

# te ara



JOURNAL of museums aotearoa

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Left to right

Landmarks on the Attingham Odyssey p20

The Rebranding of Christchurch's Art Gallery p24

Virtually viewing Auckland's art collection p14

# te aRa

## JOURNAL of museums aotearoa

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# Editorial

## New languages 4 U & UR MUZM

Two recent events prompted some thoughts about text messaging.

The title of the Waikato Museum's new agricultural history exhibition *4RWD* – translation for the TXT illiterate: “forward” – is very contemporary. It signals novelty, immediacy and future focus, while also suggesting the power and dependability of the vehicles which take country folk over hill and dale as they turn their minds, hands and, yes, No. 8 fencing wire, to inventive problem-solving on the farm.

Speaking in Auckland, Shirley Kirk, Director of the South-West Arts Marketing consortium in Britain, described an experimental text messaging arts marketing campaign aimed at that hard-to-reach demographic, 18 to 24 years olds. Initial findings indicate some effectiveness in engaging this audience, especially for “last minute” special offers for tickets. They tracked their success in attracting first-time attendees to various arts events. Timeliness was a key factor for a market segment that mostly makes spontaneous decisions about leisure activities, be it theatre or clubbing: 6 p.m. appeared optimal for sending promotional messages for this target group.

## BMUZD @ MUZM?

I wondered what this might mean for New Zealand museums and art galleries. Will museum marketing be circumscribed by the 160 character constraints of the text message screen? With even tighter limits for Arabic and Chinese character sets, how could museums use this medium for communicating with some of our tourists, international students and new New Zealanders, when the appeal of museums (a western construct) may need more, rather than fewer, explanatory words, and preferably sound and images too?

And what is the best time of the day or the week to catch the attention of young people towards museums and galleries, if these are not open in the evenings?

## TXT & SBTXT

Museum education staff and designers have enough trouble getting curators to write clear and concise labels which distil the essential meaning of the carefully selected object, photograph or artwork displayed nearby. Will we now have to add to our museum skill sets not just a different vocabulary, but a whole new language with its own conventions of grammar, spelling and keyboard character combinations? Will exhibition teams now include interpreters to translate curatorial information into XHBT TXTS and dispense with traditional labels? New medium, new language? If the medium is the message, then those without the technology or the language skills won't “get” it.

## CU @ MUZM?

Statistics New Zealand and the Ministry for Culture and Heritage have published new research from their Cultural Statistics Programme. Some positive news for the museum sector: the Cultural Experiences Survey found that 49% of New Zealanders aged 15 to 24 years had visited an art gallery or museum in person in the preceding 12 months<sup>1</sup>. Those aged 65 and over reported the lowest percentage attendance: 39%. This age group, now 4% of the population, will grow rapidly as New Zealand's “baby boomers” age, reaching 25% by 2030 and likely to become increasingly demanding<sup>2</sup>. Perhaps the traditional museum label is safe for a while, together with Large Print and hearing induction loops.

Yet New Zealand's famous “early adopters” of new technology include older people – think of Telecom NZ's successful SeniorNet programme. Museums and art galleries staff have to be responsive to, and comfortable with, new communication technologies. Their visitors and users are. It may not be too long before visitors are dialling up personalised TXT guides on their own mobile phones as they explore the galleries.

1 This was also the group with the highest proportion of members who had viewed works of art on the Internet in the previous 12 months (17%), while only 2% of those over 65 had done so.

2 Steve Braunias, 2003. “The New Old Age”, *The Listener*, vol. 191, no. 3311, 25-31 October, pp. 18-21



# Contents

Jane Legget	Editorial	2
<b>articles</b>		
Utiku Potaka and David Butts	Nga Taonga Tuhono – Treasures that unite people	4
Kate Vusoniwailala	Building bridges to the community: Pacific Island museums take on the challenge	10
Catherine Lomas, David Reeves and Patricia Morgan	Virtually viewing Auckland's art collections	14
David Reynolds	Landmarks on the Attingham Odyssey	20
Joanna Coble	Something for everyone – the rebranding of Christchurch's Art Gallery	24
<b>refereed article</b>		
Derek Monz	The Art Galleries and Museums Association of Australia and New Zealand: co-operation between museums in New Zealand and Australia 1915-1945	28
<b>museum developments</b>		
Julie Catchpole	Puke Arika – full on and object rich	35
Conal McCarthy	Art at the Academy	38
Tony Mortiboy	The Edwin Fox: 150 years and still making history	40
Hugh Templeton	A National Portrait Gallery – a national imperative	42
<b>EXHIBITION REVIEW</b>		
Bronwyn Labrum	4RWD: Innovations in Agriculture	45
<b>PROFESSIONAL PRACTICE NOTES</b>		
Sandra Ward	Focus on photographs at the Waikato Coalfields Museum	47
Marc Simpson	In a new light – illuminating a new museum	49
<b>OPINION</b>		
Susan Abasa	Cultural statistics - reflections on A Measure of Culture: Cultural experiences and cultural spending in New Zealand	52
<b>RESEARCH NOTE</b>		
Dot Dalziell	Developing a thesaurus for Taonga Maori at Hawkes Bay Cultural Trust – Ruawharo Ta-u-Rangi	54
<b>BOOK REVIEWS</b>		
Susan Brooker	Museum Politics: Power Plays at the Exhibition <i>Author: Timothy W. Luke</i>	55
Michael Taylor	Moa – the Dramatic Story of the Discovery of a Giant Bird <i>Author: Richard Wolfe</i>	56



# Ngā Taonga Tūhono Treasures that unite people

Utiku Potaka and David Butts reflect on a marae-based exhibition which renewed and strengthened community commitment for Ngāti Hauiti

He Mihi	Acknowledgement
Piki ake ki te taumata o Mekura ko Ruahine Tītiro atu ki te maunga tapu ko Aorangi Heke iho ki te awa e rere nei ko Rangitikei Ka pāria ki uta ki Pātea Ka pāria ki uta ki Otoa Ka pāria ki uta ki Otara Ka ta tū ki te Hou Hou nei e Ko Ngāti Hauiti e tū atu nei Hī ha aue!	Ascend the summit of Ruahine at Mekura Gaze yonder to the sanctified mountain of Aorangi Descend upon the currents of the Rangitikei River To gush at Pātea To swirl at Otoa To flow at Otara Finally reaching Te Hou Hou Ngāti Hauiti stand before you Hī ha aue!

## Introduction

In October 2001 Ngāti Hauiti opened an exhibition of their taonga tuku iho entitled *Ngā Taonga Tūhono – Treasures That Unite People* at the Rātā Marae in the Rangitikei. Originating from the late nineteenth century, these taonga symbolise agreements, treaties and alliances made between Ngāti Hauiti and other groups, including neighbouring tribal collectives, Christian groups and early European settlers.

*Ngā Taonga Tūhono* was innovative in a number of respects: it was an exhibition conceived, planned and implemented by an iwi collective; the exhibition was held on a marae and was therefore subject to marae tikanga; and the exhibition was part of an iwi heritage maintenance strategy. For Ngāti Hauiti it was an opportunity to celebrate tribal customs and traditions and the many historical and contemporary relationships between Ngāti Hauiti and the other residents of the region.

The primary purpose of *Ngā Taonga Tūhono* was to exhibit taonga that serve as reminders of relationships built between Ngāti Hauiti and other iwi and tangata whai muri (non Māori people) during the 19th Century. The exhibition was designed to acknowledge the significance of certain taonga while

raising the awareness of issues relating to their care and protection for future generations of Ngāti Hauiti. The exhibition enabled Ngāti Hauiti to enhance internal relationships between affiliated whānau and hapū and to develop stronger external relationships with neighbouring iwi, Rangitikei local government and communities, and the two regional museums, Whanganui Regional Museum and Te Manawa (formerly Manawatū Museum), Palmerston North.

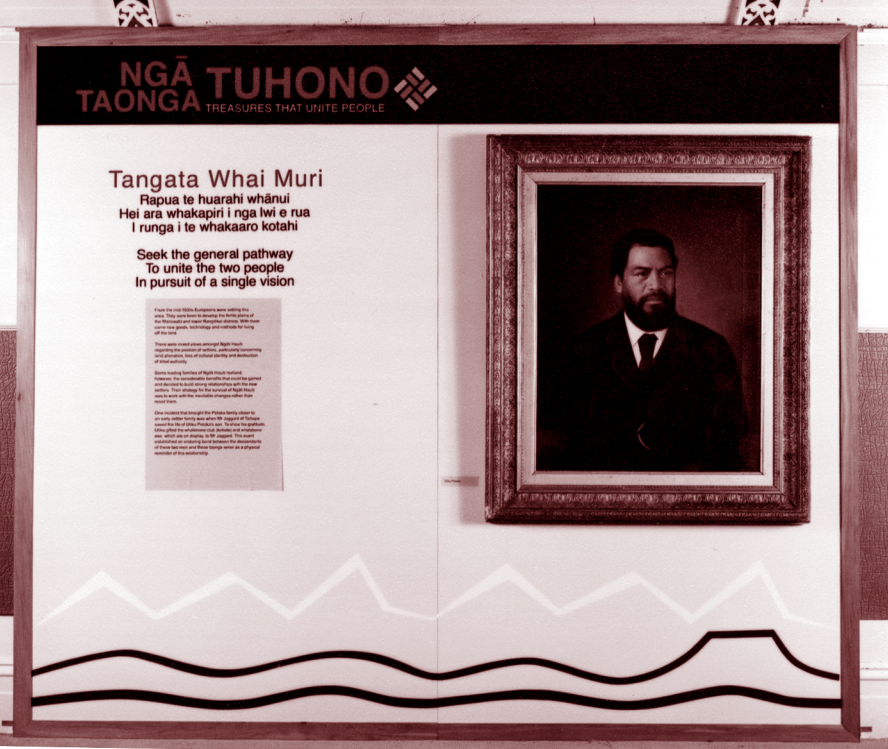
## Ngāti Hauiti

Ngāti Hauiti descend from the ancestor Hauiti who lived some 20 generations ago. Prior to colonisation, Ngāti Hauiti was an autonomous, self-governing iwi that formed a confederation of hapū that emanated from Mōkai Patea. Through whakapapa (ancestry) and continued occupation, Hauiti was successful in establishing and maintaining the traditional boundaries of Ngāti Hauiti as they are known today. The tribal territory extends north to the mouth of the Moawhango River, south to the tributary of the Waitapu stream, and from the Turakina River in the west to the summit of the Ruahine Ranges in the east.

Hauiti, a descendant of Tamatea Pōkai Whenua (who is attributed with naming many places in the northern Rangitikei district), occupied the central







ANCESTRAL PORTRAIT MOUNTED ON DISPLAY PANEL, ILLUSTRATING THE EXHIBITION'S LINKING DESIGN STYLE. ACKNOWLEDGEMENT: TE RŪNANGA O NGĀTI HAUITI

Te Rūnanga o Ngāti Hauiti.

Her many official appointments included:

Director of Manawatū Museum Te Whare Pupuri Taonga o Manawatū and first Māori director of a museum in New Zealand

Member of the Te Māori Management Team

Member of the National Museum Project Team

Chairperson of the Art Galleries and Museums Association of New Zealand

Chairperson of the Cultural Conservation Advisory Council

Member of the Whanganui Regional Museum Board of Trustees

Mina is remembered as a visionary leader and colleague by those who had the privilege to work with her on heritage issues.

Her knowledge, energy and aroha inspired a generation of heritage workers and did much to bring museums and iwi closer together.

**The Exhibition – planning and people**

From the beginning it was evident that a robust organisational structure was necessary to achieve the desired outcomes. Consideration had to be given to roles and responsibilities: governance, management, and the expertise required to

undertake the project. *Ngā Taonga Tūhono* came under the direct control and responsibility of Te Maru o Ruahine Trust. The Trust is a legal entity and is the social and cultural delivery arm of Te Rūnanga o Ngāti Hauiti. The Rūnanga represents the collective interests of the affiliated hapū of Ngāti Hauiti. It was the role of both the Trust and the Rūnanga to ensure accountability to Ngāti Hauiti and to provide strategic direction to the project.

It was realised that a special project team was required to plan and implement the proposed exhibition. The team needed to include people who would complement each other and provide a cultural and professional balance, trust representatives, key project workers and specialists in the field of museology. The Trust's chairperson and cultural affirmation manager, Utiku Potaka, was appointed as the Trust's representative and liaison. He brought with him the vision of the project and knowledge in Ngāti Hauiti history and tribal taonga tuku iho. Jim Cunningham was appointed as a Trust representative and kaumatua for the project, responsible for ensuring that the tikanga of Ngāti Hauiti and the Rātā Marae was maintained.

The four professional members appointed to the project team were Alan Marchant (Ngāti Hauiti, exhibition design consultant), Michelle Horwood (Curator, Whanganui Regional Museum), Pamela Lovis (Curator, Te Manawa) and David Butts (Senior Lecturer, Museum Studies Programme, School of Māori Studies, Massey University). Their principal role was to provide professional advice based on their experience of exhibition development, design and installation in museums. Michelle Horwood and Pamela Lovis represented their institutions.

Throughout the term of the project, three Ngāti Hauiti kaimahi were employed to implement certain aspects of the project. Grant Huwyler (business management consultant) was largely responsible for planning and project management. Rangi Hawira and Raihania Potaka were responsible for servicing the exhibition team and implementation. As cultural co-ordinators, their roles involved all aspects of Ngāti Hauiti cultural development and therefore they maintained strong connections with affiliated whānau and hapū.



## Exhibition development

The planning phase included the development of the project plan, an implementation timeline, budget, locating and researching Ngāti Hauiti taonga, deciding on the venue for the exhibition and assessment of the need for conservation of taonga to be included in the exhibition. Work also began on developing the kaupapa, the story lines for each section of the exhibition and the exhibition layout and design. A public relations and marketing strategy was also developed to ensure that local schools and other organisations were made aware that they could bring groups to the exhibition and that guided tours would be provided.

Gathering the taonga for the exhibition was a complex task. Once the final selection had been made from the two regional museum collections and the trust board of each institution had approved the loans, the museum staff had to assess the need for any cleaning, conservation, mounting and packing for transport to Rātā. Final requests were also made for the loan of taonga from private sources. Some of these requests involved special meetings and negotiations and in one case after several approaches the final answer was to decline the request. Taonga were also loaned by local families, marae committees, and a local church committee.

Originally, the exhibition was to be held in a hall that was being relocated to the Rātā Marae complex. However, this project was delayed and the decision was made to hold the exhibition in the wharepuni. This meant that the exhibition could not be as large as it had originally been conceived.

Installation was a combined effort by the exhibition team and extra staff from the museums. Most of the installation was done in two days because a lot of preparation had been done beforehand. A local periodic detention group had assisted with the making and painting of the exhibition backing boards. The tribal flags were backed by Ngāti Hauiti women under the guidance of Detlef Klein, Conservator, at Te Manawa. Mounts were made for individual taonga at the two museums. All the vinyl lettering for the panels and printing of labels had been organised by Michelle Horwood. Raihana Potaka organised the pānui to schools and local

community groups. Extra work was also undertaken to prepare the grounds of the marae complex for the opening of the exhibition. Staff from both regional museums worked with Ngāti Hauiti to install the exhibition in the wharepuni over three days.

## The Exhibition – on view

The exhibition was opened with a pōwhiri and blessing ceremony in October 2001 and remained open for four weeks. It was divided into six sections: Ngāti Hauiti overview; relationship with Ngāti Whitikaupeka of Mōkai Patea; relationships with Tangata Whai Muri; relationship with Ngāti Raukawa; the introduction of Christianity to the region; and the relationship with Ngāti Apa. Tribal flags, carvings, painted portraits, customary weapons, a tiki, and a prayer book were included in the exhibition. There were also photographs of taonga that could not be included in the exhibition. Each section was backed by painted panels that provided an introductory text. Small taonga were placed in cases.

Holding an exhibition on a small rural marae meant that special arrangements had to be made with the local police and fire brigade to ensure security and safety. Members of Ngāti Hauiti also slept with the exhibition every night and the police agreed to make spot checks of the marae each night. Members of Ngāti Hauiti acted as guides for groups that came from schools, kōhanga and kura kaupapa. All those involved in the exhibition team and those who visited agreed that the wharepuni was a wonderful location for the exhibition. As Raihana Potaka stated:

*We, Ngāti Hauiti, stood to tell our story, to foster and learn about whanaungatanga. What an exciting time for everyone involved, we were so privileged to be able to hold our taonga exhibition on our marae. I believe we have set a precedent for other iwi throughout the motu to look at holding their own exhibitions depicting their own stories.*

Those who stayed with the taonga in the wharepuni found the experience very moving. Erēna Mete-Kingi Anson commented:

*To sleep with those who have gone before me, to rest in this place where those taonga rested; this is not the beginning nor the end.*

Individuals had the opportunity to extend their knowledge of iwi history and the nature of taonga. Sara Kindon reflected on her own experience:

The taonga exhibition was a profound experience for me. I particularly appreciated the emphasis it placed on connection and whakawhanaungatanga – the connections of Ngāti Hauiti to their whenua, kaumātua and rohe, as well as to neighbouring iwi; and connections that were fostered through the participation of whānau and tauwi in the event. I learned a lot and felt privileged to have been a part of it all.

### Funding

While there was always going to be a significant amount of voluntary time and donated resources required to undertake the exhibition, certain operational costs still needed to be met. Direct funding was necessary to meet specific costs such as staff wages and exhibit resources. Successful funding applications were made to the following organisations: Te Papa Tongarewa National Services (funding for concept development and project management); Lottery Grants Board – Millennium Fund; and Te Rūnanga o Ngāti Hauiti.

Te Maru o Ruahine Trust sought annual funding from local organisations for its cultural affirmation programme, including the exhibition. Such grants supported wages and overhead costs for the cultural co-ordinator. The two organisations which provided funding were the Community Organisation Grants Scheme (COGS) and the Whanganui Community Foundation. Organisations that provided staff, materials and advice included the Department of Corrections, Te Manawa and the Whanganui Regional Museum.

### Partnerships

Major contributions of staff time and exhibition resources were made by the Whanganui Regional Museum and Te Manawa. Ngāti Hauiti, through the Potaka whānau, has maintained a relatively strong relationship with the Whanganui Regional Museum based primarily on whānau taonga deposited in the museum. Ngāti Hauiti's relationship with Te Manawa was established when Mina McKenzie was the director. Because of this relationship, an amo from a wharepuni that had formerly stood at Rātā was deposited at Te Manawa by Ngāti Hauiti. Ngāti Hauiti also agreed to provide other taonga for exhibition in the Tangata Whenua Gallery when the new museum facility opened. Ngāti Hauiti has also had access to services and advice from the museum.

### Tikanga issues

*Ngā Taonga Tūhono* was held on the Rātā Marae and as such was subject to marae tikanga or protocol. To ensure the observance of tikanga, three approaches were taken. For groups who made formal arrangements to visit the exhibition, a brief explanation of marae tikanga was given. This ensured that they were fully aware that the visit would begin with a pōwhiri.

Given that it would be impractical to have a formal pōwhiri for every person that came onto the marae to see the exhibition, it was decided to limit such events to groups of people who usually gave prior notification of their planned arrival. The pōwhiri or ritual of encounter was undertaken on the marae ātea. Individual members of the public who visited were welcomed onto the marae by the guides. At the front entrance to the marae proper and on the porch of the whareniui, notices were erected which



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outlined restrictions that would be enforced on the marae. Two guides were also available to explain the tikanga if necessary. All visitors were invited to partake in light refreshments after viewing the exhibition, as required by marae tikanga.

Consistent with marae tikanga there was no entry fee for the exhibition, although a koha container was provided for those who wished to reciprocate the hospitality of the marae. Upon entering the wharepuni, the tikanga of the wharepuni prevailed. Shoes were removed and no eating was allowed in the building. A font containing water was available at the front door for use by people as they left the house. The marae was made smoke-free for the event, which was not only for security reasons but also in order to keep the taonga 'clean'. Photography was not allowed in the wharepuni.

### Future directions – keeping the focus on heritage maintenance

A significant amount of information about Ngāti Hauiti history and taonga tuku iho was collected throughout the project. This revealed the need for further projects to ensure the identification, documentation, and preservation of Ngāti Hauiti taonga.

A logical progression from *Ngā Taonga Tūhono* is the establishment of a central repository for Ngāti Hauiti taonga. The purpose of the repository would be to provide a secure facility that could be used to care for and protect a wide range of taonga. The repository could be developed as an iwi cultural centre that could accommodate taonga returned to Ngāti Hauiti or placed there for safe-keeping by tribal members. Such a centre would also become a focus for language, arts and heritage wānanga.

Prior to *Ngā Taonga Tūhono*, knowledge of Ngāti Hauiti taonga was limited. It has been proposed that a Ngāti Hauiti taonga tuku iho inventory project should be developed to maintain the momentum begun with the exhibition. The inventory would provide information for tribal members about the location and history (where known) of Ngāti Hauiti taonga in museum collections.

Ngāti Hauiti kaitiaki with responsibility for taonga tuku iho are concerned that the physical integrity of the taonga is maintained. The need for appropriate



ENTRANCE TO THE EXHIBITION, WHERE MINA MCKENZIE IS COMMEMORATED.  
ACKNOWLEDGEMENT: TE RUNANGA O NGĀTI HAUITI

storage conditions, particularly for sensitive taonga such as cloaks and photographs, is recognised. Conservation-quality materials and facilities are costly so Ngāti Hauiti will have to plan accordingly. Ngāti Hauiti intend to work closely with the regional museums and other agencies to enable tribal members to develop the knowledge and skills that will ensure the maintenance of the taonga in their care. In raising the awareness of both tangible and intangible taonga through the exhibition project, there is a better understanding of not only the significance of the taonga but also the responsibilities and obligations of those who care for them.

