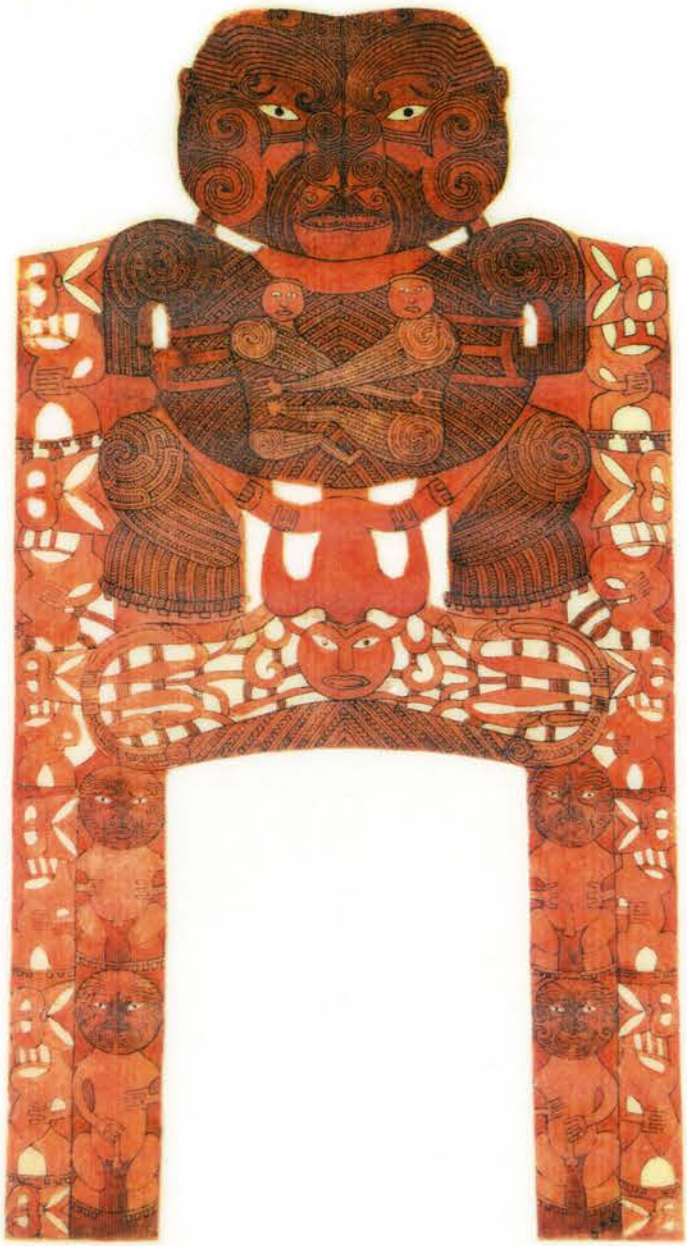
TE ROPU HANGA KAUPAPA TAONGA MUSEUMS ASSOCIATION OF AOTEAROA NEW ZEALAND



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Te Ropu Hanga Kaupapa Taonga

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N.Z. Museums Journal

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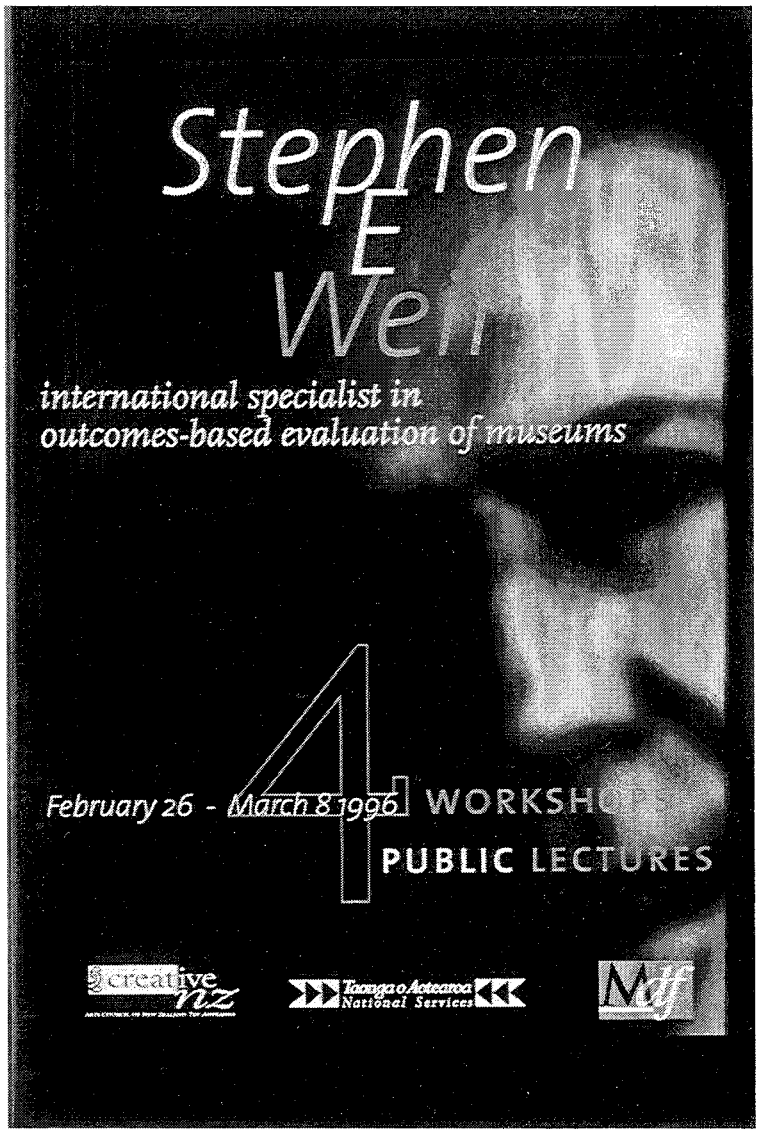

Don't miss out on Stephen E Weil

Seminars in four cities, from Feb 25 to March 7, see pg 6

Supported by National Services, organised by Museum Directors Federation

N.Z. Museums Journal

is published by the Museum Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Taonga supported by *Te Papa* the Museum of New Zealand Te Papa Tongarewa.

The Association provides advice, training, information and networking to museums and related organizations in Aotearoa New Zealand

Opinions expressed in this publication are not necessarily those of the board of any museum or those of the Association.

Deadline for the next issue is the end of May 1996.

All information, photographs or original cartoons gratefully snapped up by the editor. Please send in all copy on a 3.5" floppy preferably Word for Windows 6.

editor: Tony Cairns
Victoria University
Continuing Education
P O Box 600
WELLINGTON 6020
Phone (04) 499 4745
Fax (04) 499 6560
email
continuing-education@vuw.ac.nz

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Te Papa panui

The Board of Te Papa Museum of New Zealand Te Papa Tongarewa has approved a policy paper defining the role of National Services within the Museum of New Zealand Te Papa Tongarewa. The Taonga o Aotearoa National Services Steering Committee has been replaced by the new National Services Committee. This comprises one member of the Board and five other members, nominated by the Board, 'from among those best able to advance the bicultural partnership that characterizes the Museum'.

Members include: Sir Hamish Hay, Sir Paul Reeves, Waana Davis, Shimrath Paul and Elizabeth Hinds and Te Taari White (Sir Ronald Trotter is automatically a member as chair of the Te Papa board.)

Other key points of the new policy include the establishment of a National Services section within the Museum's structure. This section will employ several staff who will report to Te Papa's director of resources Bill Tramposch. The position of associate director is to be advertised shortly.

Te Papa Liaison Services

One hundred and forty five people responded to the survey of Museum of New Zealand liaison services carried out last year.

Nearly all of them said they found Liaison Newsletters useful, with some wanting to see more people information, cartoons, education programmes, overseas conferences and international museum initiatives.

Around 97 percent of those responding were satisfied with services. Seventy Seven percent had been to a workshop or seminar organised by the liaison service, and nearly everyone found them useful, with four out of five asking for more training opportunities this year.

The most requested topics were exhibition design, preventive conservation , education, curation and research, marketing and funding, collection management opportunities.

Other topics for future workshops were for : archives, acrylic mount preparation, Taonga Maori issues in regional / national museums, photographic storage and conservation, imaging, volunteers, ethics, computerising collections, hands on interpretation, community involvement and liaison on displays, and new technologies in museums.

Where are they now?

Tony Cairns, has left Te Papa after 7 very interesting years as Liaison Officer.

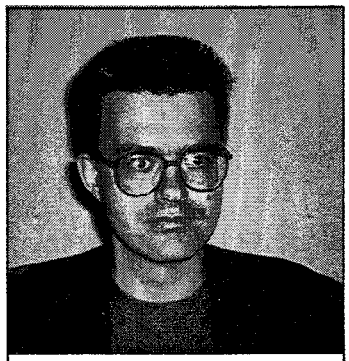
Tony is the new continuing education officer at Victoria University (Centre for Continuing Education), he will be developing training programmes, seminars and conferences for professional groups and corporate sponsors.

Last year he achieved a personal best with over 70 workshops and 23 publications. So far this financial year he'd organised 33 training events and published over a dozen titles

Tony may not be replaced at Te Papa as it has decided to fund only National rather than regional services in future. Regional museum trusts may be the new hosts for any future liaison services in the Central Regions.

The Hawkes Bay Cultural Trust's new director is **Mark Clayton**. Formerly he was with the National Air and Space Museum in Melbourne and the Stockmans Hall of Fame. We wish him well in replacing the dynamic **Roger Smith**, now at Waikato Museum.

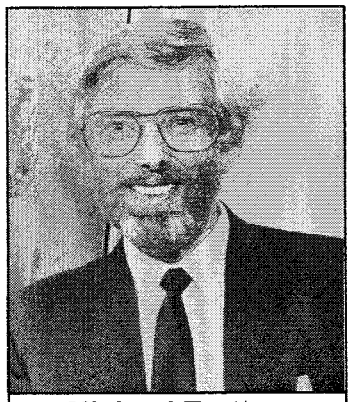
Anthony Wright,



Hubert Klaassens,

Hubert Klaassens is the new director of Nelson Museum, following **John Rudge's** retirement. **Hubert** was previously the exhibition manager at the Robert McDougall Gallery, Te Papa, and Nelson Provincial Museum.

Anthony Wright, assistant director collections Auckland Museum, is the new director of the Canterbury Museum, after **Michael Trotter** retired. Michael leaves in March after 29 years - 12 as director - for archaeological research and writing



Michael Trotter,

Spotlighting Our Small Museums:

Liaison officer Tony Cairns spotlights six small museums he loves to visit.

My favorite museums are not the large, expensive and often overworked variety but the small, efficient and effective ones in small towns and rural areas from Hawera to Hastings, Matakohe to Manawatu and Takaka to Bluff.

These saviours of liaison officers sanity are often volunteer-run showing high community support, tightly focused on local or specialist areas and with neither the brass nor braggadacio of some of their richer city colleagues.

Characterised by coherent vision, well focused exhibition themes, tight design overview and subtle humour these are the museums I find are a joy to visit. Their leaden, earnest, dogmatic, metro mates bore me rigid.

So give me light and lots of it, labels I can scan with a glance, real objects in a solid case and save the interpretation to guides or kaitiaki who can lead me gaping speechless through their trusty treasure troves.

My halls of fame are few but include the Tawhiti Museum created by teacher, potter and mannequin maker virtuoso **Nigel Ogle**. Its in Taranaki, 10 kms out of Hawera on Ohaanga Road.

Kath La Rooy in Hastings keeps on consistently producing the goods: art to artifact, documentation to Doulton, more craft to Moorcroft. Always a joy to visit with simply the best art café in Aotearoa New Zealand.

Matakohe is a wonder with the Kauri Museum gleaming with great lumps of golden gum encasing whole herds of Jurassic Park dinosaurs just waiting to be freed from their amber ambushes.

Manawatu Museum and Science Centre just keeps getting better and better with a seven on the Cairns' gottaflogthatidea index including: the openentrailed T.V. monitors, the faces and feet emerging spectrally from walls, the chilling kowauwau playing plaintively, the best of **Harvey Taylor's** exhibition design in a recombinant building.

For the best museum in community endeavours the tiny town of Takaka (two thousand strong) must take the prize. **Mary Crockford** and a team of volunteer enthusiasts have built a national class museum, gallery and archive.

