of architecture, watercraft, subsistence, ritual and weaponry, and are accompanied by plentiful photos and illustrations.



## *The Reed Dictionary of New Zealand English*

H.W. Orsman; Nelson Wattie

0790007525, hardback, \$59.95

This third edition of New Zealand's original home-grown dictionary lists and defines English as it is spoken here. *The Reed Dictionary of New Zealand English* contains over 30,000 entries from International English and New Zealand English with easy pronunciation, examples and usages for each entry, and also includes a useful reference section.



## *The Reed Dictionary of New Zealand Place Names*

A.W. Reed

0790007614, hardback, \$49.95

Consolidated and revised from A.W. Reed's classic works of the 1970s, this is the most comprehensive guide to the origin and meaning of New Zealand place names. Incorporating over 7500 entries in both English and Māori, and an appendix of 2000 superseded place names, *The Reed Dictionary of New Zealand Place Names* is a must-have reference work.



## forthcoming titles:

### *Pioneers of New Zealand Wine*

Dick Scott;

photographs by Marti Friedlander

0790008327, hardback, \$49.95

A timeless history of the founding of New Zealand's wine industry.

### *He Reta ki te Maunga*

Margaret Orbell

0790008440, paperback, \$29.95

A bilingual record of letters to Māori newspapers in the late nineteenth century.

### *Māori Weapons*

Jeff Evans

0790008262, paperback, \$19.95

Both common and obscure, Māori weapons are explained and illustrated.

For orders and information,  
visit our website:

[www.reed.co.nz](http://www.reed.co.nz)

Reed Publishing (NZ) Ltd, Private Bag 34901, Birkenhead, Auckland 10, New Zealand  
tel: (09) 480 4950, fax: (09) 480 4999