Since the exhibition, the Ngāti Hauiti heritage maintenance strategy has continued to develop. There have been a number of iwi history wānanga at the marae and fieldtrips to visit pā sites and other wāhi tapu within the rohe. The momentum created by *Ngā Taonga Tūhono* has been maintained.

Utiku Potaka, Ngati Hauiti, chairs Te Maru o Ruahine Trust.

David Butts is Programme Co-ordinator, Heritage and Museum Studies in the School of Māori Studies at Massey University's Palmerston North campus. His research interests include models of bicultural governance and management practice in New Zealand museums and heritage organisations.

# Building bridges to the Community – Pacific Island Museums take on the challenge

Kate Vusoniwailala reflects on her experience as Director of the Fiji Museum and New Zealand's place in the Pacific museum community.

## Shifting currents

In a recent article in the *New Zealand Herald* the writer nostalgically reminisces about museums filled with glass cases holding interesting and exotic objects, providing a static but reassuringly familiar space where one could find the 'same old stuff' year after year (Hill, 2003).

However, times have changed and museum professionals are now well aware that this is not only an inappropriate way of presenting material culture, but that, as Eileen Hooper Greenhill states, "old ways of doing things are no longer adequate" (Hooper-Greenhill, 2001:1). We also realise that in order to attract visitors to our museums they need to be dynamic and vibrant places that illustrate our communities' stories.

The sense of responsibility and commitment towards reaching a broader audience has been a growing international trend over the past ten years, as we look at what stories are being told, by whom and how.

Pacific Island museums have identified this challenge and have actively sought to address it. Many have inherited institutions established during colonial days, by colonisers for a predominantly colonial audience. These museums were developed on the popular historical society model that is still widely prevalent throughout smaller museums in New Zealand.

However, when located in culturally rich societies, where the definition of heritage is broad and encompasses a great many expressions of tangible and intangible culture, the 'house of objects or treasures' is an anachronism and the antithesis of how culture is understood and experienced in these societies.

## Pacific prowess

There have been some great successes in the Pacific over the past decade defining new relationships with visitors and communities. The building of the Tjibaou Cultural Centre in New Caledonia is one example of this, supported by outstanding cultural programmes and cutting edge contemporary Pacific Art exhibitions. It is described by its Director as providing a "bridge between heritage and creativity...a fusion of ideas and functions from which flows a different way of showing and telling, an alchemy, an unusual amalgamation which can create a new identity for us and the peoples of the Pacific." (Kasarherou, 1998:11). Similarly, the new Vanuatu Kaljoral Senta, with its outstanding community programmes and leading oral traditions project, and the Belau National Museum with the initiatives it has taken through involving community leaders in developing innovative education programmes, are just some examples of the way museum people in the Pacific are developing their facilities into pertinent and prosperous centres for culture and the arts.

It is not by chance that the majority of these institutions are choosing to be called 'cultural centres' rather than 'museums', the latter being synonymous with the colonial era and having little sympathetic appeal to locals. The term conjures up pictures of dusty shelves laden with cultural treasures long ago appropriated by avid 'collectors', with the stories and meanings lost over the years.

Museum professionals have consciously chosen names that connote a very different kind of experience and have then actively pursued providing this experience by reconnecting with communities and involving them to a much greater degree. This

has been achieved through innovative public programmes and exhibitions, creating a dynamic place for people to meet and enjoy cultural heritage in its many forms, using stories, music, dance and the arts to breath life into 'museum spaces'.

### The formation of a national museum for Fiji.

The Fiji Museum is an excellent example of the evolution of museums in the Pacific. Fiji became a colony of Great Britain in 1873. Fiji's national museum emerged from the bustling capital of Suva and was guided through its early stages of development by interested members of that community from the business sector and colonial service.

A great many renowned scholars travelled through Fiji in the latter part of the nineteenth century, collecting examples of Fiji's flora and fauna and, later on, examples of the material culture of the indigenous peoples. The first Governor of Fiji, Sir Arthur Gordon, was himself a keen collector and many references are made to his hobby in the journals of other like-minded individuals such as Baron Anatole von Hugel, who visited Fiji between 1875 and 1877 (Roth & Hooper, 1990).

In 1904, a former administrator in the colonial government, Sir William Allardyce, donated to the Suva Town Board the collection he had accumulated during his travels around the country. This collection was displayed on the walls of the Suva Town Hall and formed the basis of what is today the national collection. In 1906, the 'Fiji Society' was established in Suva, to research the culture and history of Fiji and develop a national museum to collect and curate traditional Fijian material culture. In 1910 the government approved an annual grant of £25 to appoint a caretaker for the growing collection and with the passing of the Fiji Museum Ordinance in 1929, the museum was formally inaugurated as a Government Statutory Body, with a Board of Trustees. These early Trustees consisted mainly of administrators employed by the colonial government.

### 2. Recent history of the Fiji Museum

For a long time the museum served as a storehouse for cultural objects and as a research centre for an erudite minority. Past directors played a key role in



POTTERS FROM NAKABUTA AND NASELAI TEND TO THE FIRE TO ENSURE THAT POTS ARE 'COOKED' ADEQUATELY. THIS FIRING WAS ORGANISED AS PART OF THE PUBLIC PROGRAMME FOR THE EXHIBITION FIJIAN POTTERY: PAST AND PRESENT. ACKNOWLEDGEMENT: KATE VUSONIWAILALA

building the museum's reputation as a research institution and their work, along with that of other well-known scholars, was published by the museum in a scholarly journal *Domodomo*, as well as in monographs and miscellaneous publications. This provided an excellent resource for history enthusiasts and researchers but did not manage to engage the interest of the majority of local people, a problem perhaps enhanced by the physical aspect of the building with its imposing airline-hanger structure and its colonial architecture.

In the 1960's the newly appointed director, Bruce Palmer, initiated a series of education and craft programmes. These proved to be very popular with the public and were well attended; however, there was no long-term injection of funds to maintain such programmes.

The political upheavals of 1987 were reflected in a big change in focus for the museum. Under the leadership of a new Director, exhibitions and public programmes were re-established, taking precedence over publishing and research. A series of successful temporary exhibitions was held. This time they were sustained by attracting significant sponsorship and support from the business sector and by encouraging increased participation and interest from the local community.

The rationale behind the new exhibitions was to encourage local visitors by introducing a turnover of material on display. A programme of events was arranged to coincide with the exhibitions and encourage the involvement of the community in the exhibitions programme. It also ensured that the exhibitions became more interactive, moving away from the traditional presentation of objects in glass cabinets, with extensive labelling. This philosophy was illustrated in a change in the labelling of





**POTTER AMELIA LESUMAI WORKS WITH HER MOTHER-IN-LAW, RESIMA, DEMONSTRATING THE HAND-BUILDING AND DESIGN OF POTS FROM NASELAI. THEY WORK IN A SPECIALLY CONSTRUCTED TRADITIONAL SHELTER. ACKNOWLEDGEMENT: KATE VUSONIWAILALA**

objects, from a more expert-orientated approach towards engaging with a general audience from a diverse range of ethnic backgrounds. Where funds were available, labels were translated into vernacular languages.

The programmes for such exhibitions often involved demonstrations from craftspeople showcasing their skills and knowledge, traditional dance performances by different cultural groups, and occasionally tasting experiences – whether it was tasting food cooked on an open fire in a traditional *kuro*, or hand-built earthenware cooking pot, or festival food cooked by different communities for particular celebrations.

Visitor numbers immediately increased in response to such initiatives, suggesting that if the museum were able to re-present itself to the public as a more dynamic and interesting place to learn about the past, its audience would not be restricted to those with an academic interest, or to tourists visiting Fiji. Up till this point in time the museum profile had been fairly subdued. An attempt was then made to bring all museum activities and developments to the public's attention and to encourage them to feel part of the reconstruction, ensuring that the museum became a familiar, not foreign, part of the community.

In 1993, the Board of Trustees recognised that the

evolution of the museum from small holdings curated and researched by a single individual, to the large collection existing today, required the development of a strategic vision and objectives for the institution. In 1994 the Fiji Museum Corporate Plan was launched, consolidating the initiatives and programmes that had been undertaken and committing the museum towards a continuing community focus. Located in a diverse multi-ethnic society, the museum's commitment towards encouraging greater cultural understanding and harmony in the community has been incorporated into the vision and ongoing programmes of the institution.

Whilst there is no precedence for a museum – as a receptacle for objects of antiquity – in traditional Fijian society, the creation of such an institution in the earlier part of this century has resulted in the accumulation of a valuable collection of cultural and historical material. Whilst such objects have been separated from the community and stored during a time of substantial cultural and historical change, they have not entirely lost their value to that community. The Museum has recognised that in a period of accelerated cultural change, objects representing the past are a tangible record of such times and, as such, are a valuable anchor for a community in transformation.

#### **A regional network for Museums**

During the period of transition in the 1990s the Fiji Museum also played a strong role in the emergence of the Pacific Islands Museums Association (PIMA), from its origins as an ICCROM sponsored regional conservation programme – PREMO (Heritage Preservation in the Pacific Islands States 1994-1998).

The establishment of PIMA has provided the opportunity for museum professionals throughout the region to network, share experiences and to coordinate training. It has also provided a forum for defining a uniquely Pacific way of presenting cultural heritage, whilst maintaining museological standards and commitments. The PIMA Constitution makes a firm commitment towards developing community participation in heritage management.

## Conclusion

For those who study museums as “one of the signifying systems of the West, that have in the main been used to map dominant perceptions and value systems” (Hooper-Greenhill, 2001:1) it is recognised that the “depth of change required is paradigmatic” (Hooper-Greenhill, 2001:1). In fact, Maria Brown concludes her analysis of “The Art Museum in our Age” by saying that galleries and museums wishing to maintain their social relevance, need to “engage in continual transformations that both reflect and shape the cultural ideals of our age” (Brown, 2002:25).

This is particularly so in the Pacific. Our communities have every right to claim their ‘past’, or ‘cultural treasures’. Whilst objects in glass cases gathering the dust of time may provide a nostalgic glimpse of another time for particular audiences, museums built on this type of presentation have difficulty attracting broader, multi-ethnic communities. A visit to Warrington Museum in the United Kingdom in 1990

provided me with an insight into the traditional museum genre, with three floors of beautifully crafted display cases sitting side by side and bursting with cultural treasures amassed from across the globe, with type-written labels describing each object in ‘exotic’ detail, clearly illustrating the euro-centric, mono-cultural perspective of times past.

Material culture presented in this way can be offensive for indigenous peoples. It does not represent the dynamic nature of living cultures and has little appeal for a multi-cultural audience. It is greatly encouraging that the Museum of New Zealand Te Papa Tongarewa has successfully embraced an inclusive approach, engaging communities and iwi/Māori in its activities; however, this is a journey that some museums in the Pacific and New Zealand have still to undertake, and there remains some reluctance from some members of the museum community who have previously enjoyed more exclusively academic and elite roles.

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Kate Vusoniwailala, a former Director of the Fiji Museum, is currently the Director of the Waikato Museum of Art & History. She was appointed to this role in 2002, after substantial research indicated that the community wanted to see ‘more history’ in its museum. Since her appointment the museum has opened two major semi-permanent history exhibitions *Ngaa Purapura o Tainui* and *4WRD: Innovations in Agriculture*. Both have been developed in close consultation with the community.



HAND-BUILT POTS ARE STACKED IN BAMBOO AND OTHER KINDLING IN PREPARATION FOR FIRING DEMONSTRATION, PART OF THE PUBLIC PROGRAMME FOR THE EXHIBITION FIJIAN POTTERY: PAST AND PRESENT. ACKNOWLEDGEMENT: KATE VUSONIWAILALA

# Virtually viewing Auckland's art collections

As Auckland Art Gallery Toi o Tamaki opens its doors to the virtual visitor, Catherine Lomas, David Reeves and Patricia Morgan give an account of the project's evolution and benefits.

"Love the website! What a marvellous site – easy to read, easy to use and most importantly, easy on the eye".

"I want to congratulate you and the entire team on what you've achieved in putting the collection on line. It's absolutely wonderful and I've already heard so many highly complimentary comments"

"It's lovely to see the collection data base on the web. Congratulations on being the first – a great resource"

"From the reference in Friday's Herald I found your new web page. Fantastic. Thanks for the obvious time and effort that has gone into it. Easy to find our way around & the pics are good".

"I could spend hours viewing the McCahon collection alone...the site is excellent, easy to move around and I know it will be hugely appreciated by art lovers. Congratulations on a very informative and enjoyable site".

"Thanks for a great website & thanks for putting the tiger in. Nice to see a very old friend. When I was a kid I thought he was painted by William Blake"

Just a few examples of the kind of response we are receiving to the Auckland Art Gallery's website which has been redesigned and relaunched, incorporating an online database which enables users to search and browse through the Gallery's collections of more than 12,500 works of art. [www.aucklandartgallery.govt.nz](http://www.aucklandartgallery.govt.nz)

This is the first entire collection held by a New Zealand gallery or museum to go on-line and the first use of the Vernon Web Browser for Internet access to a major collection. It's the culmination of a 2-year project which is producing a wide range of benefits.

## How the project came about

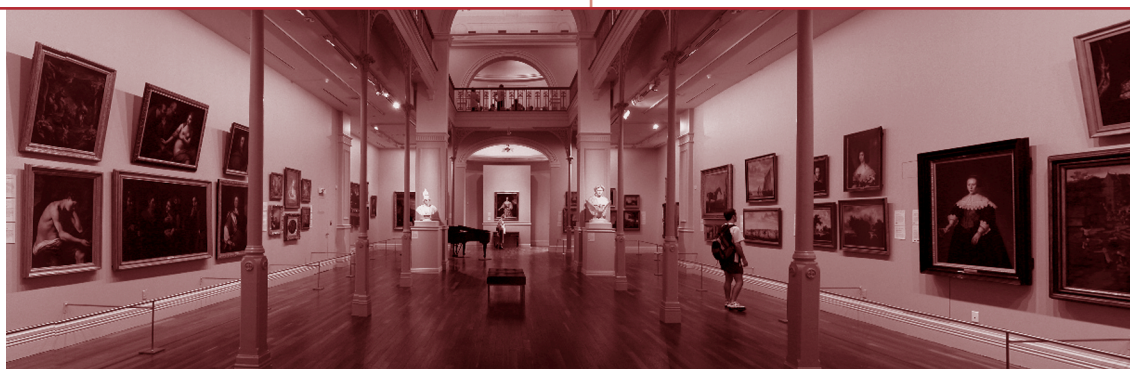
By the year 2000, the Gallery had gradually fallen behind comparable institutions in New Zealand and overseas in the provision of electronic access of information about its collections to both internal and

external users. Staff use of the collection database was not strong due to slow technical performance; the software was six years old and had received little investment since its implementation and maintaining and enhancing the accuracy of collection records fell behind other priorities. With increasing expectations from both internal and external audiences something significant had to be done.

The Gallery is owned and managed by Auckland City Council, which is the largest territorial authority in New Zealand. It holds New Zealand's most significant collection of over 12,500 works of art and runs a busy schedule of changing exhibitions (about 35 per year) and related educational activities and public programmes. The Gallery is based in two central city buildings, the older of which is a significant heritage landmark. The Gallery also has storage at a number of off-site locations (soon to be consolidated into a very welcome specialised storage facility). The works in the collection are by New Zealand and international artists in a wide variety of media. Particular strengths lie in its collection of early European prints, 19th century English paintings and a number of important 17th century Italian works. The New Zealand collection has strong representation of works depicting 19th century Māori and colonial settlement and the 20th century development of regional and national artistic styles.

On average the Gallery attracts around 200,000 visitors annually to view its exhibitions and has around 5,000 enquiries a year for information relating to its collections from the general public, tourists and the local and international academic communities, including schools. The Gallery aims to put on public display at least 10% of its collections each year through collection and touring exhibitions. Effectively this means that up to 90% of the





THE WELLESLEY WING AT THE AUCKLAND ART GALLERY – SITE FOR FIRST HAND EXPERIENCE OF THE ART COLLECTIONS.  
ACKNOWLEDGEMENT: AUCKLAND ART GALLERY TOI O TAMAKI

collection is hidden from the general public and only the most determined and serious researchers and students have any idea that these hidden treasures even exist. Although arrangements can be made for behind-the-scenes access to specific works relating to their studies, this assumes knowledge of what is held. The World Wide Web was clearly the best means by which to increase access to the treasures held in storage.

In October 2000 a group of Gallery staff met with the City Council's recently formed Business Improvement Group (BIG) to discuss a way forward. The Gallery team comprised:

- Research Librarian, representing the interests of public information and research services
- Photographer, with expertise in image management and systems administration
- Registrar, responsible for the documentation of the Gallery's collection
- Manager – Exhibition and Collection Services, providing programme management and liaison with the Gallery's management team.

### Value Management

The Council had adopted the Value Management Methodology as a process for assessing and managing new business or business-improvement projects. Under the auspices of the BIG team, the combined group started on its Value Management journey, first by preparing an Opportunity Value Case. A key tool to establish basic objectives and identify benefits that would justify further work on setting up the programme was the development of a Results Chain. This high-level diagram gave graphical representation of the key programme elements such as:

- Key strategic outcomes (drawn from the City's own strategies)
- General phases of the programme with intermediate outcomes

- Individual initiatives required to achieve the outcomes in the chain
- Planning steps required to assess needs and to get the programme started

At first glance the Results Chain was a rather complex net of circles, squares and arrows, perhaps designed to impress (or baffle!) senior management. However it proved very useful to have, on a single A3 sheet, a picture of the whole project showing the general relationships between the component parts and the desired outcomes.

The second phase of the planning involved more detailed work to identify specific costs and to look at the staffing and other resources which would be required to complete each of the sub-projects. The core team who worked on the planning phases continued involvement by each taking responsibility for parts of the overall programme.

### Key resource people and reporting structure

<b>Steering Group</b> – met on a monthly basis: Sponsor; Reps from BIG, Information Technology & Communications, Risk Management, City Library & Programme Manager	
<b>Sponsor</b> Art Gallery Director	
<b>Programme Manager</b> – Gallery Manager, Collection & Exhibition Services coordinate weekly meetings of Project Managers and monthly meetings of Steering Group – prepare agendas, minutes & reports; control budgets	
<b>Project Manager for Database</b> Gallery Registrar	<b>Project Manager for Web Development</b> Gallery Website Coordinator
<b>P M for Permissions &amp; Data Enhancement</b> Gallery Research Librarian	<b>Web Developer</b> (external contractor for initial set-up)
<b>Project Manager for Digital Imaging</b>	<b>Specialist Advisors</b> Staff from other City Council Gallery Photographer groups

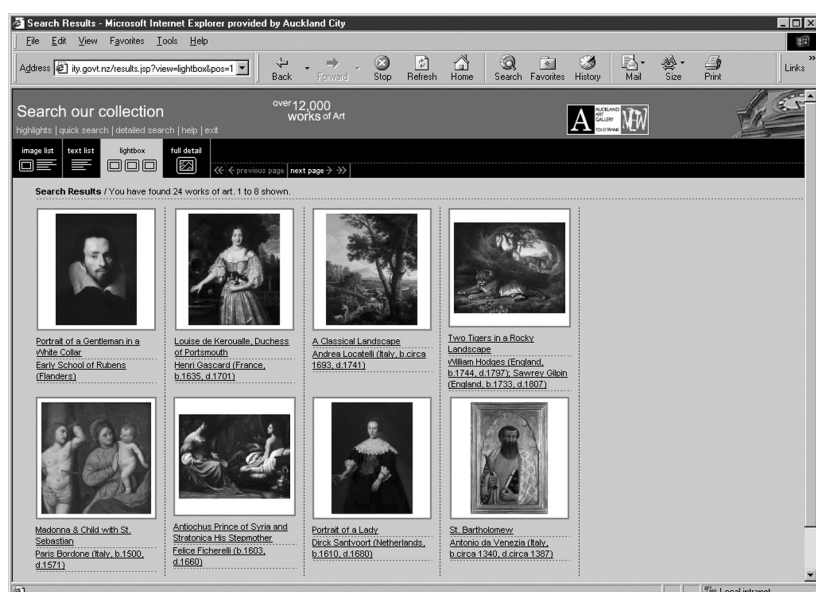
The Value Management Methodology seemed at times overly bureaucratic to Gallery staff who were impatient to “just get on with it”. However, it has to be acknowledged that by following such a thorough process, the project received political and management support at a high level. The methodology provided the required level of detail to

postal system. Extending the deadline would have added significant delays to other projects dependant on getting the new database up and running. The problem was solved by successfully seeking approval to vary the rules, thus allowing electronic submission of proposals by the closing date.

### Key project components

Final approval for the programme was given in June 2001. We were off! To make sure we could meet the go-live date of March 2003, there was much to be done.

- Identify new software and replace the old collection database, including clean up and migration of existing data
- Capture digital images of the collection – a contract photographer was hired along with rostered art handlers to photograph over a period of ten months the many thousands of works which had never previously been photographed. (Details of the methods used are now documented on the Gallery’s website for others who may be contemplating a similar project  
www.aucklandartgallery.govt.nz/collection/image capture). The new images were captured as 18MB jpeg files and smaller derivatives were generated for use on the database. Existing digital images were re-sized and “cleaned-up” to the standard screen-quality 480 pixel size also.
- Enhance text records – descriptive information and subject search headings were added to make the database more user-friendly for the public. This was essential to shift the database from a staff-oriented inventory of “objects”, to a facility supporting public access to information.
- Scan Ephemera research material – remote electronic access was seen as an obvious way to meet growing demand for the Research Library’s holdings of important material such as catalogues, newspaper clippings and biographical information relating to New Zealand artists and items in the collection
- Obtain copyright approvals – an extensive project



▲ A SNAPSHOT OF THE RECORDS ACCESSIBLE TO VIRTUAL VISITORS TO THE NEW AUCKLAND ART GALLERY WEBSITE. ACKNOWLEDGEMENT: AUCKLAND ART GALLERY TOI O TAMAKI

comply with the very rigorous and thorough scrutiny of our local government owners. Senior Council staff could see that the individual projects were part of a cohesive whole which met established strategic objectives – a long journey made up of small steps. If they had been attempted singly, most of the component (sub) projects would probably not have received funding. It was reassuring to realise that as the programme got bigger (and more costly) its chances of being approved got better, not worse, because the benefits were correspondingly even bigger and better.