Bluff is my all time favorite for the house of paua - the iridescent abalone shell encrusting wall, tables and ceiling - the nonchalance of the octogenarian hosts who haven't travelled to the nearest town in 17 years. "Why bother when the whole world visits your own living room every other day."

So take it or leave it that's my pick six of the best in small museums, picked to show it's ideas, people and hard copy that count in an increasingly virtual, venal and vapid museum existence.

Going global down South

MUSENET the Computer Network of the Nelson / Marlborough / West Coast Region is helping to manage museum collections, and link them to the world...

MUSENET will enable regional and local museums to document and access their collections in a standard way. It will facilitate the exchange of information about these collections and give greater access to them via the Internet in the future.
An example of this technology in action was the 60,000 calls from the public to the Internet Site about the eruption of Ruapehu. Low cost, hi tech, interest generator.

Imagine sitting at a computer in Wellington, Takaka or Washington and browsing through images of objects in any of the Museums of New Zealand. Curators will be able to more easily find items for their exhibitions. Conservators will be able to monitor storage conditions and give advice without having to revisit these remote sites.

Jo Smith in Whangarei could walk into a local library, link centre or museum and check through archives held in Nelson to see how his ancestors lived and worked.
A publisher or researcher in London could view images of colonial life on the Westland goldfields and order prints from their office. This will be a virtual collection, storeroom, and photo archive for the top of the South.

We will create a window on this virtual museum for anyone anywhere in the world with access to a modem and computer. In this storeroom will be the collections of the museums of the Nelson / Marlborough / West Coast region and ultimately the Nation. A remote site museum user will be able to search these collection data bases, download text and low resolution images, communicate with curators via email and order photographic prints.

Conservation standards and public access to the collections will be enhanced. Museums and their staff will be less isolated. Better exhibitions will be assembled more rapidly at a reduced cost. Remote monitoring via data loggers will enable conservators to give advice without having to visit the site. Cost efficiencies will be a direct result of better and quicker communications and less travel time. The potential public for small isolated Museums will substantially increase.

Data standards and common acceptance of thesaurus terms could provide a pilot for a national museums' computer network.

This network can be further enhanced by acting as a regional liaison network offering bulk purchasing, regular electronic newsletters, email facilitated advice, grant application services and regional funding initiatives .

Coming & Going

Susan Abasa is the visiting scholar for the Museum Studies Program at Massey University. She follows canadian Duncan Cameron. **Susan** helped lead the federation of Special Interest Groups into Museums Australia

John McCormack is the head of the Dunedin Museums Group managing the Dunedin Public Art Gallery and Settlers Museum.

AMBA the Arts Marketing Board closed down in early December due to inadequate funding from Creative New Zealand (formerly the Arts Council).

Robert Mapplethorpe is having a dream run at the City Art Gallery in Wellington. The show went into profit after it's first month and has handsomely repaid the curatorial choice of director **Paula Savage**.

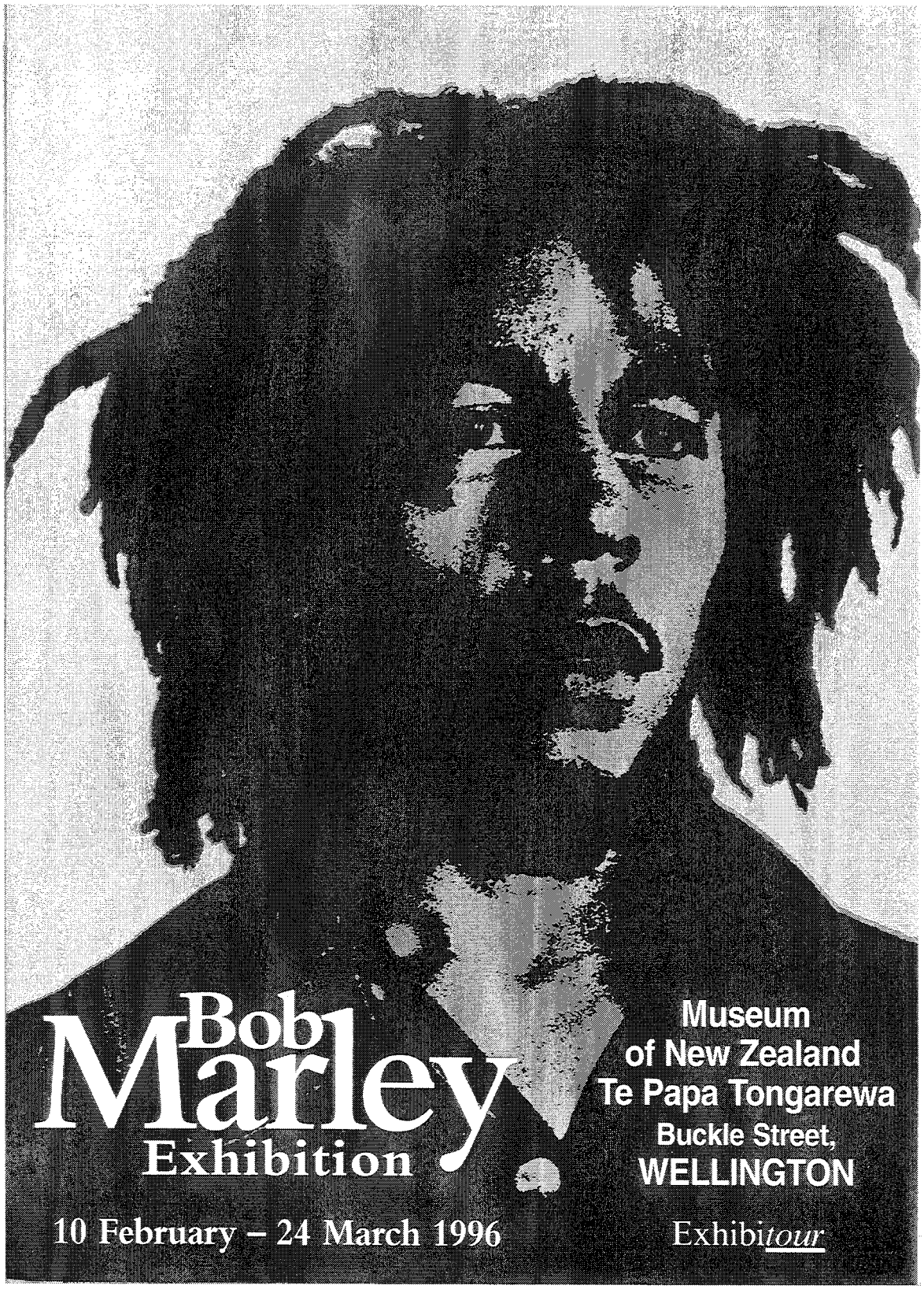
Another posthumous crowdpuller is the Jamaican, **Bob Marley**. Though the critics may decry it as "undisguised hagiography" lacking substance, artifacts and analysis its pulling in the punters wherever it's played. Droves of fans flock the video and music rooms, stock up on the merchandise and light up to their idol. Public appeal, with audiences of usually nonmuseum goers, and happy hours spent grooving to the beat - its enough to make the curators wonder if they're in entertainment or excellence. As reviewer **Robyn Ussher** asked "But is it art? I suspect not...this exhibition seems 10 years out of date. Marley died in 1981. Are we the last outpost of the rock empire to receive it?" (Chch Press 17/1/96) Get it while its still 'cool' at a gallery near you or Te Papa till March 24.

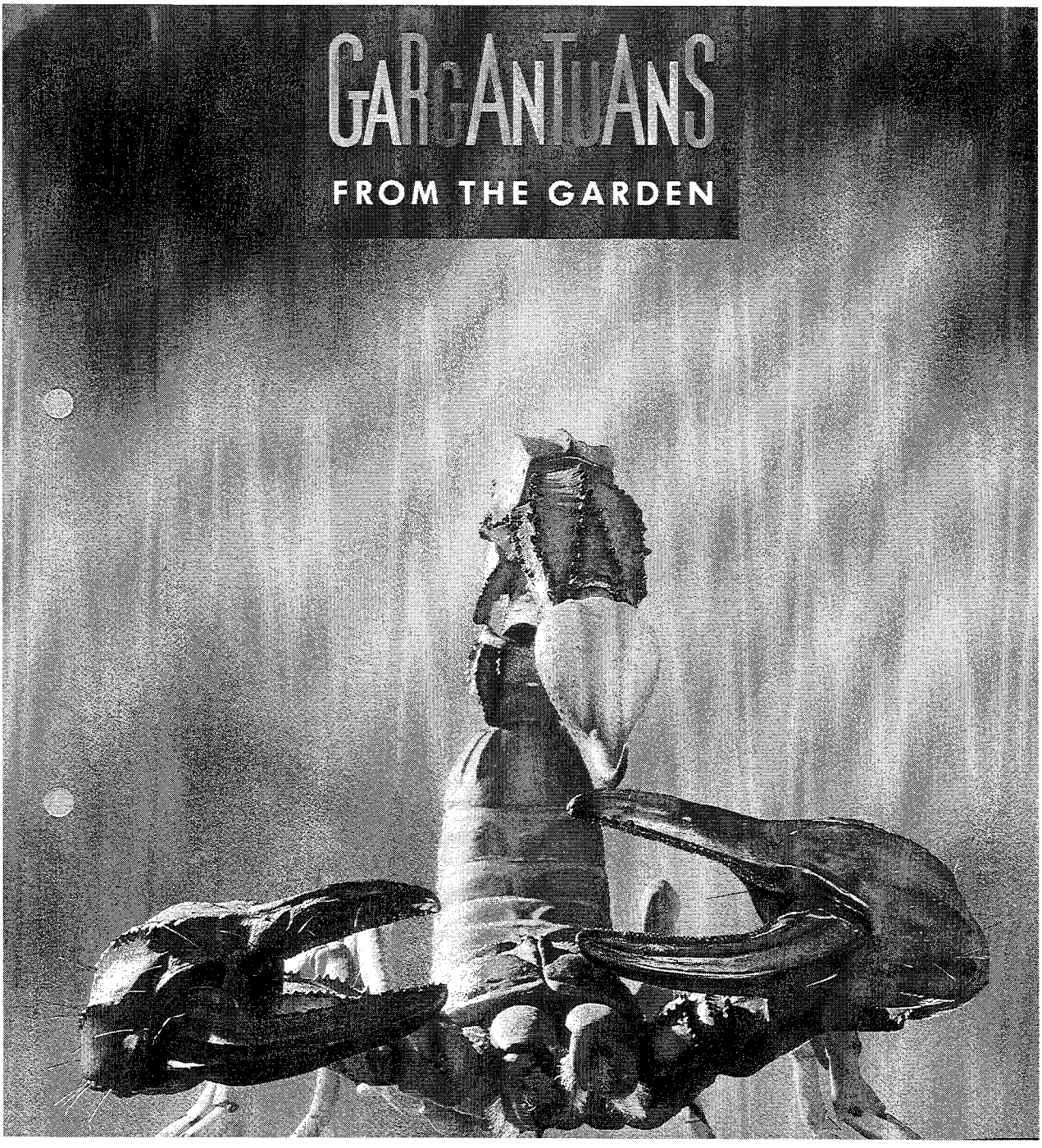
An empire with a difference is on show at the City Gallery, from August 24 - October 6. **The Treasures of Genghis Khan** are still scheduled for the Capital (despite Te Papa's retiring its Buckle St. galleries in April) thanks to the City Gallery, Wellington.

A big plug for Te Papa's History Unit and **Winsome Shepherd's** new book ***Gold and Silversmithing in Nineteenth and Twentieth Century New Zealand*** Catch the enclosed flyer, buy the book and directors book the Exhibi*tour* traveling show, it will rival even the dead certs above. Fax John Leuthart at the reconstituted MDF/ Exhibi*tour* on (04) 385 1198. to book your museums spot on the tours itinerary.

Don't miss the stunning **Stephen E Weil** lecturing and giving seminars in four main centers, from Feb 25 to March 7. See the enclosed brochure for booking forms and details. For those with short time or funds catch the lunchtime lectures 12.30 to 2pm the first day of each seminar. A great overseas speaker on outcomes-based evaluation of museums, at a very low price (thanks to generous TOANS subsidies)

Gargantuans from the Garden invade Shed 11, on the Queens Wharf from May 25 - after a superb run at The Science Centre and Manawatu Museum


Bob
Marley
Exhibition
Museum
of New Zealand
Te Papa Tongarewa
Buckle Street,
WELLINGTON
10 February – 24 March 1996
Exhibitour


GARGANTUANS
FROM THE GARDEN

Information Technology E.Mail + Beyond Seminar

A workshop and trade demonstrations for museums and others working in the heritage, education and tourism sectors was held at the West Auckland Education Centre on 25/26 January. The workshop titled ***e.mail + beyond*** covered the following areas:

Introduced the **Internet** and it's potential for museums. It provided access for participants to a range of new products and companies in the market. It
Offered an opportunity for participants to increase their knowledge of the **Internet** and of those who are already 'on-line', and to consider an integrated and co-ordinated approach to **Internet** for New Zealand museums.

On-line demonstrations were provided of the Hyper-G image database and the Te Papa home page including the 'Homing in on Birds' outreach application, the Australian Museums Information System (AMIS) and a virtual tour of museums and galleries on the Internet.

A conference dinner and tour of the Americas Cup exhibition at the National Maritime Museum was a great success.

The conference was attended by 60 people from 40 different museums and galleries. A list of speakers and topics follows:

Paul Reynold (Journalist)
The potential of the Internet to be the most powerful tool for Museums in the 21st century

Channa Jayasinha
Getting Organised On-line

Roger Smith (Director, Waikato Museum of Art & History)
On-line Museums

Margaret Davidson (National Library Image Services Marketing Manager)
Digitising the Collection in preparation for Going On-Line

Lance Bickford (Chief Executive, Tourism Auckland)
Netting the Surfers

Daniel Mccaffrey (Retail Manager, Auckland Airport)
Education and the Traveller - What they want from the Internet

Mark Treadwell (Director, West Auckland Education Centre)
What Schools want from Museums On-line. How Schools use the Internet

Chris Anderson (Media Sculptor, Auckland University)
Good Guidelines for Creating a Home Page

John Leuthart **The Next step: What, Where and When**

Summary papers from each of the presentations are available from
John Leuthart
Executive Director,
Museum Directors Federation,

Special thanks for a hugely successful seminar go to organisers Joan and Richard Cassels and John Leuthart of MDF.

A NEW CRAYFISH - AFTER ALL THESE YEARS

Crayfish (rock lobsters) of the kind found around our coasts are delicious, and extremely valuable - the New Zealand lobsters *Jasus edwardsii* and *J. verreauxi* fetch more than $100,000,000 a year. All lobsters of the Southern Hemisphere genus *Jasus* are highly sought after and fished to the limit in coastal waters (0 - 200 metres deep). So, it came as a great surprise late last year when a New Zealand fishing boat discovered the first new *Jasus* found in 108 years, the seventh species in the genus. The new species (*Jasus caveorum*) was found on an underwater seamount, two thirds of the way from New Zealand to Chile. Remote as this is, *Jasus* lobsters are well known on most southern continents, and many islands between, including Juan Fernandez off the coast of Chile, the nearest land to the newly discovered species.

Webber & Booth—*Jasus caveorum* n. sp.

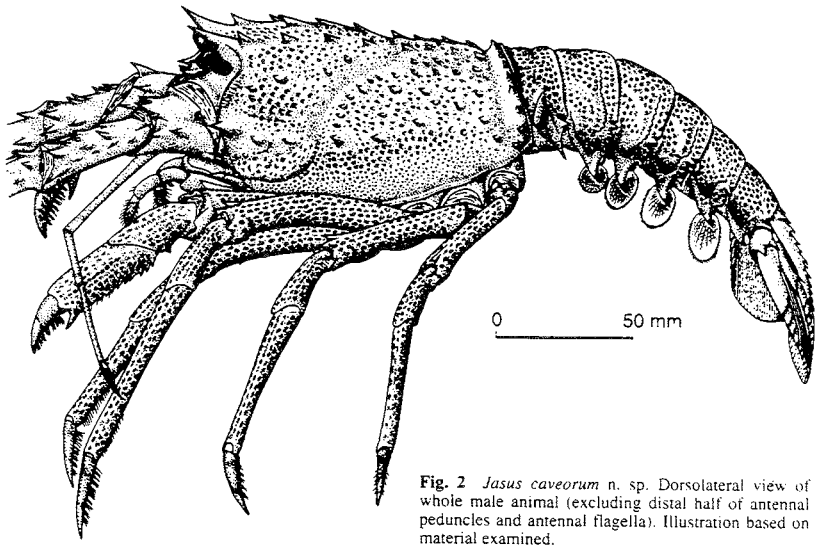


Fig. 2 *Jasus caveorum* n. sp. Dorsolateral view of whole male animal (excluding distal half of antennal peduncles and antennal flagella). Illustration based on material examined.

While looking for new stocks of lobsters the Stewart Island fishing boat F.V. *David Baker*, caught about 12,000 *J. caveorum* on a previously uncharted seamount with a peak 130 metres below the surface. Back in New Zealand in August, the boat's owner Joe Cave sent specimens to NIWA for identification. NIWA scientist Dr. John Booth came to the Museum for assistance and, with the help of Rick Webber, the uniqueness of the lobster was established.

A description of the new species has already been published in the New Zealand Journal of Marine and Freshwater Research by Rick Webber and John Booth.

Its name, *Jasus caveorum* honours the Cave family of Stewart Island who have contributed a great deal to the lobster fishing industry and to science by collecting many rare specimens for the Museum and NIWA.

The speed of publication is also a record for this Journal (4 months from first identification to print), a cause for celebration for its editor Jaap Jasperse who has wasted no time using it as an example of how rapid publication can be when everything works according to plan.

Rick Webber
Collection Manager,
Marine Invertebrates.

MUSEUMS ASSOCIATION OF AOTEAROA NEW ZEALAND
TE ROPU HANGA KAUPAPA TAONGA

Conference 95
Selected Papers

Accreditation for community museums: the experience of a State-government funded historical agency in South Australia

Geoff Speirs, Museum Services Manager, History Trust of South Australia

I would like to begin by thanking the Museum Association of New Zealand and the Museum of New Zealand Te Papa Tongarewa for inviting me to speak at this Conference along with Andrew and Kirsten, and for hosting our visit. It's come at an opportune time for us, because accreditation is an issue that we're beginning to grapple with at a national level in Australia, through the standing committee on regional, specialist and local museums which is now framing a draft national policy.

South Australia comprises about twelve percent of the total area of Australia. Its coastline is 3,700 kilometres long; its land mass is relatively flat and for good reason, it is known as 'the driest State in the driest continent,' four-fifths of the State receiving less than 250 mm of rain a year. Nearly all of its population of 1.4 million live in the more temperate and fertile regions around the coast. Adelaide, the capital, has a population of 1.05 million and only two other towns, Mount Gambier and Whyalla, have populations greater than 20,000. About fifty towns boast more than 2,000.

There are quite a few local museums in South Australia - about 180 in fact. (Incidentally, because of the variety of museums - regional, specialist and local, I refer to them all as 'community museums'). Collectively, they hold the overwhelming bulk of the state's historical collections and indeed there is still not a museum covering the general history of the State. They began to emerge in the late 1960s and their numbers exploded in the 1970s: by 1976 the state government had become aware that they were springing up all over the place and in response, created the position of museum extension officer, located in the major State museum, the South Australian Museum. I started in the job in October of that year. Initially my work consisted of identifying the museums and the people who ran them, by finding out where they were and visiting them. Afterwards, my task was to do what I could to help them by providing on-the-spot advice, holding workshops, providing them with access to museum publications and producing a magazine, 'The Local Museum,' to foster the establishment of a State-wide museum network.

In 1981 a report by a museum consultant, Robert Edwards, drew the Government's attention, among other things, to the neglect of

history within existing State cultural institutions. It recommended that the government set up a State History Trust, whose job would be to integrate the operations of the two government-funded historical museums established at that point - the Constitutional Museum and the Birdwood Mill Museum - to manage the State's movable cultural heritage, to set up a Museum of Migration and Settlement, to take over the care of some existing historical collections and to generally provide a higher profile for history.

The report noted the lack of resources for, and of a coordinated policy towards community museums, and recommended that an accreditation and grants program be implemented. It also proposed that the museums extension officer position be transferred to the State History Trust. As a result, the History Trust of South Australia was formed later that year; I was duly transferred to it along with three or four other people. One of my first jobs was to prepare a submission to the government for the establishment of a museums accreditation and grants program as recommended by Edwards.

So one cornerstone of our program - the notion of accreditation being linked to funding - was, if you like, ordained from the beginning. But it has turned out to be a very workable principle. Together with Peter Cahalan, the new director of the history trust and John Radcliffe, a Trustee with extensive community museum experience, I prepared a submission which recommended that a two-tiered system of recognition be introduced: provisional accreditation (later re-named 'registration') based on a set of minimum criteria, and accreditation for museums meeting more stringent conditions. (For the sake of simplicity from now on I'll refer to the minimum criteria as 'registration.') Museums achieving registration would be eligible to receive grants for approved projects. We put in a bid for $200,000. In the event we were lucky to get $100,000; thirteen years later we still operate with a budget of $100,000, now about a third of its original value. However, there are other sources of State money for museums participating in our program; there are now 78 museums taking part, and we have disbursed project grants totalling $1.3 million.

What problems were confronting community museums which an accreditation and grants program might be expected to help resolve? Let me say to begin with that some community museums are an absolute delight. They hold collections of cultural and historical importance. Untrammeled by big budgets and clumsy bureaucracies they tell their story in a direct and unpretentious way; superbly organised, they have strong links with their communities, particularly schools; they serve as a resource for people interested in anything from family history to local sites of historical interest, and their records systems are the equal of those in any State museum. In addition, they have a professional approach to the training of volunteers for both ongoing management of the museum and for general museum

practice. Valued as an integral part of the community's infrastructure for museums and for tourism, they give as much pleasure to visitors as any State museum and certainly in comparison with bigger museums, they cost the taxpayers little or nothing.

However, it must be acknowledged that many community museums do have problems, e.g lack of expertise and resources which is reflected in lifeless displays, poor collections management, poor conservation and so on. More than a few of them, it must be said, give museums a bad name. A lot of the problems stem from a lack of money, and this is fundamental to why Robert Edwardís and the History Trust both wanted more than simply a system of accreditation: for any State program to have had credibility at time of its introduction, there would have to be money as well as strings attached if community museums were to embrace it.

Bearing in mind the problems that were confronting community museums when the program began, the following were some of the main objectives:

•encourage the raising of standards in all facets of collection management in South Australian museums

•provide museums with better facilities

•foster wider use of and involvement with museums on the part of their respective communities

•establish a common system throughout the state for registering museum objects, together with a centralised computer database (something that has always been seen as a long-term objective, and not one that we've pursued to date with any vigor)

•disseminate information about museum collections, particularly with a view to reducing duplication

•encourage a wide variety of approaches to exhibition, and the development of high display standards

•foster the increased use of museums as resources for researchers of all kinds and particularly school students

•encourage a fair and wide distribution of grants across the State.

There were other items on our agenda as well. Firstly, we wanted a scheme that would gain widespread acceptance from the museum community. This is why it was considered so important to link it to funding. What was also apparent was that if the eligibility criteria were set too high and applied too rigidly, only a handful of museums would qualify. This would defeat other objectives about having a wide distribution of grants, let alone that of achieving general acceptance. Our solution was pragmatic: have a set of minimum criteria which a good many museums could achieve without huge difficulty, and a more stringent set to which they could all aspire in time. As I've mentioned, we call the minimum criteria registration, and the tougher ones accreditation.

The criteria for both registration and accreditation were set across seven areas of operation: location and plant; administration;

collection management; conservation and restoration; exhibition; education and security. These have now been expanded to include training, marketing and publications.
The criteria for registration aren't all that difficult, although we do expect applicants to take some pains with, for example, their statement of objectives and acquisitions policy, and to have considered possible ways of presenting their collections to the public.

With accreditation, the minimum criteria (for registration) have been expanded, on the forms, which allows museums to look at the sorts of things they might well aim for in the longer term.
Accreditation didn't loom large in our thinking in the early years. No museum even considered applying for it until seven years had elapsed. Two achieved it in that year, 1989, and another two have achieved it since. This compares with the 43 museums which gained registration in 1982, and the 74 which enjoy the same status today. But in the last two years, probably a dozen registered museums have expressed an interest in going for accreditation. They're spurred on by more than the promise of a Certificate of Accreditation and a cheque for $5,000 personally presented by the Minister. It's recognition that's important now: museums want to be seen as having achieved the high standards implicit in the word, 'accreditation.' This is a new and interesting development, something with implications for any national accreditation scheme which might be implemented in Australia.