As well as Risk Registers, Benefits Realisation Plans, Business Alignment Scores and Programme Status Reports – all required by the methodology, there was still room for management by old-fashioned common sense. For example, when the tender period unfortunately coincided with the October 2001 anthrax scares in the US, it was clear that a number of potential US tenderers would not be able to meet the proposed deadline due to a slowdown in the

was carried out to locate and seek permission from individuals and agencies in order to publish digital images of the works on the website. Over 50% of the works in the collection are subject to copyright restrictions. As part of this project, consultations were held with iwi to ensure cultural property sensitivities are respected regarding the use of Māori images on the website.

- Redesign and develop website access which had remained largely unchanged since the site's initial launch in 1995/96. To gain maximum benefit from the investment in digitising and enhancing the records of the collection, the Gallery required a new "front door" as well as a set of templates that would provide for future electronic resources, and educational/interactive modules.

By April 2002 the new database was launched to staff complete with 8000 images. After an initial period of training the benefits started to flow. Having a critical mass of images available made a huge difference to the interest of previously reluctant staff and with many more pairs of eyes looking at the database as part of daily work routines, the job of spotting errors and omissions before going public was a little more manageable. The imaging project continued and by November 2002 the proportion of the collection which had been photographed reached 99%! A small celebration was held to acknowledge the efforts of the various permanent and temporary staff who had contributed to the success to date.

Work continued developing the public access side of the project. Copyright clearances took longer than anticipated but copyright holders were generally extremely supportive of the project and often responded with further information about their works.

### The Launch!

In March 2003 the Gallery's redeveloped website was launched by the Mayor of Auckland City marking the end of an intensive 2-year project which resulted in online access to every item in the collection including 9000 with publicly accessible images. (The remaining images will be added as copyright permission is gained). We are very proud to be the first gallery or museum in



### JUST ONE OF THE THOUSANDS OF RECORDS AVAILABLE IN THE NEW AUCKLAND ART GALLERY ONLINE DATABASE.

ACKNOWLEDGEMENT: AUCKLAND ART GALLERY TOI O TAMAKI

New Zealand, and one of only a small number internationally, to have our entire collection online alongside other archival resources and information on the Gallery's activities.

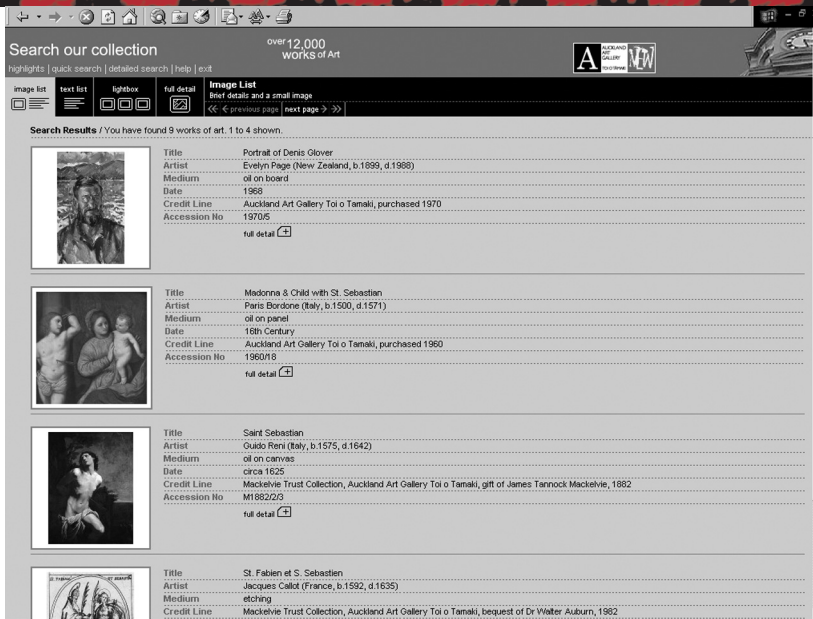
The redesign of the website, to coincide with making the collection electronically available, was an opportunity to reassess the other kinds of information offered and provide templates for future development.

### Outcomes and Benefits

The project has now largely achieved its main aims. Staff are using the database widely for a range of Gallery management activities as well as answering public enquiries. Shifting the role of the database from a flat inventory to a central management tool is an ongoing process. The planning of exhibitions, generation of wall labels and automatic recording of exhibition history are now routinely performed by curatorial staff. Incoming and outgoing loans are managed on the new system and the Gallery's conservators will begin recording condition and treatment details. Many of these tasks previously involved laborious re-typing of details of works of art, with the inherent problems of transcription errors and de-centralised record keeping.

The new software allows much easier updating of locations – a real issue for Registration staff responsible for 11 separate storage rooms scattered in the corners and attics of the 115 year-old building. Audit and valuation requirements can now be met more easily and having an image of almost





**TIME AND HANDLING ARE SAVED, NOW THAT CURATORS CAN SEARCH THE AUCKLAND ART GALLERY'S COLLECTION IN THE EARLY STAGES OF CREATING A NEW EXHIBITION.**

ACKNOWLEDGEMENT: AUCKLAND ART GALLERY TOI O TAMAKI

every item in the collection provides good security information in the event of loss or damage.

The public version of the database, available through the website, has also proved useful as a quick and easy tool for the Gallery's front-of-house and library staff to answer enquiries about works held in the collection. This means that infrequent users do not need training in use of the full system and response time to simple queries has been reduced from up to 3 days to 'on the spot'.

The early decision to aim for digitising 100% of the works in the Gallery's collection has paid off handsomely. While this is not a realistic possibility for some institutions we would encourage our colleagues not to discount embarking on such a project until they have done the figures – it was not as impossible as we had first thought. There is great efficiency, as well as satisfaction, in knowing that the in-house database has an image of everything in your collection. And of course we have avoided the inevitable debates about what to include or omit, had we gone for only partial digitisation of the collection

There are huge advantages for curatorial staff in being able to initially plan exhibitions using digital images on their desktops. Apart from the reduced handling of fragile works and time saving, works which have been in storage for many years are coming to the attention of curators, who previously lacked time to search through the collections in a depth that the database now allows. Richer exhibitions and research projects are sure to follow

The copyright clearance part of the project has had a great deal of success. Rather than copyright being an issue which we had to "get around" or "deal with",

it has been an excellent opportunity to make contact with artists and descendants, update details and demonstrate ongoing interest in their work. The result has been that 98% of New Zealand artists that we approached have been very willing to give consent for their images to appear on the Gallery website.

And of course there are the benefits for the wider public. Having been funded from local government rates the business case was based on providing optimum citizen value – aiming to provide efficient management of an Auckland City asset and to provide the widest possible access to it. Works can be searched by subject or theme, in addition to title, artist, date and medium. There has already been an increase in the number of requests for reproductions of the works in the collection due to their visibility on the website and an increase in sponsorship enquiries and venue hire has been recorded since the launch.

The Value Management methodology which proved useful in identifying the sub-projects and their role in contributing to overall benefits, also provides for an ongoing role for the Steering Group. This group still meets regularly to review progress with the realisation of benefits. This confirms the value of the initial investment and ensures that there is an overview group with the clout to assist if enthusiasm wanes or obstacles present themselves, even after the initial "hiss and roar" of the main project has subsided. This way the organisation's investment is protected and long-term benefits are forthcoming. So really the project is an ongoing one. The online database is an exported subset of the main Gallery database sitting on a separate server which is refreshed fortnightly to include additional images or new acquisitions to the collection. And the website itself is a Gallery function of growing importance.

**What next?**

With a large bank of digital images to draw from, staff can now think more expansively about educational and interactive modules to be developed alongside the Gallery's traditional programme of exhibitions.

We are discovering, as many other have, that the World Wide Web is the equivalent of a whole new wing added to our institution. This new "building"



has all the needs of an actual gallery space – security, content, maintenance, marketing – but there is little additional staffing allocated to provide these functions. The challenge is to gain leverage from the existing efforts of staff working in familiar modes and convert some of that effort into creating on-line content as an additional product. The benefits of widely increased access to the collection, albeit virtual access, doesn't come without costs.

The uses to which information on the collections is put can be greatly extended with the inclusion of education-focused and interactive modules. These modules will improve the quality of research into and teaching about art, particularly New Zealand art history. These resources will be useful to both teachers and students and will be provided through a medium with which young people are familiar and increasingly using. Web access will also benefit the disabled and the elderly who are often dependent on others to physically visit the Gallery.

In the first 7 weeks the Gallery's new website received over 26,000 visits and a great deal of positive feedback. The Gallery has cemented its position as an expert resource for pictorial information, and can now contribute effectively to a national database of heritage collections and the planned electronic New Zealand Encyclopedia. Beyond the provision of information and images of works of art on-line, the Gallery has the opportunity to review and enhance the way it meets its fundamental mission of increasing understanding and enjoyment of the visual arts. The valuable knowledge contained in the most significant art collection in New Zealand is now available to everyone, regardless of his or her location or art expertise. The doors are open, come and visit us!

Of course we would still love to see you in person if you are passing our way.

Catherine Lomas has been Manager, Collections & Exhibition Services since 1996. She was previously the Exhibitions Manager at the Waikato Museum of Art & History, an assistant curator at the Auckland War Memorial Museum and Programme Manager for the QEII Arts Council of New Zealand.

As Registrar at the Auckland Art Gallery since June 2000, David Reeves manages a team with oversight

of all storage, packing, freight, insurance and documentation of the Gallery's collections including new acquisitions and works borrowed and lent for exhibitions. David has worked at the Museum of New Zealand Te Papa Tongarewa (Collection Management) and at the Alexander Turnbull Library (Pictorial Collections) in Wellington.

Patricia Morgan has held the position of Manager, Business Support since September 2001. Her responsibilities include building management, asset management planning, security and the Council-Gallery interface. Her varied career has included local government, special education, Audit NZ, the banking industry and the engineering sector.



ESTABLISHING CONNECTIONS THROUGH ART: THE AUCKLAND ART GALLERY'S NEW GALLERY HOUSES CONTEMPORARY ART IN A TELEPHONE EXCHANGE BUILDING, ELEGANTLY CONVERTED FOR EXHIBITION PURPOSES IN 1995.

ACKNOWLEDGEMENT: AUCKLAND ART GALLERY TOI O TAMAKI

#### Acknowledgement

This article has been reprinted with kind permission of the Board of Directors of the International Association of Museum Facility Administrators (IAMFA). It first appeared as "Auckland Art Gallery Toi o Tamaki opens its doors to the virtual visitor!" in the Summer 2003 issue of their quarterly journal Papyrus.

IAMFA membership is open to all those active in managing museum facilities. It aims to meet the professional needs, and assist in the attainment of standards of excellence and quality in design, construction, operation and maintenance of world-class facilities. It provides an international network of professional support, discussion and communication, a quarterly journal, and an annual conference.

Museums Aotearoa members are encouraged to find out more by visiting the IAMFA website [www.iamfa.org](http://www.iamfa.org)

# Landmarks on the Attingham Odyssey

David Reynolds charts his experiences in Britain as first holder of the Clark Collection scholarship

They would arrive in four-in-hand charabancs from all over the country. Bedrooms and one drawing room, one study and a dining room were excluded from their tour. Otherwise, from morning to dark, armies of sightseers tramped through that welcoming house ... the atmosphere – and the smell – was asphyxiating ... they brought their picnics too and were encouraged to take their boots off and comb their hair in the garden, on the terraces, all about and everywhere. They paid no admittance...



THE MARBLE HALL AT KEDLESTON, ROBERT ADAM'S NEO-CLASSICAL MASTERPIECE AND HOME OF THE CURZON FAMILY, DWARFS THE ATTINGHAM SCHOLARS.

ACKNOWLEDGEMENT: DAVID REYNOLDS, NZ HISTORIC PLACES TRUST.

## Introduction

This is how Lady Diana Cooper recalled in her autobiography the 7th Duke of Rutland's characterisation of 19th century excursionists to Belvoir Castle, brought in their hundreds on railway day trips from industrial towns to enjoy the countryside, and often agape as they trooped from room to room. For three weeks in June and July we had something in common with these day-trippers –

we were agape and we did bring a picnic lunch – the resemblance happily ends there.

I think it would be fair to say that before Attingham I could count my truly jaw-dropping reactions to historic places on one hand. I now need more than two. Robert Adam's remarkable marble hall at Kedleston produces that effect, as do the abandoned stables at Vanbrugh's Palladian masterpiece, Seaton Delaval Hall, and English Heritage's cross-sectional interpretation of the quirky classical Belsay. The Cowdray Castle ruins, the High Great Chamber in Hardwick Hall and the extraordinary silver collections at Belton and Chatsworth all do the trick. Such is the rich feast of English country house interiors, collections, parks and gardens encountered on the Attingham Summer School, a major component of the Clark Collection Scholarship, generously endowed earlier this year by New Zealand financier, art connoisseur and heritage advocate Errol Clark.

The Clark Collection scholarship provides an opportunity for mid-career heritage and decorative arts professionals to expand their knowledge of built heritage and the decorative arts by participating in its intensive and often-strenuous three-week study course. This year it built on this learning experience by adding three internships, firstly with English Heritage, the British Government's statutory adviser on the historic environment and manager of over 400 historic properties, then with the National Trust, manager of over 200 country houses and gardens, and finally with the Victoria and Albert Museum, Britain's national museum of art and design.

## The Attingham Summer School

Founded in 1952, the Attingham Summer School has gained a reputation amongst university art history departments, museums, galleries and historic preservation societies throughout the world for its



**HINEMIHI, GLIMPSED THROUGH A WINDOW AT CLANDON PARK.**  
ACKNOWLEDGEMENT: DAVID REYNOLDS, NZ HISTORIC PLACES TRUST.

unique approach to art education for museum curators, architectural historians, conservationists and teachers, and for its sustained academic standards.

The Summer School has three main purposes:

- to examine the architectural and social history of the country house in Britain and its gardens and landscape setting
- to study the contents of these great houses – their paintings, sculpture, furniture, ceramics, silver, textiles and other applied arts – as well as the planning and decorative treatment of the interiors
- to stimulate discussion on the problems involved in the conservation and presentation of the country house and its contents.

This it does exceptionally well, combining lectures on many aspects of English and continental decorative arts, architecture, social history and historic landscapes, even mediaeval cuisine (!), combined with privileged access to a carefully chosen and representative range of English country houses. As in past years the first two weeks of this year's summer school were centred on country houses in Sussex and Nottingham, with the final week in County Durham and Northumberland. Next year's final week will be in Gloucestershire.

The Attingham Trust's great achievement with the Summer school is its ability to gather together 38 professionals from 11 cultures, bus them efficiently around 34 country houses in 21 days, (without a day off) keeping them motivated, fed, happy and on time, and more-or less sane, if a little sleepy between stops. In most cases course members have

private tours of country houses with access to the building and collections before public opening, and participate in a variety of on-site seminars, looking at areas of collection strength, as well as having the freedom to involve themselves in areas of their particular specialty.

The immersion is full on from day one and proceeds at a near dizzying pace with no let-up for the entire three weeks – our last day was not atypical in having 4 site visits before the wind-up celebration. The course is arranged in an incremental way with supporting lectures either reinforcing what one has seen that day or in preparation for the following day's feast. A typical day starts at 7 am, on the road by 8.15 am for the day's site visits, back to base by 5 pm with lectures often bracketed around dinner. By the end of the day you only have the energy for essentials – downloading your digital photographs and hitting the sack.

### Internships

In common with the Summer School the internships provided privileged study access to the properties and collections of the three hosting organisations and the opportunity to meet staff and discuss many of the interpretation, conservation and presentation problems which we all share in the heritage conservation field.

In my week with English Heritage I spent some time coming to grips with their approach to building conservation and heritage protection and undertook a review of interpretation and visitor management at Eltham Palace in southeast London. An unusual fusion of mediaeval hall and art deco house, packaged in a 'Wrenaissance' shell, Eltham Palace is the product of a 1930s 'restoration' solution arranged between the Office of Works and the rayon tycoons Stephen and Virginia Courtauld. In exchange for a lease, the Courtaulds built the accommodation wing anew, restoring the great hall and the surrounding gardens as their private home. However bombing forced them to withdraw to Scotland and hand the property over to the Army, which managed it until 1992. English Heritage opened Eltham Palace principally for 'heritage hospitality' purposes; Eltham then surprised its managers by significantly exceeding its predicted





gate, demonstrating a steady appetite on the part of English suburbanites for exploring new heritage properties. While very competently restored and interpreted by English Heritage, the interpretation has largely ignored the story of those who served the Courtaulds. Instead functions rooms and offices now occupy the servants' wing – a pattern that was to become monotonously familiar as we encountered dozens of similar conversions at the great country estates.

After three weeks solid visiting country houses on the Summer School the pace didn't let up when the National Trust provided a further week, even closer up than Attingham, visiting a range of houses with particular conservation, presentation and interpretation problems spread between Nottingham and Bristol.

First stop on Head Curator Tim Knox's carefully crafted tour was Clandon Park, in Surrey, a grand Palladian mansion, built c.1730 by the Venetian architect Giacomo Leoni, and notable for its magnificent two-storeyed Marble Hall. Clandon is better known in New Zealand as the home of the 4th Earl of Onslow, Governor-General from 1889 to 1892, and ironically a man with a reputation as an advocate for the protection of New Zealand birds. It was here, after establishing my credentials in a short test in the identification of extinct or endangered New Zealand fauna, and artefacts (several pairs of mounted huia, kaka and other forest birds, and the obligatory kahu kiwi and mere) that I encountered Hinemihi – 'the house with the golden eyes' – framed in a six-light window of one of the staterooms overlooking the Park.

Despite its curious roof of cottagey English thatch, reminiscent of its mantle of ash at Te Wairoa, Hinemihi nestles comfortably well in this English garden. A casualty of the 1886 Tarawera eruption, Hinemihi is very much a commodity of its time – purchased for £50 by Onslow, as his receipt records, as a 'collection of carvings' – and re-erected as an eccentric folly in his garden. I had mixed feelings about this cut-down house, sadly incomplete, reminiscent of the meeting house Rangitihī in the old Auckland Museum, its spine lost, or perhaps spirited away? Regularly visited and warmed now, by the London group Ngati Ranana, Hinemihi's

structural and spiritual needs are becoming better understood by the National Trust. But there's still some healing distance to be travelled before Hinemihi is whole again.

Clandon Park has themes in common with the work we are about to embark on in Historic Places Trust with Alberton and Highwic in Auckland, in revisiting interior restoration work undertaken 25-30 years ago. Clandon exhibits some of the work of John Fowler, an English interior designer who undertook a good deal of interior restoration and interpretation work in National Trust properties during the 1960s that could be described as both tasteful and experimental. To what extent it was driven by careful research is still being debated. His work is now an artefact of English conservation history – valued for the contribution it made at its time and still controversial as questions are starting to be asked about whether or not it reveals or obscures Clandon's original decorative schemes.

Knox's tour brought me into contact with properties ancient and modern, including one of the National Trust's oldest-running properties, the much altered Blickling Hall in Norfolk, and its three newest properties, William Morris's Red House in Bexleyheath which opened in July, Tyntesfield, a spectacular Victorian country house and estate in Somerset, and Southwell Workhouse in Nottinghamshire.

It was early days for the Red House, in its second week of opening, with the building archaeologist recording the stables and surveyors mapping the grounds. Curator Tessa Wild and her National Trust team have several years of investigation and analysis ahead of them to determine the history of decorative change to the interior, and maybe as that unfolds, debunking some of the widely held views about Morris's and Webb's decorative schemes.

Tyntesfield, like Northland's Ruatuna, retains an extensive estate and is remarkably intact, with collections of nearly everything under the sun that pose all manner of challenges to registrars and conservators. It also illustrates how important it is to have a good spin driving a major campaign for acquisition when the price is high – in this case, when Kylie Minogue was rumoured to be buying it,

chequebooks opened all over the United Kingdom.

At The Workhouse, Southwell in Nottinghamshire, the National Trust has changed tack a little. It had earlier moved a step away from country houses with the acquisition of Mr Straw's House, in Nottinghamshire and Paul McCartney's Liverpool home and is now exploring the stories of the poor and destitute in the nineteenth and twentieth centuries – a move that has been popular with visitors who find displays on 21st century welfare equally engaging.

Blickling Hall in Norfolk, like Clandon, is starting to re-evaluate its history of institutional intervention following an unexpected (flood induced) revelation of a 19th century decorated ceiling in a Jacobean building with a 20th century Georgian revival makeover. The discovery of this feature has prompted considerable discussion about the future directions of conservation and interpretation at Blickling. It was a pleasant surprise to see Blickling Hall's staff rather bravely polling their visitors on which direction to take with their future interpretation plans.

The Victoria and Albert Museum, my last stop on the odyssey, was a place for making many connections with what I had experienced during the preceding five weeks and to follow up on some issues relating to work at home. High on my list was the V&A's behemoth, the new English Gallery, a remarkable resource on English architecture, social history and the decorative arts. To spend a week there would not do it justice. Apart from spending time studying public collections I was able to meet with staff involved with the new digital 'Access to Images' programme, wallpaper collections storage and conservation, and with staff running new volunteer and education programmes.

### Conclusion

In the course of five weeks I learnt an enormous amount about English culture – its painting traditions, the development of furnishings, design sources and European influences on English architecture, decorative and applied arts. Having the privilege of detailed access to public and private collections, and the opportunity to examine the fabric of English country houses close up provided



**EQUINE COMFORT – STABLES DESIGNED BY VANBRUGH AT SEATON DELAVAL**  
ACKNOWLEDGEMENT: DAVID REYNOLDS, NZ HISTORIC PLACES TRUST.

me with a far greater exposure to and understanding of English painting, decorative arts and architectural history than one could achieve from afar. It would be hard to match the sheer concentration of treasures in country house collections and the extraordinary level of access to these collections that the Attingham Summer School provides.

As a heritage property manager coming from a professional background in archaeology, conservation and interpretation, I found the experience of such a wide range of country houses and collections particularly valuable in placing in a much clearer context, the architectural and decorative arts traditions that accompanied 19th century settlers to New Zealand and influenced the development of the New Zealand architectural and decorative arts landscape. Many of the places we encountered recalled aspects of mid-Victorian English social conditions that directly influenced migration patterns of English middle class and working class seeking to re-establish themselves in the colony of New Zealand, with new opportunities and plentiful land.

As I move on to my next projects with Trust in Auckland, I am already finding that the experiences from my time in England are influencing and informing the early planning stages of this work. I don't doubt that I will be drawing on this experience for some time yet.

David Reynolds is Auckland Area Co-ordinator for the New Zealand Historic Places Trust and manages heritage properties in the Auckland Region.

# Something for Everyone – the Rebranding of Christchurch's Art Gallery

Joanna Cobley recounts how this new development is making its mark on the city's art scene

The Christchurch Art Gallery Te Puna o Waiwhetu<sup>1</sup> opened on Saturday, 10 May 2003. Replacing the Robert McDougall Art Gallery, the Gallery is the largest art gallery in the South Island and surpasses in size the Dunedin Public Art Gallery, which itself shifted from botanic garden surroundings in Dunedin's Logan Park to a more accessible central city location in May 1996.

To some extent a careful distance has been created from the previous image of the Robert McDougall Art Gallery, which was deep-rooted to the early 19th century and the unspoken and nuanced association of art and elitism. A new location, building and name were supported by an extensive marketing campaign to ensure the successful promotion and adoption of the new image of the gallery. In the process the new Christchurch Art Gallery has, arguably, been cleverly crafted around the phrase "something for everyone". This includes the type of exhibition and education programmes provided by the gallery and the types of commercial initiatives explored within the process of creating and running the new art gallery.

## What it took

- 1, 000 pairs of white gloves
- 50,000 metres of bubble wrap
- 130 sheets of plywood
- 240 metres of pine
- 16 litres of glue
- 2,349 m<sup>2</sup> of glass used in the sculpted wall
- 500 labels
- and a stunning new visual wardrobe<sup>2</sup>

The transformation of the Robert McDougall has occurred on so many levels – the logistics of shifting some 5,500 collection items<sup>3</sup> is not to be

understated, nor the need to hire and train new staff. So too the need to curate exhibitions to fill the enlarged exhibition space for opening day and up to 18 months post-opening. The organisation of accompanying public programmes for an expanding and diverse audience, not necessarily familiar with the "code" of gallery visiting, was also required.

Many factors have been altered with the formation of the new gallery, not only the need to sell the gallery to the public, a point I will return to later, but also to the staff. What was required was an image that would capture the mission to make the gallery appear accessible to all. Instead of settling on a recognisable image such as the dramatic glass sculpture wall or the metal poles of the Gateway sculpture, a "visual wardrobe" was employed to fulfil the task.

Christchurch-based firm, Strategy Advertising & Design, provided their skills as part of the business donor programme. London-based Jeremy Tankard was employed to create the multi-faceted visual wardrobe, creating a font that took references from Māori and Celtic symbols and the form of old English letters. When combined the colours chosen – Resene's pohutukawa red and charcoal – are gently symbolic of the colours of the Canterbury Region.

One of the challenges of bridging the five-month period when neither the McDougall nor the Christchurch Art Gallery were open to the public was to promote a gallery that physically did not exist. The typeface was first used for the "teaser" outdoor poster campaign and later for banners on the building, letterheads, all promotional material, in addition to signature style wrapping papers, greeting cards and bookmarks. The poster campaign evoked a sense of suspense, surprise, and



expectance around the city. This campaign was later recognised at the 2003 Best Design Awards.

With an art gallery, the visual appeal of the exterior and interior of the gallery building, as well as the outdoor space, is vital to the success of community ownership. Architect David Cole of the Buchan Group was assigned the task of designing the new civic building. Following the Kiwi ethos of a smoother transition for inside /outside living, the interior space merges seamlessly with the outdoor space through the vast glass clad atrium and glass walkway. The outdoor area encompasses a sculpture garden, trees, water features and passive recreational spaces ideal for quick mid-week picnics or a place to meet friends. However most notable is the flowing and graceful water-like glass and metal sculpture wall that evokes the Avon River that curls through Christchurch. The sculpture wall features panels of mica-impregnated glass with varying degrees of transparency from clear, through to translucent and opaque.<sup>4</sup> Curved pools of water at the base of the sculpture wall also echo the Avon River and render a sense of ever changing light.

A large gateway sculpture, *Reasons for Voyaging*, by local artist Graham Bennett is another outstanding and significant feature that welcomes visitors to the Gallery and creates a signature of the new art gallery. Seven stainless steel poles extend up to about 18 metres in height. At the top of each pole large vanes of stainless steel refer to great sea voyages across the Pacific undertaken by Māori and Polynesians. The shapes reflect the canoes and the vanes, operated by motors and digital controls, and are repositioned at the end of the lunar month thus reflecting the ancient navigation systems used by ancient Māori and Polynesian seafarers.

Sections of totara are also incorporated into each pole. Gifted by Ngai Tahu, the totara not only expresses the support of local iwi, but also provides contrast with the predominantly metal sculpture.

While the building stands to evoke a sense of community ownership and perhaps attract the curiosity of people who would have not considered a visit to the Robert McDougall previously, the challenge remains to ensure that the content within the building – the exhibition and public programmes



– provides something for everyone. A meta narrative of the history of Canterbury art caters for those who like traditional art and the temporary shows incorporate the modern – varying in medium from paintings, prints, photography, sculpture, to installations and craft arts.

Director, Tony Preston states, “this superb new facility represents the most remarkable value for the cultural dollar in New Zealand”.<sup>5</sup> Indeed so. Utilising commercial initiatives to enhance the visitor experience the Gallery offers *Alchemy* the café and bar, the museum shop and *Form* a craft gallery. The idea is that a good gallery experience may well lead to the purchase of a piece of New Zealand art or craft.

### Meeting the challenges

Welcoming a diverse public is key to the success of the new art gallery. The goal is to double the visitor tally obtained at the McDougall to 400,000 per year. Meeting this challenge will test traditional values of what constitutes a public art gallery – as a quiet place to contemplate and revere art. Careful not to marginalise their traditional visitors, many of whom are Friends of the Gallery and heavily involved in raising funds and undertaking guide work, a new way of thinking about art galleries has been required. The sheer increase in size of the new gallery exhibition space means that visitors may not see all exhibitions in one visit; an alternative solution has been provided through “art bites” and extended opening hours on Wednesdays. The art bites target an increasingly time-poor lifestyle led by New Zealanders who, in turn, crave “convenience.” Having a quick look may have more appeal than the

**THE GALLERY'S  
NEW LOGO.**  
ACKNOWLEDGEMENT:  
CHRISTCHURCH  
ART GALLERY TE  
PUNA O WAIWHETU  
AND STRATEGY  
ADVERTISING &  
DESIGN



**EXTERIOR OF THE CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU BY NIGHT.** ACKNOWLEDGEMENT: BRENDAN LEE, COURTESY OF CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

idea of setting aside two or more hours necessary for viewing all exhibitions.

A big challenge has been to carefully and gently inculcate visitors new to the Gallery on art gallery protocol. The Gallery has hired and trained and “uniformed” guides who gently teach the new audiences gallery etiquette, while also fulfilling the task of “soft security”. Improved signage in the exhibition spaces and prompts on flyers are other methods used to remind visitors why keeping fingers away from the objects is important. The importance of community ownership of the gallery has been a key feature to the on-going success of the new art gallery into Christchurch and its ability to attract and maintain an increasingly diverse audience.

#### **What it needed**

From the outset the contribution from the community for the NZ\$47.5 million project was set at almost one third. This amount needed to be found locally in order for the new gallery project to get underway. Raising a little over NZ\$15 million in a city with a population of 300,000 required a high degree of commitment. This included loyalty from staff, the Friends of the Robert McDougall, local government, businesses, the community of Christchurch and the wider Canterbury Region.

Although there was no cake stall, the community contribution came from private donors, organised

through initiatives such as the Chair Project for the auditorium, The Artists and Art Lovers Cookbook produced by former Robert McDougall Art Gallery Director John Coley, a Gold Coin Trail, the sale of Sushi Plates designed by selected New Zealand artists, in addition to, as noted earlier, business partnerships such as that with Strategy Advertising & Design. A remarkable amount of support also came from neighbouring art gallery, the Centre of Contemporary Art (CoCA), which organised an antique road show and an art auction.

On the strength of the fundraising appeal through the community, the Gallery was able to secure major grants from the Ministry for Culture and Heritage and the Lotteries Grants Board, which are specifically allocated to substantial capital development projects.

Local iwi have had a long involvement in the development of the new Gallery, which has included the site dedication in 1996, a subsequent site blessing ceremony and the gift of the name Te Puna o Waiwhetu.

Public and private support also contributed gifts of ideas, expertise and materials to ensure that the new Gallery would materialise. Importantly, post-opening the new Art Gallery required an enlarged and diverse visiting public, so fundraising for the Gallery is on-going.

#### **What it left behind**

Perhaps the success of the new Christchurch Art Gallery could also be assessed in what it left behind. A modestly-sized but attractive building had constrained the Gallery's potential, making day-to-day operations and, for some, public access difficult for far too long.

Although a rather grand edifice the Robert McDougall Art Gallery had become increasingly impractical, limiting both the number of works and scale of exhibitions the gallery could bring to the public. Opened on 16 June 1932 by 1960 the gallery was deemed inadequate. For over 30 years the need for a larger public art gallery in Christchurch had been debated. The realisation of a new building has been marked by a new location and new direction. The old heritage building will get a new lease on life as part of the developments of

the Canterbury Museum site.

Certainly the dynamic personality of the director, who was employed with a view to moving the former McDougall to new premises, was significant; so too the appointment of senior level staff experienced in organisational transformation to see through the logistics of the move. The new building allows much more of the permanent collection to be displayed at any one time, in addition to hosting exhibitions of regional, national and international significance. The Christchurch Art Gallery is more than eight times the size of the Robert McDougall Art Gallery, and 40% of the City's permanent collections will now be displayed, compared with the 8% that could be displayed at the Robert McDougall Art Gallery.<sup>5</sup>

### Rewards and awards

The Art Gallery has been rewarded with higher than projected visitor numbers in its first quarter and a warm response from the media and art community. Several awards have also been gained during the process of creating Christchurch's new Gallery. Such awards bring a payment in kind for the businesses that volunteered time and expertise to the project. Awards have been won for technical innovation, strong business partnerships and visual identity.

In September 2001, the Gallery was named as a finalist in the KPMG Innovation Awards for the Virtual Gallery project. The project allowed for 3D virtual mapping and planning for the exhibition spaces in the new Christchurch Art Gallery. In October 2002, Christchurch investment company Carter Group was recognised at the National Business Review Awards for Business Sponsorship of the Arts. The Carter Group Art Lecture Series was recognised for increasing arts awareness in the



RIKE PITAMA LEADS A WHAKATUWHERATANGA THROUGH THE GALLERY AT DAWN ON 8 MAY, 2003. ACKNOWLEDGEMENT: CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

community. Most significantly perhaps in the rebranding process was Strategy Advertising and Design's win of the Identity Development Award for the Christchurch Art Gallery. The *something for everyone* obviously hit the mark.

Joanna Cobley has a PhD in Gender Studies; her thesis focused on the experiences of museum women during a period of radical organisational transformation. She works as a freelance researcher in Christchurch; currently she is engaged in analysing consumer trends for an international company. However she also maintains her interest in unveiling vignettes from behind the scenes of the museum world.

### Reference:

*Christchurch Art Gallery Te Puna o Waiwhetu, Bulletin 131, Summer Special Edition, December 2002 – February 2003.*

1 The name Te Puna o Waiwhetu was gifted by Ngai Tahu to the art gallery in 2002. According to sources, Waiwhetu is translated as "artesian water which shines like the stars", it symbolises the Gallery as a spring (puna) metaphorically flowing into a local watercourse familiar to the mana whenua.

2 See Christchurch Art Gallery Te Puna o Waiwhetu, Bulletin 131, Summer Special Edition, December 2002 – February 2003, pp16-17.

3 The gallery's collection includes paintings, prints, drawings, sculpture, ceramics, textiles, glass, metalwork and photography.

4 Yes one panel of glass in the walkway did "explode." As a result, small blunt pieces of glass scattered part of the entrance area, and whilst surprised with the noise, neither visitors nor staff were hit by exploding

glass. The curved panels in the walkway differ from those used in the sculpture wall. At the time of writing investigations were still being carried out to identify the cause of the explosion. The gallery feels strongly that this was a one in a million occurrence.

5 See Christchurch Art Gallery Te Puna o Waiwhetu, Bulletin 131, Summer Special Edition, December 2002 – February 2003, pp12.

6 All quirky insights were found within the Christchurch Art Gallery information pack provided by the Communications and Marketing Manger, Gerard Blank. The author wishes to thank both Bronwyn Simes and Gerard Blank for their time and insights, as well as to Strategy Advertising and Design for the release of the "Something for Everyone" logo, it was too tempting to pass.



# The Art Galleries and Museums Association of Australia and New Zealand: co-operation between museums in New Zealand and Australia 1915-1945.

Derek Monz sheds light on New Zealand's emerging museum sector and its links with professional colleagues in Australia.

## Introduction.

Despite the large number and variety of publications over the last twenty years in the field of museum studies and cultural heritage (Bennet 1988, 1994, 1996, Casey and Wehner 2001, Gore 2001, Hooper-Greenhill 1992, Knott 2001, Pearce 1992, McAlear 1996, White 1997), the history of the relationship between museums in Australia and New Zealand in the early twentieth century remains largely unknown. Between 1936 and 1939 Australian and New Zealand museums were members of a joint Art Galleries and Museums Association known as the AGMA (Aust/NZ). This new association, dominated by Australian museums, influenced the development of museum policy in both Australian and New Zealand museums until the cessation of the Carnegie Corporation grants schemes at the end of 1941. This paper describes the results of early research into the links between museums in Australia and New Zealand prior to and after the establishment of the AGMA (Aust/NZ).

## Museums in Australia and New Zealand prior to 1933.

During the first half of the twentieth century, museums in Australia and New Zealand were often the subject of public discussion<sup>1,2</sup>. Comments such as “the old museum leaves an imprint, a feeling of gloom, absence of taste and disjointed elements”<sup>3</sup> are found in Australian newspapers of the period. Descriptions of museums found in New Zealand sources are similar: “a museum for most

New Zealanders is a convenient place in which they could pass a wet afternoon”; also: “galleries crowded with material gave every opportunity for the development of museum headache” (McQueen 1942, p10). Comments such as these were the result of the many problems facing museums around the world at the time including poorly designed buildings, lack of electric lighting, insufficient display space, poor financial support, and insufficient trained staff (Adam 1937, 1939, Markham and Richards 1933, Coleman 1939, Fisher-Ramsay 1938, Gilman 1918, McQueen 1942).

Like museums in Australia, New Zealand museums never seemed to receive the amount of public support that they deserved (Oliver 1944, p34). New Zealand museum workers such as W.R.B Oliver (1944) and H.C. McQueen (1942) saw the place of a museum in society as one in which museums could significantly contribute to the cultural development of the whole community. Oliver (1944) believed the four most important ways in which a museum contributed to the community were through education, good exhibitions, reference collections and publication of information about a museum's collections. By the early 1930s, New Zealand museums were well advanced in educational services with exhibitions, school programmes and lectures featuring subjects such as ethnology, birds, mammals, minerals and European settlement of New Zealand.

Education programmes were designed to take the museum to the public, to encourage school visits and the formation of community science clubs (McQueen 1942). Even if there were no formal links between museums in the two countries there was some degree of coincidence in the timing of

1 Melbourne Age 8th July 1916, Response by Sir B. Spencer 15th July 1916.

2 CCGF 125.3 - Frank Tose [Visit to Australian and New Zealand Museums 1937-38], p12

3 Age Newspaper, Melbourne, 4th June, 1927.

community activities. School classes began in Australia in an organised manner in 1912 under Sir Baldwin Spencer, Director of the National Museum of Victoria (Aston 1946) and in New Zealand in 1917 under Mr. W.J. Phillips at the Dominion Museum in Wellington (McQueen 1942, p11).

Contrary to statements found in modern sources (Bennett 1989, Casey and Wehner 2001), museums in Australia and New Zealand prior to the involvement of the Carnegie Corporation were not isolated from developments in museology around the world. Museums in the two countries were at the forefront of developments in some areas including education for the blind and community outreach programmes, guide lectures, school programmes for all ages, Sunday openings, night classes and meeting facilities for community groups (Aston 1946, Dell 1960, McQueen 1942, Oliver 1944, Wittlin 1949)<sup>4</sup>. Australian and New Zealand museum staffs monitored developments in museum technique and theory around the world through professional publications such as *The Museums Journal* (Deas 1913, 1927) and *Museum News* (Lucas 1914a, b). Museums such as the Western Australian Museum also obtained information from museums around the world through exchange of publications or specimens. Ludwig Glauert, curator of the Western Australian Museum in 1923 listed sixty-six institutions and individuals around the world with whom the museum had an exchange agreement<sup>5</sup>.

### Early Attempts at Co-operation.

There was little co-operation between museums in the two countries in the early years of the twentieth century. The main problem was that at this time museum trustees in both countries relied more on interested individuals rather than on the institution as a whole to organise co-operation.

Australian and New Zealand museums had independently experimented with co-operation between individual museums in each country in the early 1920s<sup>6</sup>. Formal co-operation between museums and galleries was not attempted in either country until 1923 when the New Zealand government called all the directors of museums and galleries in New Zealand to a meeting in Wellington

(Markham and Richards 1933, p106-107, McQueen 1942, Oliver 1944). Instead of discussing the problems facing museums and finding solutions, those members present at the 1923 Wellington meeting merely passed a resolution indicating interest in co-operation. This resolution proved particularly embarrassing for the New Zealand Government of the day and subsequent governments did not repeat the experiment (Markham and Richards 1933, p107).

### The Carnegie Corporation and the Dominions.

In the early decades of the twentieth century the 'politics of knowledge' or the realisation that knowledge was political was intensifying and expanding (Stackpole 1963, Kohlstedt 1989). Philanthropic organisations such as the Carnegie Corporation were aware of this trend and took advantage of the opportunities it provided. The Carnegie trustees soon realised the enormous power they had to influence the process of generating knowledge by virtue of the overwhelming wealth available to them (Stackpole 1963, Lagermann 1989). Museums, art galleries and libraries in former and current British colonies and dominions were at the heart of Corporation grant policy from the mid 1920s onwards. Annual reports of the Corporation regularly mention the actions of the Corporation in supporting these organisations in the past and the intention of the trustees to support these organisations in the future (Carnegie Corporation Annual reports 1935-44).

Money for the survey activities in Australia, New Zealand and other countries was channelled through Carnegie Corporation United Kingdom Trust (CCUKT) (Markham and Richards 1933, p3, Lester 1941)<sup>7</sup> which had been endowed with \$1m US from the Carnegie Corporation of New York. As a means of deciding what areas or organisations would receive funding, and to gather intelligence about these countries, the Corporation commissioned a series of surveys of the museums and art galleries in the colonies and dominions. According to Markham and Richards (1933), the President of the Carnegie Corporation, F.P.Keppel, was of the opinion that while overseas museums had embraced the new

4 Annual Reports of the Australian Museum 1915-1945.

5 A172/70 Requests for Publications 1915-1923, Vol 2, W.A. Museum.

6 This topic is mentioned several times in the minutes of the Trustees of the

National Museum of Victoria including 27th April 1922, 27th July 1924 30th September 1926 and the 29th September 1927.

7 A.7/75(3) Publications and Publicity, Publications, General Correspondence 1893-1948. SFM-LG 19th March 1933.

techniques and concepts of museology, all that was needed to encourage the adoption of these methods and ideas in the colonies and dominions was an injection of money and the provision of expert teachers or training of suitable staff within existing museums.

The chief investigator into museums and galleries in the colonies and dominions was Sydney F. Markham, Empire Secretary of the Museums Association and a veteran of World War One. Surveys were carried out in many countries including India, Canada, South Africa, and the Caribbean. Australia and New Zealand were among the last countries to be surveyed and both countries always had a special place in the heart of the President of the Carnegie Corporation, F.P. Keppel (Lagermann 1989, White 1997).

In 1932, the Carnegie Corporation of New York, through the President, allocated \$50,000 US each to Australia and New Zealand for a survey of Art Galleries and Museums in the respective countries. Markham conducted the surveys in conjunction with a reputable local man. The representative chosen for the survey in Australia was H.C. Richards, Professor of Geology from the University of Queensland and honorary petrologist at the Queensland Museum. The New Zealand representative was W.R.B. Oliver, Director of the Dominion Museum in Wellington with H.C. Richards acting as an adviser on the survey guidelines and coverage.

The report on museums and galleries in Australia and New Zealand, entitled "*A Report on the Museums and Art Galleries of Australia and New Zealand*" was published by the Carnegie Corporation in 1933. Markham and Richards were highly critical of art galleries and museums in both countries (Kohlstedt 1989). The report eagerly, and in great detail, catalogued the main problems facing museums and gallery development, especially the age of staff, their knowledge and application of modern display methods, lack of community interaction and lack of co-operation in museums within and between the two countries (Kohlstedt 1989, Markham and Richards 1933). Markham and Richards described the relationships between museums in New Zealand for example as "patchy, more organised along the lines of colleague to

colleague rather than between institutions" (Markham and Richards 1933 p106-107).