How did we implement the program? Having learned of the success of our submission to the Minister, we set about appointing a committee, with representatives drawn from the History Trust Board, community museums and State Government departments with appropriate expertise and interest, such as Arts, Tourism, Local Government and Built Heritage. I became the executive officer. We then drafted the guidelines, drawing extensively on scheme devised by the American Association of Museums and published in two booklets - 'Professional Standards for Museum Accreditation' and 'Small Museums and Accreditation,' modified to suit our own purposes. Apart from the objectives I've already discussed, there were a few principles and procedures we adopted, the main ones being that:

- the Program should become part of a continuing process of self-evaluation by museums

- any museum which applies for registration should be visited and assessed by at least two committee members, who would report to the Board of the History Trust with a recommendation. The Board's decision would be final

- all museums should have their status reviewed after five years.

I won't discuss the grants part of the program at length, because that's beyond the scope of the paper. I've already mentioned the total grants allocated to date: $1.3

million. In addition participating museums have also attained substantial grants from other sources, and their success is at least partly attributable to their being registered under the Museums Accreditation and Grants Program.

The normal basis for grants funding is by projects, which have a specified finite life, in the ratio of two-thirds History Trust to one-third the recipient museum. Museums can also cost up to half of their contribution in voluntary labour at $10 per person-hour, but they must find the other half in cash.

There were some logistical issues in implementing the program which we had some good fortune in resolving. In that first year there were more than 50 applications for registration, and 43 were successful. The requirement that each of them be assessed by at least two committee members put a huge demand on our slender resources. But in that year our national association, then known as the Museums Association of Australia, had its first national Museum of the Year Awards, which were run in conjunction with awards at the State level. By a bit of judicious persuasion we were able to convince all applicants for registration to enter the awards, which allowed us to piggyback on some expenses for which the Association had picked up sponsorship, and to share people doing the assessments. Had this not happened, it would have been impossible to do it. Incidentally, it was pleasing to see that one of the museums, the Millicent National Trust in the south-east of the State, won the national as well as the State museum award in the small museum category. The *South Eastern Times* certainly let its readers know all about that! In any case, it is worth noting that any system of accreditation involving visits to the museum as part of the assessment creates problems of logistics and resources.

Since 1982 there have been some shifts in our policies and procedures for managing the Program. By 1989 the Committee was becoming cumbersome and expensive to administer: we considered that we now had the expertise to run it in-house and the Board decided to scrap the Committee. The procedure now is that I report to the director of the History Trust and then make recommendations direct to the Board on all applications for registration and grants. With applications for accreditation, on the other hand, we've adopted the principle that the History Trust director and at least one Board member should also be present at the assessment on site. However, I still handle all the discussions in the lead-up to the visit, in particular the formal, written application from the museum and any issues arising from it. These changes have significantly cut travel and accommodation costs, and demands on people's time, without having any detrimental effect on the Program.

Other changes in policy are more to do with the criteria for eligibility. At first, museums had to be non-profit organisations in their own right, that is, not as a branch of some larger organisation. Subsequently, we recognised that there were good grounds for museums to be

considered eligible even when they were part of larger organisations - universities, schools, churches, the army or sporting associations for example. Our experience has since suggested to us that this hasn't worked out as well as it might. Certainly for the more stringent requirements of accreditation, I would now be more cautious about moving from a requirement that museums have their own identity and governing body, which won't be swayed by agendas other than museum-related ones.

One other consideration with regard to the criteria for eligibility is that we are concerned with the rapid proliferation of museums in South Australia. In consequence, we won't register more than one museum in any one town unless there are compelling reasons to do so. Furthermore, we are very cautious about registering different specialist museums with similar interests. At one point, there were five separate aviation groups in Adelaide, four of which were seeking registration. Our approach was to bring them round the table and persuade them to amalgamate. To our amazement, they managed to do it, and we duly registered that group. Since then, there has been a bit of blood on the floor over one incident or another as the pull for separation reasserts itself, but so far the show is managing to hold together! However, our general experience has been that registration or accreditation programs will not in themselves provide strategic solutions to State or province-wide museums policy. They are the sort of programs which respond to initiatives out there. If you want a network of good museums - let us say, one accredited museum in each region of a State or province - then there will probably be a need for other, more specifically targeted programs to support one for accreditation.

What are the strengths and weaknesses of our Program? On the positive side, it has met some of its objectives. It did begin a process of self-evaluation on the part of many museums, and that process is gathering momentum. It has helped foster the notion of a State-wide museum community, using, among other things, a common set of terms like accessioning, curation, conservation and even marketing. In conjunction with the grants it has made a dramatic difference to the overall standard of many museums, most of which have been able to bring forward and complete projects which would otherwise have taken many years. It has raised skill levels and brought some energetic new players into the museum game.

On the other hand, the program is really too big for one person to manage on a part time basis, which is all I can provide given my other commitments. I've had to set priorities and put to one side some tasks, including the planned five-yearly review of all registered museums. This has proved impossible to do. The priority has been to manage the grants component, which is part of the regular annual budget cycle and which cannot be ignored. But we have failed to follow through in terms of checking that museums are maintaining standards, and this must have had a detrimental effect on the overall credibility of the program. It does

need an adequate staff complement to do the job properly: our cost-conscious Government is not anxious to provide this at present. Another problem is that of eligibility criteria for sub-groups within a larger organisation, which I've already discussed. What are the implications of all this for any national scheme of accreditation? Let me summarise what to me should be the main objectives and operating principles of a national museums accreditation program.

1. To 'badge,' or identify for the public, those museums which have been successful in attaining standards set by the museum profession. Hospitals, universities, TAFE colleges and the like work by national accreditation schemes - and when you think about it, so they should. I wouldn't feel comfortable about going to a hospital which wasn't accredited, or sending my son to do a course at an unaccredited TAFE college - it's going to be hard enough getting him into a job as it is! A museum which achieved the appropriate standards could proudly display a Certificate of Accreditation at its entrance. This would return some meaning to the word 'museum,' and some of the places now calling their enterprises museums will have to come up with some other term. In South Australia we have a museum and snake pit and any number of heritage museum and fun parks but we haven't been able to match my favorite, cited by Kenneth Hudson in *'Museums for the 1980s'*: the Noell's Ark Chimpanzee Farm and Gorilla Show!

2. To begin a process of continuing dialogue within the museum community about standards and accreditation. Within it, there should be some critical self-evaluation and goal-setting on the part of all museums. Accreditation should be something which all museums will wish to attain, whether they are major Government museums or modest local community ones. Further, it should be something they can lose if they don't keep their standards up.

These are the operating principles I'd propose for a national system of accreditation:

1. The program should be managed by a national organisation which is removed, as far as possible, from political influence. It could be run by the national museum association, as is the case in the U.S., or it could be done by a national Government body such as the Museum and Galleries Commission in Britain. The main point is, the people who make the decisions should have museum expertise and be in a position to consider those decisions impartially. It would need a small salaried staff - say three or four people, reporting to a Commission, association or standing committee - to administer it.

2. The program would seek to make use of existing networks in drawing upon people with expertise. Two people at least should visit the museum once the secretariat considers that its application is likely to succeed; they would be drawn from the Government or community museum sector. There would be a sharing of travel and accommodation expenses between

applicants and the assessing body. Assessments would take the form of measuring the museum's performance on site against the criteria, and against its stated objectives, in discussion with members of the museum's committee of management and/or staff. Following the visit the assessment panel would consider the application as a whole and then make a report with recommendations to the Accreditation Committee.

3. The process of applying would begin with museums evaluating themselves against the core criteria which would be spelt out in the application form. These forms should be as uncomplicated and easy to follow as can be achieved - and that's a counsel of perfection if ever there was one!

4. I would continue to have a two-tiered system, but it would operate a little differently. There would be one term used for recognising museums - accreditation is probably the best - but there would be two, or possibly more sets of standards, which would vary according to the size of the museum. It's impossible to have objective standards which apply equally to a voluntary community museum on the one hand, and on the other to a museum which employs two hundred people. But it should be possible to have two sets of standards: one for community museums which might be completely voluntary or employ up to two professionally paid people, and the other for museums employing three or more such staff. The public would only be aware of one standard, taking the form of a Certificate of Accreditation, on display at the museum entrance.

5. As for pitching the standards to the right level, I think that there are three steps to take:

1. Determine the minimum or core criteria for both levels.
2. Work out how far beyond those criteria you want museums to go. In terms of university grading, for example, what level of pass should achieve accreditation - distinction, credit or pass? I would think that a credit should be sufficient, but a pass may not be.
3. Test the standards you come up with, informally, against three or four museums in both categories. Have an overall objective in mind as well - perhaps eight out of ten large museums could expect to attain accreditation within a year, and three out of ten community museums.

6. My last operating principle is that the program would not be linked to funding. It should just be about attaining the required standards. If the program is taken up by the museum community, those museums which have achieved accreditation will gain a decisive advantage over those which have not. In time, government or corporate sponsors are likely to be prepared only to fund accredited museums. This in itself will become a powerful incentive for those museums still to attain it. I would imagine that these days in the USA at least, a museum would have little chance of picking up funding from most sources unless it were accredited.

Finally, a word on what a strategy for implementing an accreditation program might be. The experience in both Britain and the US has shown that the major museums were key players in the whole enterprise. When they become involved, both by seeking accreditation themselves but also by being willing to put resources, particularly expert staff, at the disposal of the Accreditation Committee, then the program succeeded, as was the case in America. When they don't, as happened with the first scheme in the UK, it did not. I think that in Australia, and I don't know whether or not this will apply to New Zealand as well, it may be more difficult to sell such a program to community museums. The criteria may seem too formidable for them to bother. They may just see it as another example of Big Brother setting the terms. But community museums are now as integral a part of the museum scene as any other. The challenge will be to design an accreditation program that has just as much relevance for them as for their bigger metropolitan brethren.

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Geoff Spiers is the Museum Services Manager of the state History Centre, History Trust of South Australia

After graduating in history at Macquarie and Adelaide University, Geoff began his museum career in 1976, when he became Museums Extension Officer at the South Australian Museum. During the next five years he visited every known local museum in the state with a view to establishing a museums' network and an advisory service.
In 1979 he set up a quarterly magazine *The Local Museum* which was distributed to museums throughout South Australia, and in that year he was also instrumental in setting up the South Australian Branch of the Museums Association of Australia (which has now become Museums Australia).

Following a review of museum programs in South Australia in 1981 Geoff was transferred to the newly established History Trust of South Australia. A year later the state government began its Museums Accreditation and Grants Program and he became the co-ordinator and executive officer. He has held that position ever since, with a break of three years from 1986-89 when he was project Director of Port Dock Station Railway Museum, a Bicentennial project which opened to the public in 1988. He is now based in the State History Centre, a division of the History Trust of South Australia in Adelaide.
Geoff is married with three teenage children. He enjoys family outings, reading, and bushwalking.

Rosemary Bower
Museums Advisory Officer
Yorkshire and Humberside Museums Council

A Radical Improvement - Registration of UK Museums

The introduction of the Registration Scheme for Museums and Galleries in the United Kingdom has been the catalyst for the most radical improvements in collection care and museum management ever seen in the UK The key feature of Registration is that it is an inclusive scheme, aimed at establishing good basic standards in an exclusive club of especially excellent museums. It is a voluntary scheme which applies to museums of all sizes and is concerned with the appropriateness of the systems and services used and provided by a particular museum.

The scheme takes as its base the definition of a museum as agreed by the UK Museums Association 1984.

" A museum is an institution which collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit."

What issues does Registration address?

Constitution

1. An acceptable constitution is required which encompasses museum run by local authorities, set up by an Act of Parliament or run by charitable trusts. Museums run by private individuals or for-profit companies are not eligible. The reason for this is that the possession of Registered status is accepted as a criteria for public funding and so the museum and its collection must be in the public domain. Implicit in this is the need for clarity regarding responsibility for the museum collection. If there is a complicated committee structure, this can be especially true of University museums, there must be formal approval of the structure by the highest level of the governing body. Museum collections which are owned by one organization and managed by another also need formal agreements.