### **Establishment of the Art Galleries and Museum Association of Australia and New Zealand 1933-1941.**

Markham and Richards believed that a joint art gallery and museums association was necessary for the development of Australian and New Zealand galleries and museums. The report cited the relatively few museums and galleries in Australia (65) and fewer still in New Zealand (20) as the main reason why a joint association was more practical than separate but affiliated organisations. Fresh in the memory of the two men was the failure of individual attempts at co-operation in both countries ten years earlier. The combined association could, by virtue of its greater numbers, make co-operation and exchange between institutions from each country a realistic proposition (Markham and Richards 1933, p109).

In 1934, less than a year after the publication of the report, Keppel announced the granting of a further \$50,000 (US) to each country for the development of museum and art gallery activities aimed at improving the educational services offered by these institutions to the public<sup>8</sup>. This extra money included the provision for the establishment of a combined professional museums association. Additional grants of up to \$2,000 (US) could be given to selected officers for overseas travel in order to gain experience of the modern methods and technology used in American and European museums<sup>9</sup> (Scott 1939).

Corporation money for museum development activities in Australia was given to each museum as a direct grant after consultation with Richards. In New Zealand a committee was convened in 1935 by Dr C.E. Hercus to examine all grant proposals. After reviewing all the proposals the committee decided to apply the scheme devised by Gilbert Archey for the Auckland area to all New Zealand museums (McQueen 1942). The Carnegie Corporation accepted the committee's decision and engaged the New Zealand Council for Educational Research as its agent to distribute grant funds.

Frederick Keppel visited Australia and New Zealand in 1935 as part of his tour of the colonies and dominions. Keppel wished to see the museums of Australia and New Zealand for himself<sup>10</sup> as well as to encourage the formation of a joint museum and

8 QVM1 Box 47 E.O.G. Scott, Report to Launceston City Council 1936 Part 2 Section 1.

9 Carnegie Corporation Annual Reports 1935/36, 1936/37



gallery association organised along similar lines to the Museums Association (U.K.)<sup>11</sup> (Lagermann 1991, p115, Stackpole 1963, p14).

The key event in establishing co-operation between museums in Australia and New Zealand was the meeting in Melbourne in May 1936 of Art Gallery and Museum directors and curators from Australia and New Zealand. This was the first time that officers from both countries had met to discuss matters of common interest. In order to ensure the meeting took place, Keppel announced that the Carnegie Corporation would cover all the costs associated with this special meeting<sup>12</sup> (Museums Association 1936: 312). In addition to forming an association for all museum workers, delegates discussed the recently announced Carnegie Corporation grant scheme, ways to encourage museums and galleries to confer on matters of policy and technique, and lastly how to regularly bring specialist museum officers together to talk with one another face to face<sup>13</sup>.

The meeting demonstrated the level of influence Richards, as the Carnegie Corporation representative, had over museum development at the time. Richards kept secret from everyone but F.P. Keppel, the fact that he had only invited delegates from those museums that were to receive Carnegie Corporation development grants. Demonstrating his belief in the superiority of "state" or "principal"<sup>14</sup> museums over all others, Richards excluded all other museums and galleries including provincial and university museums from the meeting. There were only two exceptions: the Technological Museum in Sydney and the Queen Victoria Museum and Art Gallery in Tasmania. In general, if a museum was a small museum, linked with a university or a technical school, then Richards saw these museums as not being in need of Carnegie financial support. Richards justified this policy on the grounds that by inviting too many of the smaller museums, such as Ballarat, Bendigo and Newcastle, others would claim the right to attend. This would make the conference too large to manage. What he really meant was that he thought museums other than "state" museums did not meet what he thought was the required standard<sup>15</sup>.

Because of this policy only four men were invited from New Zealand: Archey (War Memorial Museum Auckland), Allen (Hawkes Bay Museum and Art Gallery), Barr (Auckland Art Gallery) and Oliver (Dominion Museum, Wellington). Museums that were not invited included New Plymouth, Canterbury, the University Museum in Otago, museums in Wanganui, Napier, Nelson, and art galleries in Christchurch and Dunedin. According to McQueen (1942, p13) Richards considered the four museums invited to the conference as the "four principal museums in New Zealand". Excluding museums on the basis of a purely personal assessment of their quality compromised the integrity of conference from the beginning. Such a biased division of museums from both countries laid the foundation for the split in the AGMA (Aust/NZ) in 1939.

Perhaps because of Richards' apparent power and privileged position, and despite a vocal protest by Robert Bedford from South Australia, delegates<sup>16</sup> endorsed Markham and Richards' highly critical views on country and provincial museums. Markham and Richards saw country and provincial museums in both countries as being in such a poor state that they were beyond help (Markham and Richards 1933, p13)<sup>17,18,19</sup>. Also adopted at the meeting was the motion calling for a joint association that would increase the level of co-operation and exchange between Australian and New Zealand museums<sup>20</sup>.

During discussions about the Carnegie Corporation grants, Richards informed delegates how recipients in the United States and elsewhere had used the grants<sup>21</sup>. He "suggested" that the Carnegie Corporation would look more favourably on proposals that conformed to Carnegie Corporation policy<sup>22</sup>. Richards, as President of the AGMA (Aust/NZ), reviewed every scheme before it was forwarded to Keppel for approval. The result of this "review" was that the schemes for development adopted by museums and art galleries including the Australian Museum<sup>23</sup> and the Auckland War Memorial Museum (Oliver 1944, p13) were very similar. This oversight by Richards was yet another point of contention for New Zealand museums.

10 CCGF 52.11 CCGF 52.11 HCR-FPK 7th December 1933, FPK-HCR 10th July 1934.

11 Art 1/2 AGMA (A/NZ) 1928-1940 Presidential Report 1939.

12 CCGF 52.11 FPK-HCR 29th October 1934. CCGF 52.11 HCR-FPK 15th February 1936.

13 QVM1 Box 47 E.O.G. Scott, Report to Launceston City Council 1936 Part 2 Section 1.

14 Here Richards uses the word "state" in terms of a standard of quality, not as a geographical distinction.

15 CCGF 52.11, HCR-FPK 15th April 1936.



Perhaps Archey and Oliver feared that if they did not continue to endorse Richards' views, they would be excluded from any further Carnegie support such as travel grants. In recognition of his efforts to "guide" museum development in Australia, the Carnegie Corporation awarded Richards the Carnegie bronze medal for service to museums (Bryan 1948).

Richards considered the AGMA (A/NZ) to be his own private association and he did not tolerate dissent<sup>24</sup>. Robert Bedford, director of the Kyancutta Museum in South Australia discovered in 1936 and 1937 how dangerous it could be to cross Richards<sup>25,26</sup>. Bedford was a keen museum director who felt that museums in country areas needed a greater voice in the museum sector. In a letter to Markham in 1934, Bedford strongly criticised the Markham and Richards report on the basis that the facts and figures used to compare the different types of museums in Australia were spurious and unreliable<sup>27</sup>.

This open dissent did not please Richards. He sought to discipline Bedford by refusing to invite him to the 1936 meeting in Melbourne. When Bedford reminded Richards of Keppel's promise that he would be allowed to attend, Richards simply ignored him. It was only when Keppel intervened personally, overruling Richards, that Bedford was allowed to attend the meeting. This was a slight that was never forgotten. In 1937 after the formation of the AGMA (A/NZ) Bedford again came into conflict with Richards. A resolution had been passed at the 1937 meeting in Auckland, declaring that all who had attended the 1936 meeting were to be accepted as founding members of the association<sup>28</sup>. Despite this, Richards tried until September of 1937, with the approval of the New Zealand members of the AGMA (A/NZ) council, to exclude Bedford but was forced to concede to Bedford's claim of membership after legal advice on the validity of the motion. No one from New Zealand was prepared to cross Richards so long as the two countries remained joined under the one association. This situation simmered during 1938, coming to a head in 1939.

### Parting company: Australian and New Zealand Divisions 1939-41.

The AGMA was largely inactive between late 1937 and early 1939. The only activity of note was the visit by Frank Tose, Chief of Exhibits at the California Academy of Science. Tose visited Australia and New Zealand in late 1937 and early 1938 respectively to conduct a class in modern display methods for museum preparators. The classes were generally well received, with Tose remarking that museums in New Zealand seemed to have a better relationship with the press than their counterparts in Australia<sup>29</sup>. Richards wanted development in Australian and New Zealand museums to encompass what he considered "modern" museum methods already in use in the United States and Europe.

In addition to the visit of Tose, which he hoped would encourage the adoption of modern methods, Richards selected travel grant recipients – not on the basis of experience or skill, but on sex and age<sup>30</sup>. Even though there were women working in museums in both Australia and New Zealand, Richards chose only young men to receive travel grants. The rationale behind the age criteria was that being young, these men would in the coming years be in positions of authority in their respective museum or gallery. As these men gained authority, Richards believed that the old, nineteenth century culture of restricting the general public's access to museums and the prevalence of "displays for experts" would disappear and in the future no-one would talk about museums as being the refuge of the "old and out of date"<sup>31</sup>.

Association activity resumed with the January 1939 meeting of the Association in Canberra<sup>32</sup>. A resolution was brought to the meeting that the AGMA (A/NZ) should be split into separate Australian and New Zealand divisions operating under the AGMA banner. The motion was proposed by the New Zealand members who were dissatisfied with the activities and operations of the association for several reasons including: that all but a few

16 Museums Association 1934 (12):421, 1936 (7):313.

17 A216/70(1), AGMA 1936-1939, Directors Report, Kyancutta Museum 1936, p2.

18 QVM1 Box 47 E.O.G. Scott, Report to Launceston City Council Part 2 Section 1, Art 1/2 AGMA (A/NZ) 1928-1940 Presidential Report 1939

19 A216/70(1), AGMA 1936-1939, Directors Report, Kyancutta Museum 1936, p2

20 CCGF 52.11, HCR-FPK 22nd June 1936.

21 HCR-HAL Queensland Museum Inwards Correspondence 17th March 1936 (This is the same letter cited below except for it being addressed to Herbert

Longman, Director of the Queensland Museum).

22 CCGF 44.9, HCR – Museum and Art Gallery Directors 17th March 1936.

23 Annual reports of the Australian Museum 1936-1938.

24 Art 1/2 AGMA (A/NZ) 1928-1940 Presidential Report 1939.

25 A216/70(1), AGMA 1936-1939, Directors Report, Kyancutta Museum 1936, p3

26 MA Box 3 Kyancutta Museum Application for Membership 1937.

27 State Library of Victoria, MS 9596, RB-SFM 28th May 1934.

28 A216/70(1), AGMA 1936-1939, Directors Report, Kyancutta Museum 1936, p3.

meetings were held in Australia, the association was based in Sydney, and lastly that most of the members of the council were Australian.

According to Oliver (1944, p26) the AGMA (ANZ) council was thought to be unaware or uninterested in any problems except those occurring in Australia. New Zealand museum workers wanted a greater say in the affairs of the AGMA (ANZ) and to make it more relevant to New Zealand (Oliver 1944, p26, McQueen 1942). The separation was formalised on the 5th May, 1939, with the creation of Australian and New Zealand Divisions of the AGMA, administered by separate divisional councils. Although technically independent each division was still responsible to the full AGMA council<sup>33</sup>.

Establishment of a separate New Zealand division (McQueen 1942, p12, Oliver 1944, p26) did not fully remove New Zealand museums from Australian influence. Museums and galleries were still dependant upon the Carnegie Corporation for overseas travel grants. Whoever controlled the grants effectively controlled development. In this case the man in control was H.C. Richards who, despite the split, retained control of the overseas travel grants scheme (1939-40)<sup>34,35</sup>. By the end of 1940 the Carnegie Corporation money had all but run out and museums were left with the problem of how to fund programmes begun with Carnegie money, which would now have to be financed in other ways or cancelled<sup>36</sup>. Keppel wrote to Richards late in 1941 telling him that the Carnegie Corporation would most likely suspend all grant schemes for the duration of the war<sup>37</sup>.

## Conclusions

Recent sources have suggested that “nothing significant occurred in Australian and New Zealand museums in the early years of the twentieth century” (Bennett 1988, p5, Casey and Wehner (2001, p4). Other sources, including Gore (2001), Hooper-Greenhill (1992), Knott (2001), Moore

(1997), Pearce (1992) and Walsh (1992), similarly dismiss museum activity in overseas museums during the same period. As a result of the lack of interest in this period by museum workers and historians, the links between Australian and New Zealand museums and the effects of each country upon the development of museums in the other at this time remain little known. Recent research (Monz 2003) shows that during the early decades of the twentieth century New Zealand museums, like those in Australia, were active, dynamic organisations, often at the forefront of museum development in educational and community outreach activities.

AGMA (ANZ) actions and policies were most often driven during the 1930s by Australian members of the AGMA (ANZ), especially H.C. Richards and A.R. Penfold. New Zealand members of the AGMA (ANZ) allowed H.C. Richards to have significant influence over what direction development would take because of his links with the Carnegie Corporation. The joint association was an important step in encouraging links between museums in Australia and New Zealand. Despite their relatively small numbers, New Zealand museum officers played a significant role in the AGMA (ANZ) during the crucial early years between 1936 and 1941. In 1939, Archey and Oliver were the first New Zealanders to show that the association, which had existed since 1936, was not serving its members (McQueen 1942). Their efforts led directly to the formation of a separately run New Zealand division, able to respond to the different cultural and administrative systems in New Zealand.

After the formation of the New Zealand division in 1939, and cessation of Carnegie Corporation activity in the dominions in 1941, New Zealand museums became effectively independent. Shortly after the war in 1947 the New Zealand Division of the AGMA cut the final administrative ties with the AGMA and became a fully independent museums association – the Art Galleries and Museums Association of New Zealand (AGMANZ).

29 MA Box 2 Country and Provincial Museums, ARP-RB, 3rd December 1937.  
MA Box 5 Visit of Frank Tose, HCR-ARP 7th August 1938, CCGF 125.3 - Frank Tose [Visit to Australian and New Zealand Museums 1937-38], p12

30 CCGF 232.8 Museum Preparators, Training for (Australia and New Zealand), 1938-1941. HCR – FPK 18th March 1941.

31 125.3 - Frank Tose [Visit to Australian and New Zealand Museums 1937-38] Section 7 p3

32 Art 1/2 AGMA (ANZ) 1928-1940 Minutes of the Meeting of the AGMA (ANZ) Canberra, January 13th and 14th 1939.

33 Art 2/2 AGMA (ANZ) 1939-1949 Minutes of the meeting of the Australian

Division AGMA (ANZ) 18th /19th September 1939.

34 CCGF 5.8 - Australia 1925-54 (Grants made by Carnegie Corporation for Southern Dominions 1935-54).

35 CCGF 232.8 Museum Preparators, Training for (Australia and New Zealand), 1938-1941. Memorandum of Interview, Office of Carnegie Corporation President. 11th February 1941.

36 Art 2/2 AGMA (ANZ) 1939-1949, Minutes of the Meeting of the Australian Division AGMA (ANZ), Melbourne 18th/19th September 1939, p4.

37 CCGF 52.11 FPK-HCR 24th December 1941.



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### Pictures of our past – request for help.

Museums Aotearoa hopes shortly to publish separately a full history of New Zealand's museum sector association, in its many incarnations. We shall be looking for images with which to illustrate it. Can you help?

We feel certain that there must be some surviving images of meetings, professional events and key individuals in the archives of museums, which are or have been members of Museums Aotearoa and its various predecessor organisations. We are particularly interested in the period covered by this article and the early years of AGMANZ.

If readers can help, please send details – photocopies of images with provenance details, named individuals, etc would also be welcomed – to the Editor at Museums Aotearoa, PO Box 10-928, Wellington 6035.

# Puke Ariki – full on and object rich

Julie Catchpole finds a wealth of experiences among Taranaki's treasures.

A new concept in New Zealand, a complex embracing a public library, museum and information centre, opened in June 2003. Unashamedly parochial in focus, Puke Ariki, which means "Hill of Chiefs" stands on a particularly significant site on the waterfront of New Plymouth.

What a great starting point for such an enduring institution as a museum, which celebrates the Taranaki region and its people, to be located on land where around 1700<sup>1</sup> stood a pa built by the great Māori chieftain Te Rangī Apiti Rua. About a hundred years later it became a landing place for colonial settlers. Renamed Mount Eliot, it became part of the (CBD) Central Business District of New Plymouth.

Today a section of building facade inscribed "A. Wilkinson Ltd 1922" remains. It divides the foyer from the level 1 Learning Centre, penetrates the North Wing of the museum and extends outwards into the car park.

The Library, on 4 levels, is housed in the South Wing, over the road, in a separate building and connected to the Museum with an air bridge.

The following account is impressions gained on two visits, although admittedly the first of my visits was the opening of the facilities. A visit on which I saw little else other than the underbelly of a prehistoric megladon suspended over the foyer, whilst I listened to a couple of hours of speeches. My second visit was much more focused on 'having a good look around', much as a member of the public would.

## Tackling Taranaki

My starting point on this second visit was once again the *Taranaki Foyer*, entrance to the museum experience. Several sets of stairs and ramps lead up to the entrance of this foyer, one particular set runs alongside a feature wall made of woven metal strips, perhaps an architectural analogy of a kete



**A STRIKING NEW CULTURAL LANDMARK FOR NEW PLYMOUTH.**  
ACKNOWLEDGEMENT: JANE DOVE JUNEAU, COURTESY OF PUKE ARIKI

enclosing the museum – a basket of knowledge. This woven wall affords a native bush garden some protection from the prevailing winds. This bush backdrop starts as a heritage garden, which surrounds the Richmond Cottage, providing this historic building with a modicum of context.

Once inside the *Taranaki Foyer*, an impressive ceremonial space, the visitor can elect to head to the *Taranaki Life* gallery, downstairs to the temporary exhibition gallery, or be tempted upstairs to view the impressively scaled models of prehistoric fauna suspended out from the mezzanine exhibition *Taranaki Naturally. Te Takapou Whariki o Taranaki; the Iwi and Hapu of Taranaki and Their Stories* is also displayed on this upper level. The *Taranaki Foyer* has around its perimeter, the Information Centre, a shop and a café. Despite two visits I managed to completely miss noticing the *Taranaki Experience*, described in their brochure as a "cinematic whirl

1 Puke Ariki promotional brochure

2 Galvan MacNamara "Yes, but What does it Mean?", *Te Ara* Vol. 27 Issue 2, pp48-49



**INTERSECTING DOMAINS – THE TARANAKI RESEARCH CENTRE BRINGS TOGETHER BOOKS, ARCHIVES AND TANGIBLE HERITAGE.**

ACKNOWLEDGEMENT: PUKE ARIKI



**WELCOME DENSITY OF DISPLAYS OF LOCAL CULTURAL HERITAGE IN THE TARANAKI LIFE GALLERY.**

ACKNOWLEDGEMENT: PUKE ARIKI

through Taranaki". The *Taranaki Learning Centre* is tucked away down a corridor behind the stairs. Why are classrooms for delivering "Learning Experiences Outside the Classroom" so often kept apart from the sights, resources and experiences museums provide? Is the joy of children learning in a museum environment too disturbing to be encountered by the 'public'?

### **Informed by design**

The *Taranaki Life* gallery is a full on, object rich, wander through colonial times to today. Various topics including Taranaki schools, land wars, sport, films, dairying, domestic drudgery, Mt Taranaki – the icon and brand motif are presented, mainly in tall glass cases interspersed with image projections, touch screen 'infopods', and the occasional video. The objects are well selected and articulated. The only niggle is the strong vertical line which tends to bisect many of the displays – caused by the two panes of glass which form the fronts of the display cases.

My personal favourite exhibit is about that prickly Taranaki alternative to fences, the Boxthorn hedge. A large and much patched propeller blade on the wall frames a range of photographs and a video of the Butler Brothers out to combat the "vicious tangled spikes" with machines that the movie antihero Mad Max would have been proud to design and drive. We're told that the Boxthorn is also known as "the matrimony vine...it won't let go without a struggle... Incidentally Boxthorn ash makes a fine ceramic glaze."

A substantial amount of information is available to the visitor, through the juxtaposition of objects and images, in the labels, and by using the touch screens on the infopods. All the information in these infopods concludes with a bibliography, a way in which the museum experience links into the resources of the Library.

The Museum seems to assume quite a literate visitor, as even the video clips frequently have written, not spoken, words. It is really only within *Te Takapou Whariki o Taranaki* that oral histories and voices make their presence felt.

I am not a great label reader, and to borrow from

Galvan MacNamara's description of interpretation, Puke Ariki is "very busy with words" and "there is much more than a whole days reading" to be had.<sup>2</sup> The standard hierarchy of labels is used: an introductory panel, a story or explanation about a group of objects, and specific object labels. In the social history gallery this formula applies to every topic displayed, and these are often introduced with witty headlines. However, in this artfully, but not brightly illuminated gallery, green print on green labels conspire with rather small fonts, to make for hard reading – and sore eyes. Upstairs the occasional shaft of natural light comes as a welcome relief.

It is unfortunately obvious that the labels were produced off site, because every now and then the contents of display cases do not accord with the label information. Sometimes it would be better to have no label than risk misinformation. For example, my colleague, looking at a case containing whale related items was mystified at how a small black lump could have possibly been any use as a plankton filter, and the long stringy strip, described as "expensive vomit" could have been caused by the whale ingesting squid!

### **Forces of nature**

Upstairs natural history flows around a mezzanine, and prefaces *Te Takapou*. *Taranaki Naturally* traces the unique geological history of the area, flora and fauna, and is an enjoyable and informative display. One of the more engaging explanations relates to the Pungarehu Formation, a landscape featuring many hillocks caused by lahars. These lahars are described as spilt porridge with raisins. The porridge flows faster than the raisins, which stall and cause lumps to form! An audio-visual of the formation of Taranaki is excellent, if not a little sobering when one discovers that Mt Taranaki last erupted only 250 years ago.

The displays are nicely fitted around windows, which provide stunning views out to sea and of the Sugar Loaf Islands. A touch screen *Windows on Taranaki* links the visitor by Internet to the Taranaki Regional Council for tides, NIWA for weather information, and Westgate for shipping information related to the port. In another inspired touch a marine bird diving from its nesting site on a replica cliff, is silhouetted against a real seascape.



## A bicultural approach

I found *Te Takapou Wharaki O Taranaki* harder to assess and comment on. The entrance to this gallery is very dramatic, with moving images and a soundscape. The introductory panel in Te Reo Māori and English tells us that we will encounter viewpoints of Taranaki Māori and that (appropriately) the “Māori/English panels are not a translation of each other but insights to assist viewers”. There is dramatic use of lighting effects, and the gallery starts off powerfully, but seems to run out of puff towards the far end, which also happens to be contemporary times – a curious message!

A central feature near the beginning of the gallery is a waka with cloth suspended along its length, which effectively conveys the notion of rippling water. Related taonga such as canoe prow, bailers and anchor stones are given context through this device. Divisions styled like palisades break the gallery up into thematic areas, and the labels are presented either in red/yellow ochre or green/blue combinations. I assume, rightly or wrongly, that the green/blue combination is to denote taonga which predate European contact.

There are some extraordinary taonga in this gallery such as the paepae/pare (Manu Korihi Hapu), found by a schoolboy in 1959. The intricacy of the carving achieved with stone tools is astounding. And this is but one of many outstanding taonga, somewhat let down by the pole and grid display structures which dominate the space.

## Transport of delight

One feature of this gallery toward the end is a display of books, a hint that one should traverse into the Library. The transfer of museum into the library environment occurs delightfully with the occasional insertion of cases of objects amongst the racks of books. This is particularly the case in Adult Non-Fiction, with kitchen tools amongst the cookery books, Crown Lynn and other NZ decorative china within the ceramics section and so on. A large printing press suggests that the newspaper reading room is close by, and indeed there it is, with a most civilised touch, a café, and the magazines and periodicals.

The children’s section is called *Discover It!* and



TE TAKAPOU WHARIKI O TARANAKI – THE STRIKING NEW TAONGA MĀORI GALLERY.  
ACKNOWLEDGEMENT: PUKE ARIKI

features some Taranaki related interactives, and the teenagers’ area has a video D.J. where you can select and play music videos. On the top floor of the Library is *Taranaki Research Centre*, the real intersection of Library and Museum, containing archives and public access to museum collection information.

## Food for thought

Back in the *Taranaki Foyer* I settle for a coffee in Aborio, the rather upmarket café, with a fine view of the waterfront and the Len Lye Wind Wand, before setting off on the three hour drive back to Palmerston North. I had spent at least three hours in Puke Ariki and I certainly hadn’t seen it all – the temporary exhibition gallery was in the midst of being ‘changed over’, and I could have spent more time in any of the galleries looking at exhibits. I commend those who put together Puke Ariki for achieving their goal of creating “a celebration of Taranaki and its people”. The drive back was that much better informed. And yes, there was the boxthorn, brown where freshly trimmed into temporary submission, and paddocks further on, with huge tangled piles of spiky stuff waiting to be incinerated, perhaps ultimately destined to decorate ceramics!

Julie Catchpole is Director of Te Manawa, the museum, art gallery and science centre in Palmerston North. *Te Manawa weaves together the three strands of Life, Art and Mind, after amalgamating The Science Centre & Manawatu Museum and the Manawatu Art Gallery in 1999.*

Technical details of the lighting scheme at Puke Ariki are discussed elsewhere in Marc Simpson’s article in the issue.

# Art at the Academy: Hamilton's new gallery

Conal McCarthy introduces the Calder & Lawson Gallery



THE WEL ENERGY TRUST ACADEMY OF PERFORMING ARTS BUILDING, OPENED IN 2001, SITUATED ON THE GROUNDS OF THE UNIVERSITY OF WAIKATO. ITS SIGNATURE EVENT IS THE BI-ANNUAL FUEL FESTIVAL WHICH IS BEING STAGED IN JUNE/JULY 2004. ACKNOWLEDGEMENT: UNIVERSITY OF WAIKATO

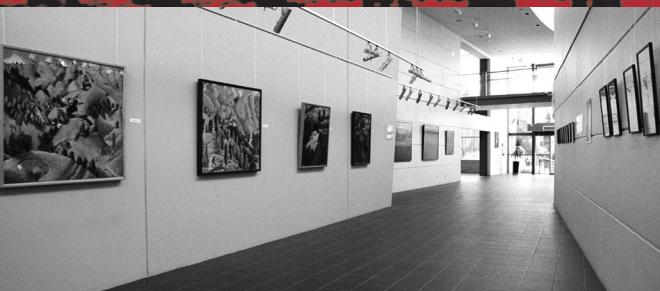
'Handy to Raglan, the mountains, and if you're really desperate, Auckland.' The sassy tagline for the University of Waikato's new advertising campaign makes fun of the way people look down on New Zealand's largest provincial city. But, unlike some marketing taglines, this one has some substance. Better known for lager than lattes, Hamilton not only has an interesting cultural history – the birthplace of Māori modernism, the backdrop to the pioneering work of Blackwood & Janet Paul, the home of Richard O'Brien and The Datsuns – but a flourishing art scene as well. Local art facilities include the Waikato Museum of Art and History, the principally artist-run Artspost, WINTEC's Ramp Gallery and private galleries like Platform 01. The latest addition to this list is the Calder & Lawson Gallery.

This new space for the visual arts is part of the university's Academy of Performing Arts which opened in March 2001. A state of the art building situated beside the lake on the picturesque campus, the Academy has impressive facilities for music, theatre, dance and Māori performing arts. It is perhaps best known for the Fuel Festival which occurs in June and July every two years, lighting up the Waikato winters with an event that can outshine

even the huge field days at Mystery Creek. Now the Academy has set out to develop a visual arts programme which will run alongside its very full calendar of performance events.

The Calder & Lawson Gallery, named in recognition of the local travel firm which has been a key sponsor of the Academy of Performing Arts, is situated in the concourse of the Academy building, where a diverse range of temporary exhibitions are installed. An active programme of talks, tours and other art events accompanies the exhibitions. I was appointed to a full time position as curator of art in May 2003. In addition to putting together an exhibition programme at the Academy, I teach in the art history programme in the Faculty of Arts and Social Sciences. Our mission is to 'research, foster and develop the visual arts for the benefit of the university and its wider audiences both locally and nationally.' The location of the gallery within a university therefore gives the programme a distinctive flavour. We aim to make visual art an important part of the university environment, complement the teaching and research activities of a range of academic departments and raise the profile of the university collection.

The beautiful internal spaces of the Academy contain an annual hang of works of contemporary New Zealand art from the James Wallace Charitable Arts Trust. Large canvases by established artists like Albrecht, Bambury, Ross, Scott, and Woollaston sit beside those by younger emerging artists: Braithwaite, Heaphy, Yatri and Jackman. Meanwhile, in the Calder & Lawson Gallery, exhibitions have been changing over every six weeks. In July works by artist Donn Ratana accompanied a festival of Māori music and dance called *Pao Pao Pao!* In August there were images by Stella Brennan, the inaugural digital artist in residence at the Department of Screen and Media Studies. In November a highlight will be Susan Wilson's paintings of stories by Katherine Mansfield, accompanied by a programme of lectures, readings



A RECENT EXHIBITION CALLED *IN CONTEXT* IN WHICH GUEST CURATORS DISPLAYED THE WORK OF ARTISTS REPRESENTED IN THE UNIVERSITY COLLECTION. THIS HANG FEATURED WORKS BY CAMPBELL SMITH, ROD HAMEL AND TED BRACEY. ACKNOWLEDGEMENT: UNIVERSITY OF WAIKATO

and performances from the staff of the English Department. Next year's highlight will definitely be *Pictures at an exhibition*, where Moussorgsky's music and Philip Trusttum's paintings will be brought together as part of the Fuel Festival. In many of these projects, the links between the visual and performing arts provide the synergy which will animate the display.

The current exhibition, *In context* (see photo), draws on the extensive collections of the University of Waikato. This collection, which began almost 40 years ago when the university was founded, comprises a diverse range of fine art which is installed around the campus. Sculptures dot the grounds, and paintings and prints can be seen in foyers, corridors, and public spaces. This collection, administered by art historian Dr Ann McEwan on behalf of the campus art committee, contains a representative selection of work by Waikato artists as well as a cross section of contemporary New Zealand artists such as Illingworth, Nin, Siddel, Smither, Roche, Fahey, Jahnke and Karaka. Recent

acquisitions include works by Brett Graham, Judy Millar, John Pule and Natalie Robinson. There are also extensive holdings of portraits by Hamilton painter Ida Carey of local Tainui elders, dating from the 1960s. One of the best known works in the university is the justly famous stained glass window located in the School of Māori and Pacific Development by Para Matchitt. An artist with close connections to Hamilton, Matchitt's work expanded the boundaries of contemporary Māori art, boldly exploring new media, themes and subject matter.

The possibilities for developing visual art at the University of Waikato are limitless. The Academy of Performing Arts and its new art space represent just one facet which adds substance and scholarship to Hamilton's vibrant creative sector.

Conal McCarthy worked as an educator in art galleries and museums before embarking on a PhD in Museum & Heritage Studies at Victoria University. He is currently curator of art and lecturer in art history at the University of Waikato.

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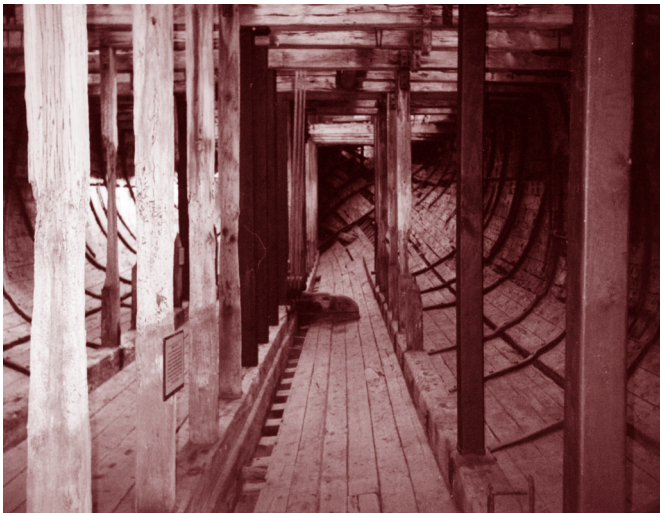
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# The Edwin Fox: 150 years old and still making history

From its safe harbour in Picton, the ship's log of the Edwin Fox is updated by Tony Mortiboy.



BY CONTRAST, THE LOWER HOLD AREA WHICH WAS WASHED BY TIDAL SEAWATER, IS IN REMARKABLE CONDITION. ACKNOWLEDGEMENT: THE EDWIN FOX SOCIETY

What happened to the French soldier on his way to the Crimea War in 1854 when he lost a button off his tunic aboard the troopship, Edwin Fox? Why, as a member of the 51st Regiment, was he on the ship at all when the records show it was the 48th Regiment which the ship bore to war?

Intriguing questions but only two of many being probed by Picton's Edwin Fox Society as it seeks to enhance its archival records of the barque<sup>1</sup> it rescued from almost certain destruction and whose 150th anniversary it has just celebrated. Built at Calcutta, India, of Burmese teak, she was launched on 3 October, 1853.

## Built to last

As the world's ninth oldest ship and the only survivor of some 4000 "East Indiamen" built during the 19th century, the Edwin Fox today provides a

<sup>1</sup> A barque is a sailing vessel (technically a barque is not a ship) which has no square sails or yards (spars) on her mizzen (rear) mast. Sailing ships were frequently converted to barques to reduce maintenance and crew costs.

living heritage experience for those who go aboard her to marvel at her sturdy teak construction. By day, the visitor going down into the hold finds it difficult to imagine how a ship, which weighed only 800 tonnes could stow up to 1600 tonnes of cargo into its massively timbered U-shaped hull. At night, there's another dimension – it can be positively eerie.

The workmanship, quality of the shaping, jointing and fastening of the Edwin Fox's timbers helped ensure that when she was refloated after lying beached for 19 years in Shakespeare Bay, none of the big pumps placed aboard to keep her afloat for the short tow back to Picton Harbour was needed – she remained "dry as a bone."

Unlike many old ships, the Edwin Fox will never be restored – preservation is the principle which now drives the work of the Edwin Fox Society. It's a principle readily accepted by visitors when it is explained that as soon as one begins restoration work, a ship ceases to be what it is and starts to become a replica – from that point on, it's merely a question of the degree to which she becomes a replica.

## Nautical mileage

The red-line tracings on a world map hanging in our display area graphically depict the ship's voyaging patterns from 1853 until 1897 when she arrived under tow at Picton. As one of the nineteenth century's "trucks of the ocean," she carried passengers and freight "from anywhere to anywhere," particularly between Britain and the Far East.

Her first commercial voyage, in 1854, was under charter to the British Government as a troop ship for the Crimean War. As Transport 109, she took 15 officers and 481 men of France's 51st Regiment from Calais to the Baltic as part of the 10,000 troops sent to attack the Russian fortress at

Bomarsund in the Aland Islands between modern day Sweden and Finland.

Between 1855 and 1858, the vessel made three East India voyages under the Dunbar House flag, Duncan Dunbar having bought the ship for 3000 pounds the year after she was built. In 1858, she was again chartered by the British Government, on this occasion to transport 280 male convicts to Fremantle, Western Australia. In 1867, the Edwin Fox became a barque, her cross-jack yard being removed to reduce maintenance and crew numbers.

In 1873, the ship was chartered by the Shaw Savill (later & Albion) Company for use as a New Zealand migrant ship. Her first voyage began dramatically. Having sailed from London, she was just clear of the English Channel when the crew discovered some bottles of spirits among the cargo, rapidly becoming so drunk that they were unaware of the strong gale blowing up, that the bulwarks had been washed away and that a leak had developed. When needed, they were all unfit for duty so relays of passengers manned the pumps to keep the vessel afloat.

Although she made three further migrant voyages, incurring collision, groundings and a variety of other damage, it was clear that her distinguished career was drawing to a close. The rapid building boom in steel hulled, propeller-driven ships which were both faster and cheaper to operate had already sent many majestic sailing ships to the breaker's yard – yet the Edwin Fox was to be spared.

### Floating freezer

Her charterer, Shaw Savill, having bought the ship in 1885, converted her into a floating freezer and after refrigeration equipment had been installed, she sailed for Port Chalmers. There, the decks were cleared, the masts reduced and massive boilers erected to provide steam for the refrigeration plant. Sheep killed ashore were brought aboard for freezing and storage to await transhipment to the new ships bound for England.

In 1889, she was towed to Lyttleton, later still to Gisborne (so it is thought) and still later to Bluff before she arrived at Picton in 1897. Here, she processed carcasses from a nearby abattoir until freezing works were built on the harbour edge.



**RAINWATER RAVAGED DECK BEAMS EXPOSED AFTER THE TEAK DECKS WERE STRIPPED DURING THE SHIP'S 19-YEAR BEACHING IN SHAKESPEARE BAY HAVE BEEN SPECIALLY TREATED TO PREVENT FURTHER DETERIORATION.**  
ACKNOWLEDGEMENT: THE EDWIN FOX SOCIETY

By 1905 she was berthed behind piles below the freezing works, everything of value stripped from her and she began her final duty as a landing stage and coal hulk. Gradually, her condition deteriorated until in 1965, she was sold to the Society by the NZ Refrigerating Co. Ltd for 1/-.

### Rescue and safe harbour

After negotiations for a foreshore site failed, the Society was forced to move the Edwin Fox out of the harbour and in October, 1967, she was towed to nearby Shakespeare Bay where she lay beached for 19 years. To local citizens, she looked like a derelict and it wasn't long before her decks and some of the deck beams were removed, mostly for firewood. More seriously, this pilfering allowed rainwater into the upper hull's timbers which very quickly deteriorated. It wasn't until 1986 that she was refloated and taken back to Picton to await construction of the dry dock in which she is now berthed. Construction of a roof over the dock in 2001 completed her rescue from oblivion.

With the ship safe and secure and her timbers now chemically preserved, she is attracting increasing interest both from tourists and the descendants of the 600 migrants she brought from Britain more than 100 years ago. Work on the archives continues.

**Tony Mortiboy MBE, ED, JP, FNZIM, is a former journalist and retired Army Reserve Brigadier. He joined the Society in 2000, becoming President and Executive Chairman in 2001.**

# A National Portrait Gallery – a national imperative

Hugh Templeton argues that every nation needs a National Portrait Gallery.



In 1990 our founders argued the time had come for a young nation like ours to pick up a concept which Lord Bledisloe had first enunciated in 1936. A National Portrait Gallery would combine people, history and art in a variety of forms, to universalise citizenship in no mean country, and to build confidence and pride in our evolving nationhood.

Any National Portrait Gallery focuses history, and makes it more readily accessible, by using typical, as well as outstanding faces and forms, of the people who make the nation, decade by decade, generation by generation, century by century.

Through the faces and lives of both extraordinary and ordinary New Zealanders, the New Zealand Portrait Gallery (NZPG) focuses the drama and the mystery, as well as the reality and the excitement of the nation's story.

## Background to the New Zealand initiative

Led by Sir John Marshall, the Founders of the NZPG formed a steering committee in 1988 to promote a Sesquicentennial project.

Graeme Lee, Minister of Internal Affairs, provided support with funds for a feasibility study and later with gallery space. Rod Miller chaired the 1989 Feasibility Study team, with Sir John Mowbray providing financial advice. The study established that a project of this scale would eventually require support from central government and endorsement as a national institution.

## Mission

The NZPG's mission is to present "portraits of our people, of New Zealanders, past and present, who have shaped and continue to express the various cultures which together define our national characteristics".

To fulfill this mission, the NZPG uses the perceptive



THE GOVERNOR-GENERAL, LORD BLEDISLOE OPENING THE DOMINION MUSEUM AND NATIONAL ART GALLERY IN BUCKLE STREET, WELLINGTON, IN 1936. ACKNOWLEDGEMENT: NEW ZEALAND NATIONAL PORTRAIT GALLERY

eyes of artists, painters, sculptors, caricaturists and photographers to display New Zealanders to themselves, and to outsiders, to present our heritage and identity and, in telling our stories, to make the NZPG a place of discovery.

The NZPG mission is symbolised by four iconic images representing the many media used to present portraits ...painting and sculpture, photography and multi-media.

## Sesquicentennial projects

The development of the proposal for a New Zealand Portrait Gallery at the time of the 1990 Sesquicentennial was a sign of our maturing as a nation.

After 150 years New Zealanders had their own version of the English language and were increasingly aware of the sagas, myths and poetry of our sea and landscapes. More and more we were seeking a closer knowledge of the characters who had formed the nation's consciousness. We wished to be part of an evolving New Zealand philosophy and way of life.

The point gains strength when we link the NZPG with one of the enduring institutions emerging from the Sesquicentennial, the New Zealand Dictionary of Biography. Both are surely valuable institutions of nationhood.





**THE UNVEILING OF MARIANNE MUGGERIDGE'S PORTRAIT OF NOBEL PRIZE-WINNER, DR. ALAN MACDIARMID BY SIR GIL SIMPSON, THE CHAIRMAN OF THE NEW ZEALAND ROYAL SOCIETY. THIS WAS PART OF THE DOUBLE EXPOSURE EXHIBITION HELD IN 2002. ACKNOWLEDGEMENT: DAVID LEWIS, COURTESY OF NEW ZEALAND NATIONAL PORTRAIT GALLERY**

As other institutions reach their sesquicentennials, the New Zealand Portrait Gallery will be on hand to take its part. This is well illustrated by the invitation to mount an exhibition from the Speaker's Committee charged with arranging celebrations marking the first 150 years of New Zealand's Parliament.

### **Establishing a track record**

The NZPG has now had a half generation of dedicated experience linking the visual arts intelligently, succinctly and interestingly with history and character exploration.

In the process the NZPG has produced as its hallmark a series of unique and often stunning exhibitions, each with a theme, and each portrait linked to a biographical display, that have proved exciting and in many cases rivetting to a wide audience.

### **Attracting tourists from New Zealand and overseas**

Just as thousands of overseas visitors flock to the National Portrait Gallery in London, so we have had our share of tourists. As one Japanese visitor wrote in 1996, "It gives me a chance to understand New Zealand". The NZPG can do the same for our own citizens and residents.

### **Public programmes and partnerships**

The NZPG has built up enthusiastic support among artists, institutions and the public in organising 25 first class Exhibitions, including some touring, and 10 Portraiture Competitions, all brilliantly professional in presentation, organised largely by our pro bono administration.

The programme has included a range of individual artist exhibitions and a continuous programme of talks and tours. In this sector, we have placed special emphasis on developing a schools and curriculum programme including a series of exhibitions of Children's Portraits and Secondary Schools Competitions of a significant standard.

Although we have lacked both resources and space to create a collection, the NZPG has taken steps to build up, in conjunction with the Alexander Turnbull

Library, a National Portrait Data Base. \$750,000 has been raised through sponsorship and donations, without State backing – a very significant sum when we consider both the tough competition for sponsorship and the New Zealand tax laws. Furthermore, supporters have contributed some \$1.8m in voluntary labour.