These legal documents form the firm foundations for the activity of running a museum or museum

service, and clarify the issue of which body has ultimate responsibility for the museum collection. The governing body of the museum, whether that be the trustees of an independent museum or the council of a local authority, must also approve a statement of purpose and key aims of the museum, so all the activities of the museum spread out from the legal base.

2. Access to Professional Advice

Where a museum employs professional museum staff it is expected that the senior museum officer will have access to the governing body, to give professional advice on the running of the museum and on policies effecting it. There is also an expectation that a museum should have adequate staff to fulfill the museum's responsibilities. Of course these staff can be paid, unpaid, temporary, permanent

or contracted to suit the particular museum. Where museums are small and run entirely by volunteers a Curatorial Adviser has to be appointed. This role is undertaken by a qualified, experienced museum professional who gives advice, mainly on collection management issues, and attends at least two committee meetings each year. This advice is free to the museum and is often provided by a curator from a nearby large museum on a voluntary basis. Increasingly local authorities are viewing this service as part of a curator's duties and allow it as part of the community outreach services of a local authority museum. Particular success has been seen in local authorities who have seen in local authorities who have employed district curators whose main task is to support the work of a group of independent museums. Advice is usually given on specific curatorial tasks such as documentation and strong, friendly relationships tend to build up in these networks.

Museums also need to be able to obtain advice on the care and conservation of collections to ensure that informed policies and procedures relating to the preventive and remedial conservation of the collections are in place. Remedial conservation work must be carried out by or under the supervision of a qualified conservator.

3. Collecting Policy

A collecting policy, approved by the governing body (because that body legally holds the collection in trust for the public benefit) is a requirement for Registration. The policy also has to include set legal paragraphs promising not to acquire any item illegally and the process by which unwanted material can be transferred to other museums or disposed of.

It has to be said that before the introduction of Registration, very few museums had formal collecting policies and those that did exist were unstructured and based on custom and practice.

The policy required by Registration also includes paragraphs indicating co-operation with other museums collecting similar material and the inclusion of a statement that the policy will be reviewed, at least every five years.

4. Documentation

Registration requires a museum to maintain basic documentation records. The safe-keeping of information relating to objects and the availability of that information is a crucial element in the work of a museum, and underpins all displays, interpretation and educational work. The standards for Registration have been deliberately kept at a basic level which can be achieved by all museums, and are:

I. Entry or exit documentation
II. Accessions register
III. Marking each object with a unique number
IV. At least one index

Of course larger museums will wish to expand their documentation systems, but these four basic requirements are still very relevant.

5. Care of Collections

A planned approach to the physical care of collections is a requirement of Registration. Details of any collection condition assessment are required together with

evidence of environmental monitoring, assessment of building conditions, environmental control, pest control and maintenance of conservation treatment records.

This check-list of good housekeeping does not necessarily require sophisticated or expensive equipment, but is aimed at raising awareness and encouraging curators to make the best of the museum environment which exists.

Allied to this is the requirement to make an assessment of the risks the collections face from such threats as fire, water, theft and vandalism and to indicate what steps have been taken to overcome the risks, e.g. burglar alarm systems and what emergency planning has been developed.

6. Public access

The museum definition indicates that museums exist for the public benefit, and one of these benefits is that the public should have access to the collections. There is no minimum requirement for opening times because museums have particular local needs but it is expected that museums have the desire to open as much as possible. It is also expected that museums will address the issues of physical access to buildings and displays and intellectual access to displays to the best of their ability. There are no absolute standards for other public services offered by museums as these vary greatly, but inclusion of information about such services as permanent and temporary exhibitions, study facilities and education programmes give a rounded view of the museum service.

7. Finances

A museum should be able to demonstrate that it has a sound financial basis, and is able to sustain the activities it undertakes or plans. In particular Registration does not allow museums to use the collection as a security for a financial loan. Two years audited accounts or a copy of the budget approved by a local authority are required.

How was the scheme realized?

The Registration scheme is administered by the Museums and Galleries Commission which advises the government on museum matters. Commissioners are appointed by the Prime Minister with a director and staff implementing policy, the whole being funded by the Government's Department of National Heritage.

The Museums and Galleries Commission appoints a Registration Committee made up of experienced museum professionals and chaired by a Commissioner. The Registration Committee considers all applications and can award full Registration for museums meeting the agreed standards or provisional Registration for museums who still have a small amount of work to do to meet the standards. In cases where there are substantial problems the application is usually deferred, to give time for the museum to look at the issues involved.

The Museums and Galleries Commission delegates the detailed case-work involved when museums wish to apply for Registration to the 10 Area Museums Councils. These cover the whole of the UK, but the Area Museum Council I am particularly

concerned with is the Yorkshire and Humberside Museums Council. This covers a region in northern England, bordering on the north-east coast covering 4 English counties with an area of 14,420 sq. km and 5,193,000 population. YHMC is substantially funded by the Museums and Galleries Commission, and is also a membership organization which helps museums in the region maintain and develop standards in collections care and public services through advocacy, advice, Training, technical services and grant aid. The work concerned with Registration is part of the advisory work undertaken by the Membership Services section.

My role, currently as Museums Advisory officer has been to assist museums to achieve Registered status and to encourage strategic management in museums, as well as liaising with the Registration Committee. Application forms and printed information was provided by the Museums and Galleries Commission , but the range of museums in our region is so wide, with approximately 110 organisations running 180 museums, that the main part of my task was to have meetings with individual curators, groups of museum staff or volunteers and interpret the requirements of Registration as appropriate to their organization. Museums in our region range from major local authority museum services with eight or nine branch museums with a full complement of professional directorate curators and attendants to tiny independent society - run museums relying on a handful of volunteer staff. Staff naturally think in terms of their own situation and experience, so visiting the museums and talking to curators about their own museums made it easier to get the message across and to offer practical advice about each Registration requirement.

The main issues

Registration forced museum staff to look at their activities objectively. A common reaction was to think that problems could only arise in their type of museum - whether that was a small or large museums. Those areas needing special attention were :-

a) Broadly speaking there were two main problems with the documentation of collections. The first was enormous backlogs of unaccessioned or partially catalogued items in the collections of the large local authority museums. These backlogs can have accumulated since the turn of the century and especially in the 1960's and '70's when the museums collected vast quantities of social history material. Standards of documentation have varied with the changing staff and current staff are often demoralized because of the sheer numbers of objects they have to face, combined with all the other tasks they have to do, or would rather do. In these case the first step has been to accurately estimate the size of the task and then work out a plan. Registration allows for a realistic timetabled plan to address backlogs as an acceptable response.

Small, volunteer museums , on the other hand, sometimes had no documentation or only a rudimentary inventory and staff were daunted at the sight of a proper accessions register. One-to-one advice was particularly important in

these cases, both in explaining the reasons for documenting collections and demonstrating how to use an accessions register and mark objects. The Museums and Galleries Commission has set a target for all museum collections to be documented by the year 2000, and certainly by then the situation will have improved but my personal view is that there will still be some backlogs by then.

b) Collecting Policies

As previously mentioned, at the start of the Registration project in Yorkshire and Humberside, very few museums had collecting policies. Registration guide lines helpfully give a suggested outline for the policy and this was useful in encouraging a structured approach to writing the policy, and again the one-to-one discussions with curatorial staff were productive.

Museums which collect material about a single subject perhaps have the easiest time when writing a collecting policy, as staff are naturally focused on a defined area of collecting.

It has to be said that there was resistance to writing policies by some museums in the region, especially those with general, local and social history collections, who were afraid that the policy would prevent them acquiring material they wished to collect. But the policy is their collecting policy and should reflect their vision for the collection. If the policy causes museum staff to make more considered decisions about accepting material, or results in the refusal of non-relevant material this might be no bad thing. Defining collecting areas might also reveal gaps in a collection where a more pro-active collecting programme is required. Many museums in our region had relied almost totally on passive collecting and Registration may have provided the opportunity for a more objective look at collections in the context of the story a museum may wish to tell.

c) Following on the success of the Registration project, Yorkshire and Humberside Museums Council took the decision to require member museums to write a Forward Plan for their service. I was asked to lead the project and, with the assistance of a steering group of curators from local authority and independent museums, prepared guidelines to help curators write a plan. Again, capitalizing on the one - to -one method with which members had become familiar, after organizing seminars in the region, I visited all our member museums to discuss the forward planning process with curators. Emphasis was put on planning being a collaborative process within the organization, and a method of unifying the museum by producing a document which had general approval by the governing body as well as staff, and could be used to promote the museum's vision to people outside the organization, such as grant-giving bodies.

In general terms the required plan would have an analysis of the current situation, a vision of the perfect museum and a timed costed action plan to achieve those aims.

The guidelines were particularly useful as they provided a checklist of activities so that staff could consider whether a particular activity was appropriate

for that museum. Surprisingly, in practice, I found that whatever the size and complexity of museum, and with whatever collections, the activities were the same, but the scale of operations varied. The guidelines also provided a useful agenda for meetings with staff, so that we could look at the organization in a structured way.

It is now six years since the Registration scheme was first introduced in the UK. It has been widely accepted by museum professionals, governing bodies and increasingly by other agencies as a benchmark for assessing the quality of museums, and approximately 1600 museums are now registered. Governing bodies now have a means of assessing the performance of museums, curators now can focus the attention of trustees on the need to provide resources to maintain behind-the-scenes standards and the self esteem of the volunteer sector has been raised by the realization that the tasks undertaken in all museums are very similar. Evaluation of the scheme and consultation throughout the museum sector has resulted in the decision , despite some pressure from specialist groups, to retain the key element of minimum standards. The inclusive nature of the scheme has been one of its great strengths and is invaluable as a guide for setting up new museums, improving existing ones and for defining just what a museum is.

Rosemary Bower
Museums Advisory Officer
Yorkshire and Humberside Museums Council

Registration Requirements

1) **An acceptable constitution**
2) **Statement of purpose and key aims**
3) **Access to professional curatorial advice**
4) **Collecting policy**
5) **Maintenance of basic documentation records**
6) **Suitable care of collections**
7) **Public access and services**
8) **Sound financial basis**

Paora Tapsell
Oxford University Doctoral Scholar

Taonga and Obligations of Reciprocity

This paper was presented at the Pitt Rivers Museum, Oxford University, in the seminar series titled 'Material Cultural and Value' (17 January 1996) It is an extract from the thesis titled ***Pukaki: Te Taonga o Ngati Whakaue Ki Rotorua*** *submitted in partial fulfillment of the requirements for the degree of Master of Arts in Anthropology UNIVERSITY OF AUCKLAND 1995*

While working in the Rotorua Museum, I was fortunate to experience the power that Taonga can bring if they are returned home to their descendants (Tapsell 1995). Four Taonga held by the Auckland Institute and Museum (AIM) were 'loaned' to the Rotorua Museum in 1993. The legal device of 'loaning' mattered little to Te Arawa's elders, because all that they cared about was that their ancestors finally came home. The occasion was a procession of ceremonies which climaxed at the Rotorua Museum. Although the museums were the legally recognized guardians of these taonga, their role seemed peripheral as elders of Ngati Whatua, Tainui and Te Arawa enacted the rituals necessary to properly deliver the taonga home. I watched the reactions of the museum professionals present at these ceremonies, and although they had little understanding of the language, it was obvious that they had they were as emotionally moved by the whole occasion as the 500 or more descendants who were present. Such is the power of taonga if they are returned according to the Maori values they represent. Date, place, and reasons for the occasion, are all extremely significant for any presentation of taonga. For the descendants, their estimation of AIM was considerably elevated when important taonga were returned according to these prerequisites. Through oratory released by the elders, the title of rangatira was bestowed upon the Auckland Museum's director in acknowledgment of the mana his institution had brought to Te Arawa, their taonga, and as a consequence, to themselves. Thousands of Te Arawa descendants have since visited these taonga housed at the tribally supported Rotorua Museum. The korero of their return by AIM is relived time and again , and has now become woven into the korowai of knowledge which ties ancestors, descendants, land and these taonga into a powerful cloak of tribal identity.

Until the 1980s, New Zealand museums were content to display taonga as ethnological representations, artifacts, or primitive Maori art that had existed before the arrival of Europeans. Labels accompanying taonga were written and rewritten according to Western thinking at the time. But attempts were seldom made to interpret items according to traditional kin group values. For most of the twentieth century, New Zealand museum visitors were predominantly of European descent, generally with little knowledge of Maori lore. Visitors seeking knowledge were dependent upon the institution's interpretations of the items exhibited. New Zealand museums have traditionally been 'publicly owned' institutions which had a history of employing non-Maori curators to interpret Maori objects to the visitor. Not surprisingly, up until the 1980s Maori objects were displayed in a way which gave the visiting New Zealand Pakeha a sense of ownership and control over 'their' natives, the Maori people. From 1984, however, museums in the United States and New Zealand were swept up in a new cultural phenomenon called *Te Maori.* This exhibition radically departed from all

previously accepted museum practices, and started our museums along a new path of 'bicultural' partnership. Ten years ago few Maori were employed by museums, nor were they frequent visitors. Today, however, Maori exhibitions are curated by Maori staff with the assistance of the taonga's descendants, and performed to a bicultural audience. Such was the impact of *Te Maori.*

The question now, is how do metropolitan museums like AIM capture the power that can be released by taonga so that both they and the taonga descendants may benefit? Museum-held taonga would not exist today if, firstly, Maori had not created them, and secondly, museums had not preserved them. This dual reality of taonga indicates the future path New Zealand's museums must take. Traditionally museums and descendants have maintained their distance. Now, however, tribal groups still living upon the land have entered a state of crisis, as they attempt to cope with the economic and spiritual realities of depopulation and depression. Museums may possess the technical expertise and facilities necessary to preserve taonga, but it is the elders who possess the presence, skills and knowledge to spiritually re-empower them. This New Zealand museums require if they are to secure their position as international leaders in the field.

This paper, which is drawn from my 1995 M.A. thesis *Pukaki,* examines the influence the *Te Maori* exhibition has had upon New Zealand museums since it was first conceived. To focus the upcoming discussion I have used the carved ancestral gateway called Pukaki, to highlight the current situation surrounding museum-held taonga in New Zealand, Pukaki was originally a great fighting leader of the Ngati Whakaue people of Te Arawa. Four generations later, he was carved into a 'kuwaha' or gateway and served as both a physical and spiritual protector of his descendants at Ohinemutu, Rotorua. In 1877 Pukaki was presented by Ngati Whakaue to a representative of the Crown during the original Rotorua Township land negotiations. Immediately after, the carving became the personal possession of Justice Gillies who then gifted the ancestor to the Auckland Institute and Museum. 105 years later, pukaki became one of the central Maori carvings in *Te Maori.*

After Pukaki had left Ohinemutu in 1877, Ngati Whakaue continued to maintain the value system which upheld the order of their kin-based universe over countless generations. This philosophical structure, called whakapapa, remained relatively unaffected by the colonisation process. Its complementary-dualistic capacity allows the existence of two or more identities, or in this case, the descendants of two cultural systems, to occupy the same space, at the same time (Salmond n.d.; Tapsell 1995). This capacity has given Ngati Whakaue, and other Maori, a way of conceptualising their relationship with a colonial presence. After the arrival of the Pakeha, taonga continued to increase in value according to the ancestors, lands and events with which they were associated over the generations. The most valued taonga were collective representations of a kin group's ancestral identity, grounded in the tribe's whenua or land. If a life-crisis arose with another kin group, especially in relation to manawhenua, or authority over land, any eventual resolution might include the gifting of the kin group's most valued taonga. This set in motion future obligations of continued reciprocity between gifter and recipients, which were expected to last for generations.

Pukaki is one such taonga. He was both a physical and genealogical focus for tribal identity, representing Ngati Whakaue's authority over the district surrounding Ohinemutu. His value was, and still is,

only measurable by his kin group descendants in terms of mana, tapu and korero (Tapsell n.d. [a]; 1995).
Pukaki's presentation to the Crown embodied such traditional values and carried the same future obligations for reciprocity as every other taonga gifted by Ngati Whakaue over time. It mattered little to the elders that the proposed receivers of Pukaki were Pakeha. They presented themselves as agents of the Crown, and therefore represented the kin group of Queen Victoria. It was the Crown's agent, Judge Fenton , who had met with Ngati Whakaue at Ohinemutu and requested permission to subdivide the land for a spa-township at Rotorua. In 1877 Ngati Whakaue were already in a state of crisis as they fought to contain the disorder that the Native Land Court and its surveyors were inflicting upon Te Arawa lands elsewhere. According to the oral tradition of Ngati Whakaue, the death of their chief, Temuera Te Amohau, in mid - 1877 (Stafford 1986:142), representing the demise of Ngati Whakaue's opposition to any Government-Crown development in Rotorua. Only months later, the ongoing land tenure crisis was ameliorated upon the tribe's paramount marae, Te Papa-i-Ouru, where Ngati Whakaue gave the Crown permission to initiate township preparations. The verbal agreement was sealed by Ngati Whakaue with the presentation of their most valued taonga, Pukaki.

The recipients of Pukaki, however, failed to acknowledge the taonga's 'kin group' value, its future obligations for reciprocity, or to recognize that the taonga was symbolically linked to the lands set aside by Ngati Whakaue for township development by the Crown. The association of Pukaki with Ngati Whakaue, Ohinemutu, and the Rotorua township was obscured by museum-labels which incorrectly indicated that the carving had come from Te Ngae. Pukaki was epistemologically removed from his kin group's values and korero, and transformed from taonga into museum object. He was now a legally 'owned' piece of property. Like a caged animal, Pukaki was 'context'ually reassigned new European values and then displayed, giving Pakeha visitors an opportunity to examine an 'authentic' Maori object. This allowed them to reflect in comfort, as 'civilized selves' upon a timeless portrayal of the 'savage other' (Kaeppler 1991).

Cameron (1971) has compared the visiting of public museums to religious worship (also see Duncan 1991). Rather than worshipping God in churches, visitors attended museums as 'temples' which provided them with reinforcement of their secular self images. For more than a century, the Auckland Institute's museum was an antipodean representation of colonial power, replicating the British Museum's utilization of objects of 'others' to promote definitions of national "truth and value' (Ames 1986:6, Bennett 1993a). In time AIM became one of New Zealand's largest colonial monuments, celebrating Western supremacy in beauty, science and civilized behavior. The visitor could view the world in an ordered and 'universal' logic, according to European-based 'scientific' theories of the day. They could picture the

"...world in miniature...[as] a repository for all the available productions... commencing with the simplest production of nature and concluding with the library of books, the most perfect productions of man..."
(Peacock (1836) in Crook 1972:196)

Whether it was the exhibition of books, fine art, science, history, creation or evolutionism, AIM marched through the twentieth century with displays that allowed the public to rejoice in their relatively 'civilized' positions compared to Maori, and all 'other' lower beings of the world. Entrenched Pakeha views of the Maori, presented in museums and scientific

journals, were reflective of popularized images in newspaper articles, literature and school curriculae in the wider public (Simpson 1986, Walker 1990). All these media reinforced the 'power-nature' of the dominant culture's perspective, representing the power of written knowledge over and above indigenous, non-written modes of knowledge (Sissons 1984, Vansina 1990, Goody 1977). The display of Maori objects as 'curios', primitive art, or artifacts, contributed to New Zealand's growing colonial identity. This identity depended upon the successful transference of Maori estates into Pakeha individual title, so that commodification of the land and colonial development of land resources could proceed (Kawharu 1977)
Taonga were also commodified, and it is no coincidence that all the older museums in New Zealand are located in the heart of metropolitan areas, where Maori objects could be displayed as captive representations of Maori people before 'civilization' (for example, the current Moa-hunter diorama at the Canterbury Museum). These displays comfortably reinforced government-driven Maori assimilation policies and were interwoven with popular museological and anthropological theories from home and overseas (Hunn 1960, Mead 1986a:54). After W.W.II, thousands of young Maori were forced to take up residence in urban areas because their predominantly rural kin groups were experiencing economic collapse as industry and employment rapidly shifted to the cities (Kawharu 1977, Walker 1990). The museum's presentation of Maori artifacts in timeless but clearly historical settings perpetuated the view of the essential Maori as a society of the past. 'Old World Maori" displays continued to reinforce popular Pakeha attitudes that regarded Maori as a traditional people, dead or no longer pure in blood, with a culture that was irrevocably contaminated. These displays implied that the civilized Maori, descendants of savages, were now well on their way to becoming successfully integrated citizens of New Zealand.

It was this new urban generation of Maori who discovered many of their ancestor's taonga in the metroploitan museums. They were not, however, frequent visitors. Maori people had lost control of their taonga at around the same time as they began losing their lands. Whatever korero had been handed over when the taonga left home, were seldom maintained. Consquently, whn descendants read museum labels attatched to their taonga, they found little relating to their kin-group understandings of the object or the ancestor it represented. They also discovered that taonga had become the 'legally owned property' of either a museum trust-board, an institute, or a governing bureacracy. This 'ownership' concept effectively prevented the items from ever again being allowed to operate within their original kin-based value system. As Mead (1986a, 1986b) pointed out, in the 1980's it was Pakeha scholars wriying about Maori who were at home in the museums, and when descendants visited their taonga, they visited as manuhiri, not as tangata whenua.

Pakeha scholarship, however, was not aunified field when it came to the interpretation of cultural objects. Although museums and anthropology were closely aligned at the beginning of this century, they have since become divided disciplines. While museums continued along their stae-funded courses and associated bureaucratic controls, anthropology became an academic subject of study that took the researcher out into the field. Strathern(1990) argues that this modern division of labour created two artefacts: the 'social event' artefact of anthropology, in whichcultural objects were "merely illustrations"; and the 'museum-object-valued' artefacts which studied items in an environment totally divorced from their original

cultural contexts (also see Kaeppler 1991:13). Once in museums, items were numbered, labelled, divided and displayed according to the curators' Western perceptions of their function and origin.

Sometimes before the 1980's U.S. museums began to realise that the underlying meaning of any museum-held artefact depended upon its original social context. In response to anthropological criticism, museums began exploring new methods of exhibition which came closer to approximating the actual reality from which the object came. However, the very dislocation of the object from its cultural origins meant that museum display and interpretation of the item was itsef a cause of discontinuity (Strathern 1990:40).

The insensitive display and treatment of sacred ancestral objects began to attract criticism from indigenous North American groups, and U.S. museums have since been required by Federal law to reassess their approach (Fausett 1990:112). In the 1970's a mounting wave of Native American political pressure swept through North American museums, creating the contemporary issue of repatriation (Atleo 1991:49). For the first time, museums' exhibitions of the 'other' using Western museum-object values, were directly challenged. Art galleries took advantage of these protests and allowed Native American's political concerns about protecting their ancestral past to be expressed through mainstream art exhibitions (Abbott 1994). Museums realized that they had become trapped within their own 'detached' tradition of grand ethnographic or ethnological schemes (Kirshenblatt-Gimblett 1990), and were now experiencing a major downturn in popularity. They were driven to respond , and began shifting their cultural objects from dusty, cluttered, 'scientific' displays into 'artistic' environments of sterile minimalism. Aesthetically pleasing items were taken from the natural history-science context and treated as something more than 'artifact' but not quite as prestigious as 'fine art' (Ames 1991:28). According to Strathern (1990), this change in exhibition technique was an attempt to remove the cultural object from its contextual distractions so that it might be seen primarily for its aesthetic qualities, like a modern piece of art (also see Vogel 1991). This conveniently absolved museum art galleries from giving in-depth contextual explanations for objects they did not fully understand. Exhibiting in an art-like environment also helped to deflect some indigenous criticisms concerning insensitive museum displays.

The epistemological transformation of museum-artifact from primitive object, into a piece of art, allowed museums and galleries to search for primitive-modern commonalities in Western society (Clifford 1988). Decontextualised, and isolated under spotlights, cultural objects were now displayed as 'primitive' art, representations of the viewing Western audience's primeval 'self'. Isolated from all distractions, such art-objects were supposed to elicit a sense of universal humanity. It is likely however, that emotions aroused by the visual-performative impact of the museum-object was the result of Western display-technology rather than any mystical release of ancestral memory (Clifford 1988). Associated texts were generally art-oriented, once again disguising the actuality that the museums knew little about the original social contexts of their vast collections of cultural objects. It seems that over the past century, since their arrival in Western museums, layer upon layer of Western knowledge had been wrapped around cultural objects. Like the emperor's new clothes, the museums crafted invisible garments for these objects, and everyone believed they saw what they were told. When the viewing public

came into direct communication with the objects' descendants, however, their illusion of 'knowing' was shattered and dispelled.