### **The NZPG in 2003**

After 15 years, the NZPG is operating as a Trust, run and organised pro bono, with a dedicated Board of Trustees, Administrators and Friends and an excellent, if temporary, home in No 3 The Terrace with an entrance through Bowen House on Lambton Quay.

The NZPG's policy, when financially feasible, aims to:

- provide a nation-wide community service
- tour exhibitions like that being prepared for May 2004 – an exhibition on the History of Parliament on its 150th anniversary
- develop nationwide multi media programmes
- administer a national portrait collection in all media.

The NZPG has, since its start up in the early 1990s in a small, dispersed country with limited resources, sought to link up with other galleries and museums. We have had specific support from Te Papa, the National Library and National Archives and other galleries throughout New Zealand but have also felt a limited awareness by some institutions of the potential role of a Portrait Gallery, as demonstrated most vividly in London. Or is there some doubt about supporting a potential competitor for government funding?

We have also received significant support from overseas. Beginning with our Biennial Portrait Competition in 2000 we have had successively the then Director of the National Portrait Gallery, Charles Saumarez-Smith (now Director of the National Gallery in London), Andrew Sayers, the Director of the Australian Portrait Gallery, and for 2004 Marc Pachter, Director of the American Portrait Gallery in the Smithsonian, to judge the three Portrait Competitions. Their ready acceptance of our invitation emphasises the esteem in which a National Portrait Gallery is held in cognate nations.

**CHILDREN AND THEIR PARENTS ENJOY THE FAMILIAR FACES EXHIBITION.** ACKNOWLEDGEMENT: NEW ZEALAND NATIONAL PORTRAIT GALLERY



### Challenges ahead

The NZPG is, after 15 years, looking for placement within a Department of State. The reason is not hard to find: formal State recognition and underwriting. Occasional support for projects and exhibitions has come from Government institutions such as the Lottery Grants Board and Creative New Zealand but, apart from use of the present gallery space at a peppercorn rental, no on-going funding to cover infrastructure.

Sponsorship, as every institution knows, is hard to obtain and we have just lost a generous Principal Sponsor, Toyota NZ, who kept the NZPG afloat for the last three years. Sponsors generally wish to focus on the projects, not administrative finance. They expect an institution to provide for its staff and running costs.

### Formalising the status of the NZPG

The NZPG believes it has met its Sesquicentennial commitment to prove itself and is intent on negotiating to join a major Department of State to provide essential financial and administrative underwriting.

The evidence that the NZPG is ready for establishment lies in the first international gathering of National Portrait Galleries in London in October 2002. In comparison with the well-funded, highly professional institutions in our Mother and Sister countries, the NZPG lost little in comparison.

In some ways the NZPG is at the front end of presentation of portraits in subject areas of national significance, with succinct and soundly-based biographies. This is in large part due to the efforts and dedication of our Curator, Judy Williams, a portrait painter in her own right, and our London representative, Pat Mowbray, herself the creator of the distinguished Florence Nightingale Museum at St Thomas's Hospital in London,

Our aims have been emphatically to portray the faces, some eminent, some ordinary, that made our history and shaped the pattern of our lives as New Zealanders and to encourage present day artists to record the faces of their compatriots.

Coming late to the NZPG, I can emphasise its success, when I reflect on the exhibitions, say, on the New Zealand Dairy Industry, our major industry;

on The Faces at War exhibition on the NZ Division, perhaps our most distinguished institution; on They Paved The Way about the founders of Wellington, so many named in our streets, a moving and powerful exhibition for those who walk the Capital; and for biography, the extraordinarily wide ranging story of the Stout Family from the stark conditions prevailing in the Shetland Islands, and for our writers, the Exhibition of 25 Portraits.

I can also confirm that the NZPG stands out among our sister Portrait Galleries in emphasising our two cultural traditions. As the Portrait Gallery of a Pacific Polynesian nation out of a European construct, the NZPG uniquely uses two names, the New Zealand Portrait Gallery and Te Pukenga Whakaata "A Collection of Images".

As a relative newcomer to the NZPG, I can confirm that the NZPG has succeeded in developing a keen interest among artists and the public in portraiture

Establishment and recognition as a national institution would be in the national interest and would enable the NZPG to help develop a permanent collection in all media and to ensure its use nationwide.

### History with a human face

A nation needs a national institution concentrating on and dedicated to bringing alive the faces of its history by way of portraits and biographical displays. Other countries have realised this and done something about it.

The New Zealand Portrait Gallery can claim success equal to its emerging colleagues in Ottawa and Canberra who have gained official status.

They are forging ahead. We hope we won't be left behind.

*The Hon. Hugh Templeton is a native Southlander, whose distinguished career includes a Rhodes Scholarship, historian, major contributions in the Department of External Affairs and as Cabinet Minister responsible for the Closer Economic Relationship (CER) with Australia. Since his retirement he has been active in many community projects, of which one is chairing the NZPG Management Committee.*

# 4WRD: Innovations in Agriculture

Bronwyn Labrum took her students to the new long-term exhibition at the Waikato Museum of Art and History in Hamilton.



It is ironic, in the light of the continuing arguments over the status and positioning of the Waikato Museum's art exhibitions, to overhear the comment 'it does look well curated' as I walked around this exhibition. In developments reminiscent of the furore over the presentation of 'art' at Te Papa, there has been a constant stream of publicly-voiced anger at the installation of this new history exhibition on the top floor of the museum, a space formerly reserved for fine art.<sup>1</sup> I think it works a treat and provides enough space for education groups, several groups of large objects such as the parts of a herringbone milking shed, numerous interactive computer displays and large projections of images and historical film footage. My large first year class of nearly 200 university students certainly enjoyed their tour. They were drawn immediately to the new technology, although they also took time to look at the more traditional forms of display. One of my international students had no idea that the Waikato's lush pasture relied on so much fertiliser and was keen to learn more.

Certainly this exhibition, the second ambitious history show to open in a month,<sup>2</sup> has raised the bar in terms of presentation and content, as the newish Director, Kate Vusoniwailala, intended. The afternoon I visited as many people were viewing this show as were looking at the Trust Waikato National Art Award with its highly controversial winning painting. The development of *4WRD* drew on outside expertise, a move which also raised concerns about the role of the curatorial staff and their 'ownership' of the exhibition. In this respect the Waikato Museum is reflecting broader trends as institutions attempt to do more and attract more visitors with the same number of staff. *4WRD* focuses on a new subject area for the museum in an attempt to link more clearly with its local

communities and draw in new groups of visitors. Like other museums around New Zealand, it focuses on the local and the personal – 'our region, our determination, our innovation, our stories'. At the bottom of the stairs leading up to the entrance to the show there are giant photographs of cows being weighed and some of the key individuals involved in the region's agriculture, from the men involved in the creation of the Ruakura Research Centre to Gladys Reid, 'the zinc lady', who helped in the fight against facial eczema. Combined with the big screen showing changing images of groups and individuals at field days and other rural events that is positioned overhead as you step into the gallery space, the visitor realises immediately the nature and focus of the exhibition.

The stories are told through a combination of traditional display techniques, such as a timeline around the wall, a range of objects, and text panels, maps and diagrams, plus new features, such as computer interactives, perspex bubble display cases, large light boxes for images and movement activated sound recordings. These include the establishment of the world-class Ruakura station, the development of artificial breeding, the invention of herringbone milking sheds, the expansion of the top-dressing runs in the region (complete with a real 'crop duster' suspended overhead), and older and newer forms of electric fencing. While much of the material is on loan from key individuals, there are objects from the collection on display. It was fascinating for someone who has had a decidedly urban upbringing to look at the older objects with their often basic materials and elementary forms and to learn of their groundbreaking nature. The historical nature of the exhibition is represented not only by the range of objects, the chronological layout and the judicious use of the earnestly didactic

**A FEATURE EXHIBIT IN 4WRD: INNOVATIONS IN AGRICULTURE DEMONSTRATES THE HUGE CONTRIBUTION OF TOP-DRESSING AND ASSOCIATED INVENTIONS TO RURAL DEVELOPMENT IN THE WAIKATO.**

ACKNOWLEDGEMENT:  
WAIKATO MUSEUM OF ART  
AND HISTORY

<sup>1</sup> For example, Richard Walker, 'Pressure on city museum' space leave everyone a loser', *Waikato Times*, 23 August 2003 and Campbell Smith's letter to the *Waikato Times*, 25 September 2003.

<sup>2</sup> *Nga Purupura of Tainui* opened on the lower ground floor and explores the history and journeys of the local iwi.



National Film Unit footage and associated photographs, but also through a segment on the traditional agriculture of the region's iwi. In a nifty move, the visitor can hear a traditional recording of a chant as they walk through the space, as well as see wooden gardening implements found at archeological excavations in cases along the wall. The way the sound carries through the rest of the exhibition is a lovely juxtaposition of the past with the present. Yet I wonder if this serves only to reinforce stereotypes and beliefs that the Māori component of this history is only present in the distant past. Although the text panels narrate the sophistication of early Māori techniques, visitors can be forgiven for thinking that the 'real history' in the rest of the exhibition is a Pakeha one. The exhibition has moments which burst out of the rather worthy framework, however. A display of vinyl records and lyrics

for 'mastitis melodies' and the beer cylinders filled with 'Engineers' Lubrication' awarded to those who flew topdressing planes show that farmers have never been the dull stoics of the townies' stereotypes.

The exhibition invites visitors' participation by asking for more names for the 'honours' board located just inside the entrance. The movers and shakers and – it must be said – many of the current sponsors are listed and it would be good to find some 'unknown heroes' and some ordinary contributors to the region's agricultural history. I hope that the museum's future history exhibitions will incorporate social history as well as conventional stories of scientific progress.

Communities and outsiders alike need all their histories told, not just the ones that make the community proud or that will throw up commercial potential. As well as

technical advances there are lots of cultural stories about this so-called 'Cowtown' waiting to be told.

There is a separate film viewing room which is intended over the three year life of the exhibition to form part of a 'wikipedia', where families and individuals can add their own personal or family stories to an electronic exhibition database along with film archives and sound recordings. When that is developed then 4WRD will have truly achieved the museum's aim of becoming more self-consciously a community institution that is a repository for the region's history, stories and people. The opening exhibition is an auspicious inauguration.

*Dr. Bronwyn Labrum is a lecturer in the History Department at the University of Waikato. She was previously a history curator at Te Papa.*



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# Focus on Photographs – cataloguing the collections at Waikato Coalfields Museum

Sandra Ward mines a rich seam in a popular resource for local historians

Photographs are valuable cultural artefacts: they record historical information, they have artistic or aesthetic value, they keep family memories alive and they also document the technical developments of photography itself. Furthermore they are often the collections most frequently consulted by researchers and users of all types. Small museums throughout New Zealand typically have a rich resource of photographic images. Often photographs become the public face of the museum: as reproducible images they have unlimited potential for diverse uses. This article gives an account of issues encountered while documenting a local photographic resource at the Waikato Coalfields Museum.

## Introducing the collection

The photograph collection at the Waikato Coalfields Museum is widely used by many in the community, from images of people for family history enquiries to images of 1950's Huntly for the set of a local school play. We currently have an exhibition of photographs by David Cook documenting Rotowaro, a community replaced by an opencast coal mine in the eighties. This exhibition is supplemented with historical photographs and objects from our collection, as well as photographs loaned by community members.

Under various names the Waikato Coalfields Museum has been operating in Huntly since 1980. The Museum, until recently run wholly by volunteers, had acquired a rich mix of coal mining and social history artefacts from the Waikato area. Its first professional director was appointed in 2001 to set a course for managing the collections as a user-friendly resource for the community.

## The challenge – to create order out of relative chaos

I was employed in September 2002 to document the historical photograph collections and make them

more accessible by cataloguing onto *Past Perfect*, an American collection management software. Over the years different methods had been employed to keep track and document the photograph collection – some past systems will always remain a mystery.

My initial reaction to the large and mostly uncatalogued collection of photographs loose in file boxes and plastic bags was one of horror. I was quite overwhelmed by the enormous task ahead but decided on a very simple approach. The first step was to inventory and re-house the photographs in Secol binder pockets, and then sort them by subject into ring binder boxes. The materials for this step were bought with a generous grant from the Lottery Board. This gave me an overview of the collection, enabling me to separate catalogued from uncatalogued images, amalgamate copies with originals and bring together collections of photographs where similarities suggested that they may have been donated by the same donor. The principal clues determining this factor are same print size and same content of the photographs; those with a more tentative link are not accessioned together.

The collection has been sporadically accessioned in the past, with efforts mostly concentrated in the family groups and social history of Huntly. Almost none of the coal mining images had been catalogued before I started, but they will be essential for informing the Museum's proposed future developments.

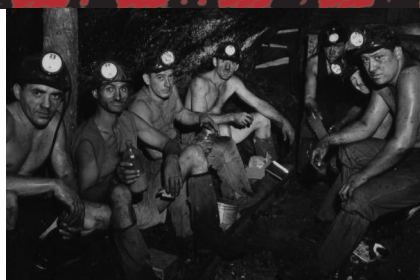
Therefore, the coal mining collection has taken priority in the next step: documentation of the photographs, cataloguing and data entry onto the *Past Perfect* software. At this stage I am entering just the physical data about the image, most importantly the location of the photograph in the Museum and a scan of the image. The priority is access to the collection for users both in the Museum and in the community, without constantly having to refer to the original objects.



MICKEY AND MINNIE MOUSE AT THE OPENING OF THE NEW STATE HIGHWAY ONE BY-PASS THROUGH HUNTLY MAIN STREET 1979. ACKNOWLEDGEMENT: WAIKATO COALFIELDS MUSEUM

CRIB TIME UNDERGROUND AT THE RENOWN MINE 1956. TO DATE, ONLY TWO MINE WORKERS HAVE BEEN IDENTIFIED: FAR RIGHT A. KINGI, FAR LEFT R. HOBSON.

ACKNOWLEDGEMENT: WAIKATO COALFIELDS MUSEUM



The third step will be identification, to flesh out the information we have on the image, getting community members or experts to come in and identify elements of the photographs such as mines, places, coal mining machinery, people. All of the additional information will be sourced.

Finally research will be required into the historical events, the consumption and cultural circumstances of the photographs. This is the most fun, most involving, most useful in establishing awareness and relationships with the local community.

### The fun part – solving mysteries

Through detective work we have discovered that some of our original images have copies in institutions such as the Auckland Museum and Waikato Museum of Art and History which had both collected information from their lender, Mary Clark, a local historian who was instrumental in starting our Museum. Much of this information was not recorded here, so we will now be able to enter this information on our database as well.



OLD WAIKATO MINE 1896. MORE INDIVIDUALS HAVE BEEN IDENTIFIED FOR THIS EARLY IMAGE OF THE MINE WORKFORCE. BACK ROW:- HIKURANGI CLARK RATANA, JIM WALLACE, ?, BOB COULSON, DAVID NICHOLSON, LEW JOHNSTON./ MIDDLE ROW: / MR WALLACE MANAGER, W. MADDEN, W. MELBOURNE, JAS. SHAW SEN, JAS HARLOCK, J WHORSKY, J JAMISON, JACK JOHNSTON BEHIND/ JOHN SHAW SENR / JAS SHAW JR, CALEB, BILL WALLACE, HENRY NICHOLSON/ FRONT ROW:-/ ROBB JOHNSTON, JOHN KAY, GEO WATKINS, ?, WALLY SHAW, JAS MCCLENNAN, W MAYBAND, ALEX NICHOLSON,?

ACKNOWLEDGEMENT: WAIKATO COALFIELDS MUSEUM

A problem with uncatalogued photographs is that the lack of provenance reduces the value of many of the images. An interesting mystery, just solved, is a series of three black and white photographs, one of Mickey Mouse, one of Mickey and Minnie Mouse and another of a fancy cake. After initially inventorying the photographs and putting them in Secol sleeves, I put these photographs aside into a miscellaneous pile. They are uncatalogued, have

nothing written on the back and the image includes very little background detail. Quite recently I happened upon a 1979 newspaper clipping reporting on the celebration of State Highway One's bypass through Huntly Main Street. It reports with great glee Mickey and Minnie Mouse's visit to Huntly - all the way from Disneyland – to cut the ribbon across State Highway One and then cutting the celebratory cake.

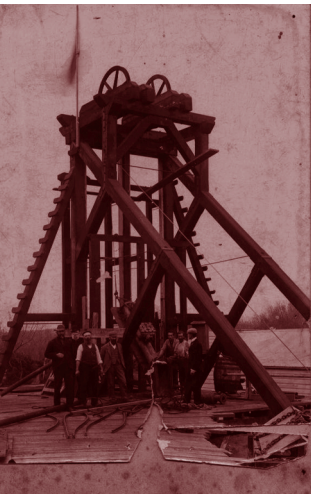
### The collection management system

The latest list of users of *Past Perfect* in New Zealand numbers twenty-three, although there does not seem to be a formal network of users or support group at this stage. As *Past Perfect* is an American system, there is no training available in New Zealand so becoming familiar with the software has involved the tribulation of a few "trials and errors".

Support from the *Past Perfect* team is only an email away, although the different time zones mean that a response will not always be instant. Their website hosts a discussion forum for users around the world and also has free software updates to download. They are open to suggestions for improvements to the database from users and these downloads also fix bugs in the system. The South Canterbury Museum in Timaru has the most experience in New Zealand of using *Past Perfect* and its Director has been a point of contact for issues arising from the use of the database.

As the number of records increase, the more accessible this resource becomes to the communities it represents, as well as to researchers, museum staff and the general public. It's an exciting time for the Waikato Coalfields Museum. The documentation of the photograph collection with scanned images ensures the preservation of the photographs for the years to come and the originals can be retired to their not-so-dusty beds.

Sandra Ward has a Diploma in Museum Studies from Massey University. She has undertaken a range of collection management assignments in New Zealand museums, including Waikato Coalfields Museum. She has recently been appointed as Registrar of the Museum of Transport and Technology (MOTAT) in Auckland.



RALPH MINE SHAFT IN HUNTLY MAIN STREET, 1890'S. ACKNOWLEDGEMENT: WAIKATO COALFIELDS MUSEUM



# In a new light – illuminating a new museum

Marc Simpson gives an account of award-winning responses to lighting challenges at Puke Ariki

Puke Ariki is the newest addition to New Plymouth's cultural scene and is already proving to be another drawcard to tourism for the region. Boasting three permanent exhibition spaces and one temporary gallery for touring exhibitions, the project is the largest of its kind to be undertaken in New Zealand since Te Papa, the Museum of New Zealand in Wellington. Marc Simpson Lighting Ltd (MSLL) has been involved in the project for two and half years and has designed, documented and project-managed everything from the exhibition power reticulation, track layout, to the actual design and installation of the exhibition lighting.

## Making light of complex situations

Museum lighting is a complex undertaking in that it is often considered a technical-functional component of the project, rather than an integral part of the creative design process. Luckily this was not the case for Puke Ariki. Brought on board early in the process by exhibition designers 3D Creative, MSLL were briefed to design for seven separate and very different spaces – *Taranaki Life*, *Te Takapou Whariki o Taranaki*, *Taranaki Naturally*, The Temporary Exhibition Gallery, *Vivid* – the Puke Ariki shop, *Discover It!* the youth space in the Library, and the museum foyer or 'Core'. MSLL were also independently engaged to design the lighting for the Theatre Experience – the new Immersive experience in the complex.

At the heart of lighting any museum is the dichotomy of illuminating the artefacts whilst seeking to preserve them. The largest challenge in the Puke Ariki design process was the use of windows in the architectural design of the building. The building was primarily designed to take advantage of the panoramic views outside, with the lighting requirements and the conservation needs of the artefacts ultimately being secondary to this. This increased the overall light levels in areas where, for

artefact conservation purposes, the light lux levels needed to be kept to a minimum.

This struggle between architectural wants, and exhibition conservation lighting needs is by no means unique to Puke Ariki. Architectural design can often be at odds with the requirements of exhibition design from a conservation point of view. The light, both direct and indirect, from the windows also affected the subtlety of some of the more creative lighting states. The lighting designer was integral to encouraging the commissioning of various methods of light reduction. This included the use of black translucent gauzes and 95% light-stop film over some of the windows. This aided in reducing unwanted daylight and direct sunlight into the galleries. More creative solutions to this issue involved encouraging the exhibition designers to rethink the placement of artefacts so that they were away from windows and the subsequent indirect daylight. Gobos (patterns) and robotic or moving lights were used on floors and non-precious walls and rock art so as to provide contrast to the windows and daylight.

Puke Ariki is a strongly themed museum – each exhibition space is distinctly different and offers up its own story. In order to enhance and support each of these stories, a large number of fittings were employed in the lighting design. One of the exciting new developments in Puke Ariki has been the manner in which display cases have been illuminated. Instead of standard pelmet downlights, Osram's new Light Emitting Diode (LED) strip with VHB self-adhesive backing was used. The light emitted provided a striking cool white contrast to the warmer MR16 Selecon Aureol spotlights.

In total, more than 1400 Selecon Aureol spots were used in Puke Ariki. More than 500 gobo or framing projection attachments were used with the Aureols, along with 200+ colours, both dichroic and plain



THE GLASS MOUNTAIN – A DRAMATIC FEATURE OF THE TARANAKI LIFE GALLERY. ACKNOWLEDGEMENT: PUKE ARIKI



**DISCOVER IT! LIGHT AND SOUND ARE DESIGNED TO INTRIGUE AND INVOLVE THE YOUNGER AUDIENCES FOR THIS INTERACTIVE LEARNING CENTRE.** ACKNOWLEDGEMENT: PUKE ARIKI

glass. Glass is used over theatrical gel for its longevity – museum lighting is there for a long time! The Aureols were used as direct spots to highlight objects, as wide washes for general areas and to project gobo patterns both to create interest and to break-up flat floor and wall spaces. 100 Concord Expoflood wall wash fittings were used in three areas for illuminating art gallery-style spaces.