The three-year touring exhibition, *Te Maori,* contested American and New Zealanders' entrenched museum understandings of the 'other'. By allowing 'living-first-person' narratives to come to life, this exhibition provided Maori the opportunity to show to Pakeha audiences that they, the 'other', were living, vital, interesting, and important people. *Te Maori* furnished the visitor with an alternative approach to understanding museum-held Maori objects. The exhibition was conceived by the Metropolitan Museum of Arts and the American Federation of Arts in the mid-1970s, amidst growing political uncertainty and Native American protest regarding the continued display of their cultural objects without consultation. An invitation was issued to the New Zealand government to send a traditional Maori art exhibition to tour United States art galleries. Probably, at least at first, Maori people were perceived as non-threatening in contrast to the Native Americans. Yet by the time the exhibition finally opened nine years later (11 September 1984) at the Metropolitan Museum Of Art, it was accompanied by the descendants of the objects on display. The exhibition planners did not set out to accomplish this. But as the project gained momentum it became obvious that the exhibition of traditional Maori art pieces would be unacceptable, both at home and in the United States, unless Maori people were fully involved (Mead 1986a, Ames 1991).

Pownall's 1979 book: *Primitive Art of the New Zealand Maori,* gives a general indication of attitudes towards the display of Maori objects by museums at that time. Pownall's pictorial presentations focus strictly upon the artistic merit of each object. He included only those that they were supposedly 'genuine' , pre-European creations and refrained from including any that showed European influence. No reference or mention was made of the objects' creators or their descendants. The *Te Maori* Management Committee' bicultural in its representation, used this same criteria for their initial selection of Maori objects for the exhibition. But then they departed from museum tradition, and did what no other government institution, national museum-art gallery, or exhibition body had done before. The Committee conducted a nationwide series of consultative hui in order to gain permission from the tribes to include selected museum-objects in *Te Maori* (O'Biso 1987). Most tribes were overwhelmed at being included in this process, and also by being recognized for the first time as the descendants of the taonga. The Committee responded publicly to this by declaring that the Maori people were the "spiritual owners" of their museum-possessed objects, and that they held "an absolute right of veto" (Keith 1984 in Mead 1986a:15). The unprecedented efforts of the Committee created a new trust between Maori and museum professionals, which was reinforced at the highest levels. This Committee was also responsible for initiating the inclusion of Maori in a number of pioneering exhibition activities, including the dawn ceremonial openings, never been used before in exhibition openings previously, in the U.S. or anywhere in the world (Mead 1986a).

The following account is Kuru Waaka's memory of the first opening, on 10 September 1984 in New York:

" The ceremony in New York commenced at 6:15 am with our large delegation assembled about 100 yards from the front steps of the Metropolitan Museum. The karanga from the women was the signal to move along the pavement accompanied by a karakia from Henare Tuwhangai which lasted to the foot of the steps where it was

taken up by Sonny Waru. At the top of the steps Jimmy Henare carried on with the karakia to the foot of a flight of stairs to the large double doors opening into the Exhibition area. The air of mild curiosity at the commencement of the walk had now built up to a pitch of high expectation, and the impact of the sight of the magnificent waharoa of [Tiki] in the centre of the hall surrounded by works of similar vintage and magnificence not least of which was Pukaki was enough to make one hold one's breath for a moment of sheer wonder. The ultimate exhalation was one of pure relief in the immediate realization that Te Maori was a resounding success. As we circled the hall to the chanting now taken over by Ruka Broughton, the joy and exhilaration of being surrounded by the incomparable works of one's ancestors all assembled in the one confined space complementing each other in their artistry was almost impossible to describe. When finally we came to a halt one could only speak in whispers or in muted tones until at last, familiarity brought relaxation. One could not expect a similar reaction in the future because from then on one knew what to expect a similar reaction in the future because from then on one knew what to expect but the similarity of the feeling of wonder in St. Louis, Auckland and in Wellington still brought a sense of pride and joy in being possessed of a heritage unlike anything else anywhere in the world."
(Kuru-o-te-Marama Waaka, personal communication 21 August 1995

Many more Te Arawa elders, including descendants of Pukaki, joined with Kuru Waaka to open the second *Te Maori* exhibition at the St Louis Art Museum. Leading the dawn-ritual opening ceremony were three of the most powerful tohunga in Aotearoa: Hamuera Mitchell' Pataeriki te Rei and Irirangi Tiakiawa. Together they maintained the non-stop recitation of ancient karakia as they led the group around the exhibition, allowing the ancestors to enter te Aomarama, the world of light. The Te Arawa kuia, Lily Te Amohau recalled the pride and emotion she felt at the St Louis opening as she met Pukaki for the first time:

" The feeling I experienced as I entered Te Maori was so powerful that I had difficulty doing the karanga. When we had finished the dawn formalities we went around the exhibition looking at the carvings. They looked so proud. And being Te Arawa we all naturally went to pay our respects to Pukaki. Like most everyone else, this was the first time I had ever met him in person, but I recognized him immediately. He was so magnificent. And then I thought how sad it was that we had to travel to the other side of the world just to meet our own koroua for the first time..."
(personal communication 19 May 1994) The text which accompanied Pukaki during *Te Maori* had been created in New Zealand, but included only knowledge from AIM. Consequently when Ngati Whakaue elders, like Hamuera Mitchell, read the label for Pukaki after the dawn opening in Saint Louis, they were confused. Who was this ' Justice Gillies' who presented Pukaki to AIM, and since when did Ngati Whakaue come from Te Ngae?.

The concluding venue for *Te Maori* was at the Auckland City Art Gallery. The exhibition finally closed in September 1987, but before then, many Te Arawa descendants had made the 250 kilometer journey north to see their ancestors Tiki and Pukaki. While the exhibition ran, each waka was given the opportunity to keep the paepae warm for a week before passing over the mana to the next tribal group. This also gave visitors an opportunity to experience taonga and their descendants as one kin group. A North American visitor who had seen *Te Maori* first in the United States, witnessed in New Zealand the intimate relationship

descendants held with their taonga:
"yes, Te Maori was much more intense when I saw it [in New Zealand] ...mostly because there were fewer people, many of them Maori, no oohing and ahhing, but treating the pieces with a familiar, casual kind of reverence. And I was there at the end of the day, and there was a ceremony with singing to close the exhibit down and that of course was very stirring and beautiful. So the pieces were connected to real people, not to a 'culture'"
(David Moyal, personal communication July 1995).

During the American opening and closing ceremonies, and when *Te Maori* came home, visitors experienced first-hand the performative power of taonga in terms of ihi, wehi and mana (Mead 1984,1986a). Younger Maori also benefited because the unique environment that was created by *Te Maori* seldom exists back home. The taonga that once adorned pa throughout the country are now largely confined to museums in metropolitan areas. In *Te Maori,* the placement of many elders in such close proximity to their taonga allowed younger urban-based kin group members an opportunity to listen to tribal knowledge being released. This knowledge not only brought the listeners' ancestral past back to life, but also reinforced their kin group's tribal identity in comparison to other iwi.

Descendants were also not the only people during *Te Maori* who were aware of this spiritual power. Carol O'Biso the exhibition's full-time registrar, traveled with *Te Maori* from start to end. In 1987 she published a journal of her experiences, now in its second printing (1994), in which she talks about the spiritual role Pukaki played in her life while *Te Maori* was in Chicago:

"On the weekend Pukaki came to me in a dream. We stood and cried together. 'I know, I know,' I said. 'I'm tired too. I too want to go home. But we are here now and we must do this one more time...you must stand and look proud and fierce for all the people who will come to visit. Just one more time you must listen to all the silly things they will say about you because they think you cannot hear." (O'Biso 1994:190)

Some museum directors also came to appreciate what taonga could accomplish when exhibited in the right environment. They observed the effect that taonga had upon visitors and museum workers alike, and since then they have attempted to recapture the essence of *Te Maori* in their own institutions. I would hazard a guess that their motivation is not strictly spiritual. Competition for the inbound tourist dollar has escalated over the past decade, and many local-government funded museums have been forced into the unfamiliar position of having to market themselves. Initially they needed to maintain high visitor numbers in order to justify to their superiors current levels of public funding. More recently, however, the emphasis has increasingly turned towards a user-pays philosophy, which in some cases has directly forced publicly owned museums to charge entry fees (for example: Rotorua Museum 1994 onward). This issue is being debated with some passion by museum professionals, who are generally community or scholarship oriented, and opposed to charging (Griffin 1994). Maori on the other hand are resistant to paying to see their ancestors - a culturally alien and offensive concept.

Today, most New Zealand and overseas museum professionals see *Te Maori* as a historical turning point in Maori-museum relations (for examples see *Taonga Maori Conference* 1991). The portrayal of Maori in museums as the 'timeless other' became redundant in the wake of this internationally successful exhibition. Maori art-objects were transformed from 'art'efact back into taonga and given new life, through ritual, by their kin group descendants. The power of Te Maori gained

momentum with every new venue (Mead 1986a), so that by the time the exhibition returned home in 1986 some of the taonga had become nationally-recognized identities. Pukaki was one of these, and his image, along with the likes of Tiki and Uenuku, continued to be the promotional face of the exhibition upon its return.

The Auckland Museum lost the opportunity to host *Te Maori* when organizers decided that the Auckland City Art Gallery provided a more modern and artistically suitable venue for the exhibition of taonga (Mead 1985). It was decided that the AIM 'museum' environment did not lend itself to the 'modern' artistic spirit that had become associated with the *Te Maori* exhibition overseas. Kaeppler, renowned for her study of taonga in museums, has argued that museums like AIM traditionally exhibited Maori ancestors as belonging to a "static" or "timeless" culture, because they had failed to carry out extensive field studies or ethno-historic research (1991:14). The *Te Maori* experience gave AIM the necessary incentive and direction to reassess the management of their Maori collections and to improve the standard of display. Moreover, it also educated the public, who became more discerning in search of quality Maori exhibitions, and "...served as a catalyst for Maori cultural identity at a time when Maori were becoming increasingly politicized." (Mane-Wheoki 1995:75). AIM responded to the challenge by selecting taonga rich in tribal history as well as aesthetic qualities, for display. Taonga involved in *Te Maori* were especially important, not just because of their proven popularity, but also because their descendants had released oral histories which were eagerly recorded by museum staff during the tour. This knowledge , released in the Te Maori spirit of partnership, was reattached to taonga, such as Pukaki, so that the interpretation of the object reflected the descendants' history as well as the museum's Western cultural attitudes. Maori staff were employed and existing staff retrained, so that century-old museum objects could be transformed into taonga again. Storage techniques were drastically modified to ensure that taonga were both physically and spiritually protected in a culturally acceptable manner. Additional academic research, which involved communicating with descendants and sometimes returning to their place of origin, also heightened curatorial awareness of the AIM's taonga collection (Roger Neich, personal communication 1994).

When Pukaki eventually returned to AIM after *Te Maori,* he was placed back in the refurbished Maori Court. Although Pukaki and all other taonga were still organized by AIM in a way that allowed traditional comparison with other like-objects they received new plinths, cases and labels to improve their audience appeal. Pukaki's new interpretive label differed considerably from the one that had accompanied him during *Te Maori.* For the first time visitors were given the opportunity to understand something of the context from which Pukaki, the taonga, had originated:

"PUKAKI, A CARVED GATEWAY FROM ROTORUA NEW ZEALAND"

"This Maori carved gateway, named Pukaki after a local Ngati Whakaue ancestor, stood at the southern end of Pukeroa Pa which was a fortified position on a hill above Ohinemutu on the shore of Lake Rotorua. In the 1830s, the Ngati Whakaue people of Pukeroa strengthened their fortifications in preparation for an attack by the chief Te Waharoa and his Ngati Haua warriors. Only three entrances were left through the palisades that surrounded the hill. Each of these entrances was guarded by an ancestor figure carved over the gateway. Pukaki guarded the southern entrance, Tiki was to the north and Panui-o-Marama stood over the eastern gate.

Pukaki was carved by local carvers from one large piece of totara timber. He holds his two children on his chest, with his wife below. The lower portion of the carving and the sides of the opening have been lost. When complete, the original gateway stood about 5 or 6 metres high. Auckland Museum number 161. Presented by Mr Justice Gillies in 1877. Height 196 cm."
(AIM Ethnology FILE 161).