Fluorescent lighting still has a place in new museums. When treated carefully, and with good technical knowledge of their potential, fluorescents can allow an artefact to float on a cloud of light and shape, whilst still maintaining the conservation requirements of light levels and UV.

### Tricks of the light

Intelligent controlled lights have been an integral part of the contemporary look and design of Puke Ariki.

The brief for the children's area – *Discover It!* in the basement of the Library – was to ensure that the environment was exciting and engaging for young children. To this end, video interactives featuring NZ music and a 'make-your-own-music-video' console is coupled with two moving mirror Martin MX4s luminaries. They are programmed with different sets of lighting cues for each music video, and are run by a CDS LAN box DMX control system. The stairs leading down from the main entrance into the Discovery Centre are patterned with another Martin MX4, with changing coloured gobos running up and down the steps in order to entice children into the area.

The traditional Māori gallery *Te Takapou Whariki o Taranaki* is where tradition meets technology. Audio-visual images projected onto patterned acrylic panels integrate with the moving head Martin Mac 250 plus luminaire, strobe lighting alongside Pacific profile spotlights with Twin-spin DHA Gobo Rotators. This moving visual feast provides a state of

the art entrance to a house of ancient and special treasures. Inside the gallery the floor is extensively patterned with a variety of gobos – the overall effect is of a textured array of traditional weaving, ultimately integrating taonga with modern lighting concepts. A suspended ceiling, scattered with 300 tiny pinpoints of light (fibre optically generated) representing the Southern Skies at night, floats above a vertical blue gauze illuminated with water and cloud effects, lending the sense of space, height and timelessness.

The *Taranaki Life* Gallery is a dramatic space where all the inventions and initiatives of the region are displayed primarily on open plinths with very low levels of conservation lighting, around 50 lux. The gallery is a darker space, with Aureols dramatically picking out and highlighting the artefacts. In *Taranaki Life* the lighting works with extensive audio visual displays to assist in the interpretation of the exhibition objects. This is in contrast to the *Taranaki Naturally* exhibition space. *Taranaki Naturally* is linked to the foyer by a huge 'core' in which a giant shark and bird are suspended. The feel of these spaces is watery and dynamic. The liberal use of high output Pacific 90° 575 MSD Profiles with Gobo Pattern Rotators ensures constant movement of light, enhancing the sense of being both underwater and in the sky and emphasising the 'natural world' feel of the exhibition.

### Easy maintenance

At the most practical level, a major consideration in the design of systems for Puke Ariki was the fact that Puke Ariki's management had never intended to employ a full time technician to maintain the lighting of exhibitions. This meant that once the project was completed, maintenance would be undertaken by an external contractor appointed and managed by Puke Ariki. This contractor would not necessarily have been involved in the installation process, yet ultimately would have the responsibility for maintaining the creative look achieved by the designer.

Realising that this situation could compromise the design over time, a labelling system was developed whereby each of the 1500 plus fittings within the complex were labelled with an ultra high-temperature label printed on-site with all relevant



track circuit, fitting type, focus, lamp beam angle, wattage, effect and colour information on the label. This system would guarantee the maintenance of the fitting and its intended purpose whilst also being stored in a database for asset management and future reference.

Puke Ariki was a large challenge both in terms of practical limitations and its creative brief. The aim of the lighting design has at all times been to support and underpin the telling of the stories of Taranaki and its people, whilst working against the paradox of lighting museum spaces – the need to illuminate the artefacts without destroying them. Puke Ariki is a dramatic combination of lighting styles, colour temperatures, animated fun and modernism. Above all it displays the artefacts to their best whilst continuing to protect them as much as it is possible when the decision is made to exhibit our treasures.

Marc Simpson is a New Zealand lighting designer who specialises in museum and art gallery lighting.



His scheme for Puke Ariki recently won Illuminating Engineers Society (IES) Awards in the following categories:

- "Luminous Art" – "Award of excellence – LED Chairs Puke Ariki"
- "Other" Exhibition design "Award of excellence – Puke Ariki Exhibitions"
- "Energy Efficiency" Award of Commendation – Puke Ariki Exhibitions

CONSTANT MOVEMENT OF LIGHT AND SHADE ADD A SPECIAL QUALITY TO THE TARANAKI NATURALLY FOYER. ACKNOWLEDGEMENT: PUKE ARIKI



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# Cultural Statistics – Reflections on *A Measure of Culture: Cultural experiences and cultural spending in New Zealand*

Susan Abasa shares her thoughts about the most recent data on New Zealand's cultural sector.

In New Zealand government justifies public funding for the arts and culture in two ways: in terms of public good and for economic reasons. Public good arguments encompass the preservation of excellence, the protection of innovation, and the provisions of access by citizens to create and appreciate the arts. Increasingly, such arguments are couched in terms of nationhood and identity. Thus, it is recognised that the arts and culture contribute positively to an understanding of what it means to be a New Zealander, what is unique about this country and its citizens.

Government also recognises that cultural industries contribute to economic growth. Attention is given, therefore, to assessments of the economic impact of the arts and culture. This can take two forms: relatively straightforward mapping exercises to identify the sector in terms of employment, turnover and sales or more sophisticated studies of the multiplier effects, for example, on tourism or suppliers. Either way such studies are bound by conventional economic attitudes where the value of the arts is equated in purely financial terms rather than measuring the social effects and benefits.

*A Measure of Culture: Cultural Experiences and Cultural Spending in New Zealand* continues the trend of developing economic data. The current survey, published in June, was undertaken as part of the Cultural Statistics Programme first established in 1993 by the Ministry for Culture and Heritage working with Statistics New Zealand.

The report examines household spending during 2001 on a wide range of cultural experiences including purchasing books and newspapers, going to the cinema, hiring videos, visiting museums, galleries, heritage sites and marae as well as purchasing arts and crafts. The responses indicate that 93% of the population aged over 15 years has participated in at least one of the cultural activities listed in the survey. Spending on cultural items accounted for 4% of net household expenditure, or approximately \$30 per week. While the level of

spending was much lower than on mortgage payments, rent and vehicle expenses, cultural expenditure was higher than for overseas travel, buying apparel and domestic fuel and power. As might be expected, cultural spending generally increases with age from \$6.79 per week for 16-24 year olds to \$10.43 for those between 55 and 64 years. Not surprisingly, level of education and personal income predominate as the most salient factors in cultural expenditure.

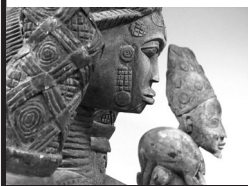
The Heritage category of the *Framework for Cultural Statistics* includes historic places, museums and galleries, archives and services to those areas. Examination of data for the Heritage category is consistent with overall trends in the cultural participation survey. 77% of the population over 15 years of age experienced one of the heritage activities surveyed though this drops to 48% for art gallery or museum visiting. Nevertheless, visiting museums and galleries remains one of the main cultural pursuits. Those New Zealanders in the 35-44 age bracket are the most likely consumers. Notably, participation by older people over 65 years of age reduces markedly. Educational qualifications are most likely to influence cultural consumption: 83% of those with tertiary qualifications participate in at least one activity annually compared with 63% with no qualifications. Museum and gallery visitors are even more likely to possess tertiary qualifications, to be European and be represented in upper income brackets. There also appears to be a stronger tendency for people living in Wellington to participate in museums and galleries than elsewhere in the country.

*A Measure of Culture* also reports on barriers to participation. The report concludes that there are a range of reasons which impede participation. Respondents identified the lack of time and no museums and galleries locally available as their principal reasons, although transport problems, caregiver responsibilities and lack of information about museum programmes were also given as

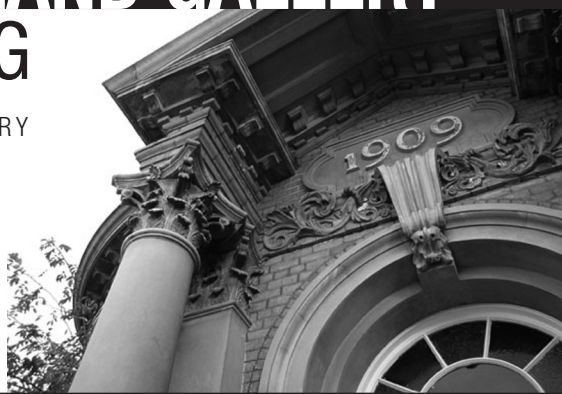
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reasons for lack of participation. Curiously, the report made no attempt to explore the correlation between educational qualifications and participation.

The iteration of the data, albeit in a much abbreviated format here, prompts several questions. Of what use are such statistics to museums and galleries? What trends does the report reveal? And, how can the interpretation of the data be more usefully presented for the sector?

On the one hand data indicates household spending on culture and attendance which is consistent with comparative studies in Australia and the United Kingdom. Such positive reinforcement assists in justifying current cultural policies of central government and local authorities. However, there is a concern that analysis along the lines followed in the report is likely to reinforce issues about patterns of social and economic advantage. Thus, museums and galleries could well be viewed as the province of the white, well-educated, well-heeled members of society.

There are a number of ways that different forms of analysis could enable a more precise and detailed picture of participation in, and spending on, cultural activities to emerge. For example, what the report's current analysis masks is that the cost of entrance fees to cultural venues such as museums, galleries, archives, historic sites and libraries is generally so low that the burden on average household expenditure is substantially reduced. Furthermore, the report does not provide any indication as to whether cultural spending is discretionary expenditure allocated only after all other priorities have been met or whether it is regarded as a necessary part of living. Nor does the report reveal

whether low income and high income households allocate similar proportions of their expenditure to culture or to museum and gallery participation. The high incidence of voluntary work associated with cultural institutions, particularly in museums and galleries, is not taken into account. The failure of the report to identify such aspects is of concern.

*A Measure of Culture* adds to our understanding of the levels of cultural consumption particularly in economic terms. The report indicates convincingly that spending on cultural goods and services is a small but significant component of total household expenditure. It would certainly be beneficial to research the shortcomings indicated above more fully. In addition, the extent to which that spending remains constant and committed to current forms of cultural participation, rather than being diverted to other emerging entertainment technologies and services, let alone providing more detailed analysis of the data in non-economic terms, could be fruitful subjects for on-going research. Museums and galleries must advocate directly with the Ministry for Culture and Heritage and through Museums Aotearoa for research relevant to their needs to be continued.

Susan F. Abasa is a Lecturer in Museum Studies at School of Māori Studies, Massey University. She served as one of the peer reviewers for this report.

*A Measure of Culture: Cultural experiences and cultural spending in New Zealand* was published by Statistics New Zealand and the Ministry for Culture and Heritage, Wellington, in June 2003. The ISBN number is: 0-478-26917-X. The price is \$40.00 incl GST. It is also accessible via the website [www.stats.govt.nz](http://www.stats.govt.nz)

# Developing a thesaurus for Taonga Māori at Hawke's Bay Cultural Trust – Ruawharo Ta-u-Rangi

Dot Dalziell reports on an important collaborative initiative already making a positive difference to bicultural collection management practice.

A successful application for Lotteries board funding in 1997 allowed the Hawke's Bay Cultural Trust to purchase the Vernon collection management system (CMS) from Vernon Systems Ltd, an Auckland software developer. Soon after Dot Dalziell was employed to catalogue the Taonga Māori collections held at the Trust's Hawke's Bay Museum in Napier, using Vernon Systems COLLECTION (now known simply as Vernon).

One of the strengths of Vernon is that it supports the development of thesauri within the system, and this has proven very useful for subject and object classification of collections with strong local or regional content. The existing electronic classification for social history items (AASLH's Nomenclature) fell far short of offering meaningful terms for the cataloguing of Taonga Māori, so Dot and then-Registrar Pamela Mitchell proceeded,

with the blessings of Te Roopu Kaiawhi Taonga, to research the development of a classification system for taonga Māori.

The pair made some early decisions which strongly influenced the thesaurus – that the terminology used should be organised hierarchically, the terminology should be in te reo Māori, and the whole structure firmly based in indigenous knowledge sources. Accordingly, The Coming of the Māori by Te Rangi Hiroa was selected as the starting point for structure and terminology, with other layers and sources incorporated as required.

Dot demonstrated the schema at the Hui on Classification of Taonga Māori held at Te Papa Tongarewa in 1997. Other approaches in use at some NZ museums were outlined, including adding terms to the existing AASLH Nomenclature, or simply translating similar terms used for classifying social history collections. It became obvious that these were, at best, interim measures, and, at worst, were perpetuating historic cataloguing flaws: the need for a Taonga Māori thesaurus (or thesauri) was clearly demonstrated!

The Taonga Māori Thesaurus was always meant to be a starting point in a long term "dialogue" between HBCT, Te Roopu Kaiawhi taonga, nga iwi o te motu and the taonga themselves. It has since been gifted to various New Zealand museums who have an interest in improving their kaitiakitanga (care-taking) of taonga Māori, and is loaded in their Vernon CMS. Some have preferred to use the thesaurus in translation (using facilities within Vernon) to ease staff into becoming familiar with the Māori terminology used, and much work has still to be done regarding regional and dialectic differences within the thesaurus.

The ownership of the Taonga Māori Thesaurus (TMT) is vested in Te Roopu Kaiawhi Taonga, acknowledging that the intellectual property resides in the relationship between kaitiaki and taonga.

Research and development continue and a fuller account of the debates and the progress will appear in a forthcoming issue of Te Ara.

Dot Dalziell's relationship with Vernon Systems Ltd. led to employment with the firm as Technical Writer in 1999. She treasures her links with Napier, the Museum and the Taonga Māori collections and visits whenever she can.



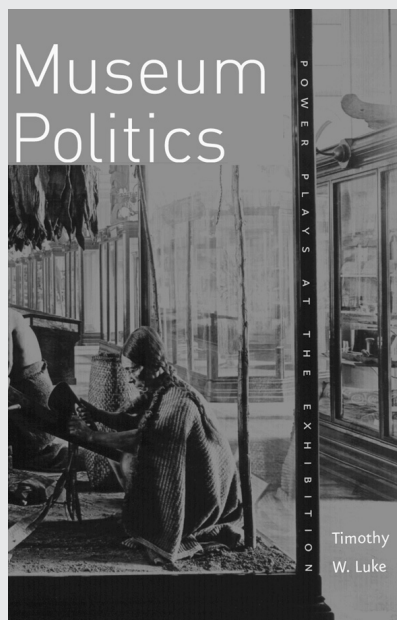
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## Museum Politics: Power Plays at the Exhibition

Luke, Timothy W.  
University of Minnesota Press,  
Minneapolis  
ISBN 0 8166 1988 3  
265 pages, \$69.95

### Reviewed by Susan Brooker

The power and authority of museums to (re)interpret history is being challenged today as it never has before. Museums cannot avoid being political by making decisions about what they choose to tell and how they tell it – but just whose vision of reality is being portrayed? This becomes particularly important with national museums charged with the task of imparting “the nation’s stories”.

Political Scientist Timothy Luke’s recent publication *Museum Politics: Power Plays at the Exhibition* contains a collection of eleven essays focusing on an array of ‘culture wars’ fought in the USA over museum exhibitions and the shaping of social memory. An obvious inclusion is the now infamous *Enola Gay* exhibition at the National Air and Space Museum in Washington DC. However, Luke also considers other, lesser known permanent exhibitions in diverse institutions where he asserts that ‘battles’ are waged on a daily basis for smaller gains or losses. *Museum Politics* is an engaging and thought-provoking book; yet one cannot help but feel that much of the content has already been vigorously debated in a wealth of museological literature.

In his examination of a 1995 exhibition at the Heard Museum in Phoenix, Arizona, *Inventing the Southwest: The Fred Harvey Company and Native*

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*American Art* Luke critiques the presentation of Native American culture as being fixed in time, distanced from the present day socio-economic realities of Native Americans. Here the power of the museum to put some things on view while shielding others from view is illustrated. While this issue has long been recognised and addressed by many museums the important point raised is that complex stories about the effects of colonisation on indigenous cultures still remains difficult territory for museums to engage in.

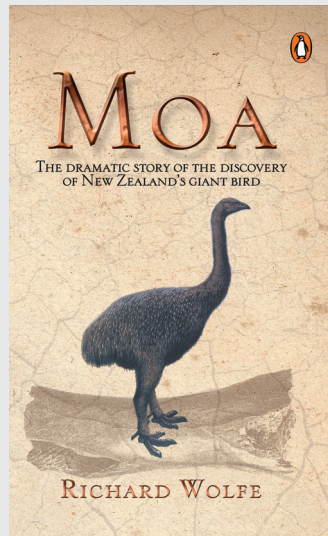
Included in the book is a fascinating critique of the very popular Holocaust Memorial Museum in Washington DC where Luke claims visitors can discover 'how to recognise a holocaust when you see one'. Luke is highly critical of the Museum's packaged, entertaining dramatisation of the holocaust, that, he argues, requires too little of the visitor. Explanations are simplified, not enough to be false but are incomplete. While the Museum may create a sense of awe and wonder, Luke questions whether visitors engage critical judgement when they leave the building.

By utilising very diverse examples *Museum Politics* offers interesting insights into America's 'culture wars', but it is perhaps a little unfair to critique exhibitions without reference to the many and varied public programmes that help balance perspectives being portrayed and sometimes offer opportunities for debate.

The good news for museum professionals is the huge emphasis placed on the importance of museums for growing numbers of people. Luke states that strong public reaction to controversial exhibitions clearly demonstrates just how much 'museums count.' Hopefully, this book may provoke museum professionals in New Zealand to consider how our organisations deal with contested stories and reflect current debate. Interestingly, a three year research project "Exhibitions as Contested Sites" is presently underway in Australia (see [www.aronline.net.au/amarc/contested/](http://www.aronline.net.au/amarc/contested/)). It is timely for New Zealand museums to consider what roles our organisations can play in highly

contentious and complex issues, genetic engineering being an obvious example.

Susan Brooker is Public Programmes Co-ordinator at te tuhi-the mark (previously the Fisher Gallery) in Pakuranga, Manukau City.



## MOA, The Dramatic Story of the Discovery of a Giant Bird

Richard Wolfe,  
Penguin Books, Auckland,  
ISBN 0 1430 1873 6  
250 pages, \$29.99

Reviewed by Michael Taylor

Richard Wolfe met his first moa at an early age in one of New Zealand's provincial museums. The encounter left a deep impression. Perhaps other museum workers can recall a similar experience that has influenced their choice of profession.

In preparing this account, its author speaks of researching and writing 'the biography of a bone'. However the work is much more than this, because its theme brings together some of the major preoccupations of natural history in the Victorian era. The story begins in 1839 with the attempt by Dr John Rule to sell the bone – part of the femur of

a bird, considered to be wholly extinct – to Professor Richard Owen of the Royal College of Surgeons in London. Although it was at first regarded as an 'unpromising fragment' Owen accepted that the textured interior of the specimen suggested that it belonged to a large flightless bird and duly reported the exhibit to the Zoological Society of London, with the statement that it was found in New Zealand where the natives had a tradition that it belonged to a bird of the eagle kind.

Subsequent chapters provide the social and scientific context of the initial find, tracing the dispatch of further moa bones to England, through to the reconstruction of a complete moa skeleton from bones unearthed in 1863 by gold miners in Central Otago, and to the excavations of the moa graveyard at Pyramid Valley by Canterbury Museum workers in 1939. Titles such as 'The Flax Factor', 'With God on Their Side' (which brings the part played by missionaries such as William Yate and Samuel Marsden into the story), 'Fossils, Frogs and Grains of Sand' and 'Creating Monsters' indicate the range of Richard Wolfe's treatment of his subject. Background to each new character and event creates a broad picture. This approach sometimes verges on the discursive, however it serves its purpose by showing the setting in which a discovery as remarkable as that of the moa came to be accepted. The scientific intrigues and personality clashes that inevitably accompanied the acceptance of such an unusual family of extinct creatures add spice to the account.

This record of the moa is supported by 587 references, organised by chapter, and has a comprehensive ten-page index to names and places mentioned in the text. It has a place in New Zealand's major museum libraries, and should appeal both to the general reader and to the specialist interested in the development of this country's museum collections.

Michael Taylor, formerly a member of the Auckland University Chemistry Department, has served as Regional Representative of the Ornithological Society and works as a Volunteer at the Auckland War Memorial Museum.

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- Clear, crisp and precise detail
- True, pure and brilliant colour
- Continuous tone - no dots, no screens
- Total accuracy and consistency



Imagelab offers you the total range of imaging options for leading edge photographic and computer services, with an experienced team to help you.

We're used by leading photographers, display and design companies, museums, advertising agencies and corporates throughout New Zealand - and we'll give you consistent quality that you can depend on.



#### SCANNING

From web to high res, Imagelab can scan your film or reflection originals. High end Durst, Imacon, Phase One and Kodak scanners ensure the very best results for even better graphics.

#### DIGITAL RETOUCH AND LAYOUT

Your designers can send us print ready files or our experienced graphics team can layout to your specifications.



#### DISPLAYS

At Imagelab, you'll find a range of display options to suit every purpose. We have simple banners, portable display systems and architecture - and we have a range of products and hardware to enhance the presentation of your graphics.



#### PRINT FINISHING

At Imagelab, we have a complete department dedicated to providing you with a range of finishing options. Whether you want your prints mounted to MDF, PVC, acrylic, foam or in fact almost any substrate you can think of - we can do it. As well, we have a range of protective, specific purpose laminates designed for all requirements and environments.



#### THE PICTION DIGITAL MANAGEMENT EXCHANGE

This online, fully managed, digital image search and distribution solution was the Australian War Memorial Museum's platform of choice. With advanced search functionality and diverse metadata, Piction can manage collections of any size. Piction's e-commerce engine enables revenue generation and can also integrate seamlessly to Imagelab's production facility. For more information on this leading application, email: [don@imagelab.co.nz](mailto:don@imagelab.co.nz).



# imagelab

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DIGITAL LEADERS  FILM PROFESSIONALS