A century after his arrival, Pukaki has finally been acknowledged by his museum custodians as an ancestral taonga. Before 1984, Pukaki, the 'museum-owned object' had occupied a ground-level position on a plinth, resembling his former gateway self. But his imposing presence is not confined to museum galleries and associated events. Since *Te Maori,* Pukaki's image has become a significant symbol of New Zealand's developing bicultural identity. Following his return from America in 1986 he has adorned numerous calendars' posters, and books. His image is used in various museum promotions, and in no small way continues to help maintain the AIM's profile as one of the most visited tourist venues in the country. In 1990 he was reproduced upon New Zealand's commemorative twenty cent coin, and featured prominently upon the thousands of posters released by the government-funded, Maori Language Commission.

Since *Te Maori,* very little contact has been maintained between AIM and Ngati Whakaue. Enthusiasm to release knowledge surrounding Ngati Whakaue's taonga in AIM died out soon after Pukaki and Tiki were put back in the Museum . This is directly attributable to the unfulfilled expectations by elders that AIM would allow their most prized taonga, like Pukaki, to visit home upon completion of the touring exhibition. Many of these elders have since gone to their grave with unfulfilled expectations of museum reciprocity. Why does Ngati Whakaue carry these expectations? During *Te Maori,* elders like Hamuera Mitchell made sure that museum directors were aware of Ngati Whakaue's desire to see their taonga return home (personal communication 1992). This challenge was time and again issued to the museum, in oratory on each marae set up in front of the four New Zealand *Te Maori* venues.

A written request was later taken up by the Rotorua Museum who, with the full backing of Te Arawa, petitioned AIM to allow Pukaki and other taonga to come home after the completion of *Te Maori.* Although the Auckland Institute and Museum Council initially accepted this request (AIM correspondence 4 June 1986), it was later retracted by the Museum's management on the grounds that the Rotorua Museum was not an atmospherically acceptable location for taonga like Pukaki (see AIM Director's comments, Rotorua Daily Post 28 April 1993:1).

The elders, however, continue to live in expectation that some day Pukaki will indeed return home. In the meantime the communication breakdown between AIM management and Pukaki's descendants, which began soon after *Te Maori,* continues. This appears to be a result of two mutually exclusive ways of valuing museum-held taonga. One has its origin in Europe, the other originates from the Maori people, the creators of taonga.

Te Maori brought descendants and their museum-held taonga together for the first time. It also brought the descendants and the museum 'owners' of their taonga face to face. Maori people were invited to interpret their ancestors in a way which empowered the museum 'objects' as taonga. The knowledge was given in a positive manner by the elders, and was used in a positive way by the exhibition organisers. After *Te Maori* such knowledge continued to be constructively used by the museums to re-empower their old displays. Visitors to

museums, like AIM, today can gain a closer understanding of the original context from whence taonga came, compared to the years prior to *Te Maori.* For the museums, the benefits in utilizing the knowledge originating from the *Te Maori* exhibition was not only educational (Mead 1986a), but financial. In the process of re-empowering their Maori displays with this knowledge, museums also empowered themselves as tourist venues possessing internationally famous 'taonga'.

What museums did not realize, however, was that by renaming their ancestral objects 'taonga', they were signaling to the descendants that they had accepted that these items were integral reference points *(here)* in the Maori value system. The descendants, who according to their value system have always seen museums as kaitiaki (custodians) of their taonga, regardless of any 'legal ownership' documents, were now under the impression that the museums had a better understanding of Maori perspectives. Museums, however, have yet to show that they are aware of the attached responsibilities they unwittingly accepted when they renamed their objects 'taonga'.

Although kin group knowledge has been used to empower both Maori object and museum, partnership in the management of taonga such as Pukaki is yet to happen. This is where the relationship between descendants and museums has faltered. Like their forebears, museums have replicated the original alienation of taonga from kin groups by taking knowledge from the elders to empower their Maori object displays of the "Other", without making any return. Today's motives, however, are very different from those of the nineteenth century museums. Economic forces play a significant role in exhibitions, requiring products that provide a market advantage over other tourist attractions. This market-place approach has done little towards building upon the initial trust developed between *Te Maori* organizers and the descendants of the taonga.

One of the positive museum initiatives, however, that did result from *Te Maori* was the training and hiring of Maori workers. Their presence assisted curators with taonga interpretations, and their 'bicultural' abilities were used to provide an ongoing Maori spiritual dimension. These Maori have successfully set up a line of communication between descendants and taonga, but they have not been as successful in opening up direct dialogue between descendants and museums. This perhaps indicates that museums still consider that Maori views of taonga are subordinate to an over-riding Western museum value system of legal ownership and objectification. The majority of Maori working in museums are young, urban-born, or in lower positions of responsibility. Their ability to give a Maori understanding of museum-held taonga is generally overlooked and subordinated by their upper management policy-makers (Tapsell n.d. [b]).

North American museums in recent years have become fully aware of indigenous expectations that certain cultural treasures will be returned home (Fausett 1990). Within New Zealand, however, museums have not been legally forced to deal with the issue of repatriation. This is mainly because Maori values associated with taonga prevent tribal descendants from demanding the return of ancestral items. Apart from the Maori belief that you cannot own your ancestor, it is seen as a social transgression to demand the return of anything that was originally gifted away. Museums, therefore , continue to 'own' taonga without realizing why their descendants never forcibly seek the return of gifted items.

Nevertheless, change has been occurring in New Zealand museums. The employment of Maori

curators has helped museums to become more sensitive to the existence of Maori values associated with descendants of taonga (Tapsell n.d.[b]). External political realities have also had their impact (Ames 1991:34), making museums more aware of the "Treaty of Waitangi principle of partnership" (*Environmental Management and the Principles of the Treaty of Waitangi* 1988) This 'Partnership' principle entered the New Zealand vocabulary when the 1987 State Owned Enterprises Act was introduced into law at the same time as *Te Maori* was drawing to its conclusion. Compared to their predecessors, it is obvious that today's museums are increasingly sensitive to the wider implications surrounding taonga, especially the notion of descendants as 'partners' in Maori exhibitions (for example the opening of *Te Ohaaki o Houmaitawhiti* at the Rotorua Museum: Tapsell 1995). These exhibitions, complete with bilingual labels and descendants as guides, demonstrate changing attitudes and a willingness in modern museums to harness the positive results that can be reaped from forming partnerships with Maori. This is not surprising if you consider that contemporary museum visitors are no longer exclusively of European descent. In today's globally connected society, the museum visitor is just as likely to be a member of the 'other' (Kaeppler 1991). In the 1990's museums are turning more and more to their Maori employees to assist them in finding new innovative, but culturally sensitive ways to treat, store, display and administer taonga. The recently reconstituted Museum Association of Aotearoa New Zealand, the setting up of the museum of New Zealand's National Services, the general hiring of Maori liaison managers, and the formation of museum-associated Kaumatua Councils, are all reflective of the willingness by museums to start moving towards 'biculturalism' (Ames 1991). However, the final step of including descendant elders as 'equal' partners in the management of museum-held taonga has yet to be realized,

In conclusion, museums like AIM may be concerned that by taking the final step towards equal partnership, they will be inundated with a flood of demands for popular taonga, like Pukaki, to be returned home. This is a rational expectation but in reality the taonga are also guided by Maori values of reciprocity. For Maori, returning home a taonga simply for the sake of it is not justifiable, especially if the item was originally presented in a significant way. They expect that museums will act in a manner that reflects the mana of leadership, by presenting tribally prized taonga back to their kin groups on appropriate occasions. In order for such occasions to occur, a development of museum-tribal relationships is required, which allows the fostering of trust and mutual respect. From this can develop mutually acceptable strategies to maintain taonga, in the museum or back home. Developing such partnerships would create exciting occasions that would oblige tribal groups to reciprocate, especially if a significant taonga is returned in accordance with its mana, tapu and korero. The Crown's recent return of Korotangi from the Museum of New Zealand to the people of Tainui during the ceremonial signing of an agreement to officially return Tainui lands confiscated by the Crown in the 1860s (Crown Raupatu Lands settlement with Tainui, Turangawaewae, 22 May 1995), is an excellent example of how a taonga, if returned on the right occasion, can elevate the mana of presenters and recipients and become a seal of trust for future generations.

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David Johnston
Wairakei Research Centre
Institute of Geological & Nuclear Sciences Ltd.
Hot Stuff - The Taupo Observatory

THE TAUPO VOLCANO OBSERVATORY

Dinah E. Riley, David M. Johnston, Bruce F. Houghton;

Institute of Geological & Nuclear Sciences, Wairakei Research Centre, Private Bag 2000, Taupo.

Introduction

The Taupo Volcano Observatory is the public face of the Wairakei Research Centre. Part of the Institute of Geological and Nuclear Sciences, the centre is located in the Wairakei Tourist Park, seven kilometres north of Taupo township. The Taupo Volcano Observatory and the Wairakei Research Centre were officially opened on 1 July 1993, by Hon. Simon Upton, Minister of Science Research and Technology.

The aim of the Taupo Volcano Observatory is to display and disseminate the science of the Wairakei Research Centre's volcanology, geothermal and groundwater research programmes to the New Zealand public.

Visitor numbers to the Observatory continue to grow steadily. In the first year of operation 32,500 visitors were recorded. The numbers swelled to 45,200 in 1994 - 1995, with 33,000 visitors in the six months between July 1995 and January 1996.

Exhibits

A large three dimensional map of the central North Island forms the centre of the Taupo Volcano Observatory. It presents photos of volcanoes and geothermal activity within the Taupo Volcanic Zone. Pushbuttons and lights highlight these features for the visitor, and further pushbuttons single out different volcano types and the volcanic vents active in the last 5000 years. Colourful wall panels surround the display area with information about the earth's structure, volcanoes and volcanic hazards, geothermal activity and groundwater resources.

Wairakei staff present their current research in a series of Science In Progress displays. These are updated regularly. The Observatory display area also has a Newsboard with "hot off the press" information relating to volcanic and earthquake activity. A working seismograph also shows seismicity in real time from the Tongariro National Park.

The Taupo Volcano Observatory's forty seat auditorium offers video and slide presentations as well as lectures and talks. Videos are shown of volcanic eruptions from New Zealand and around the world. In addition, visitors can see historic newsreel footage of Ruapehu and Ngauruhoe in eruption.

Open Days

The Wairakei Research Centre and Taupo Volcano Observatory have hosted three open

day events in as many years. The aim is to provide a "behind the scenes" view of the Wairakei Research Centre. Tours of the campus, operating field surveys, working laboratories, and interactive displays, as well as a series of short talks on topics such as the Ruapehu eruptions of 1945 and 1995, ensure that these events are well-supported. Our most recent open day was held on 20 January attracting 825 visitors.

Royal Society Science Teacher Fellowship

For six months last year Julia Peters joined the staff of the Observatory as a recipient of a Royal Society Science Teacher Fellowship. Julia, a local intermediate school teacher, worked on the production of school resource material relating to the new Science Curriculum (which has a strong earth science focus). The project was supported by ECNZ and resulted in the production of two resource kits aimed at primary and intermediate schools - "*Te Taonga Tuku Iho i Ngatoro-i-Rangi - The Science of the Taupo Volcanic Zone*". These kits are now available from the Observatory.

Ruapehu '95

The Taupo Volcano Observatory visitor centre was the key contact point for public enquiries relating to *Ruapehu '95* National Volcanic Hazard Awareness Week. The aim of *Ruapehu '95* was to increase awareness of the hazards and risks from the active volcanoes of New Zealand's North Island, and numerous activities took place throughout the country.

The coincidental 1995 eruption of Mount Ruapehu was an advertising coup, significantly boosting promotion of the campaign. A deluge of requests for information on volcanoes and their hazards from educational groups in particular arrived by mail and facsimile. The Taupo Volcano Observatory's visitor numbers doubled and this trend lasted through to November 1995. Posters, postcards, tee shirts and other paraphernalia commemorating the 1995 eruption event flooded the market and were eagerly purchased by visitors. At time of writing there is a definite demand for a publication which provides an overview of the 1995 event.

Future Plans

The Taupo Volcano Observatory was recently successful in securing over $21,000 from the Lotteries Board towards an interactive display which interfaces with the adjacent seismic laboratory monitoring earthquakes in the Taupo Volcanic Zone. This display will provide visitors with information about the Taupo Volcanic Zone Seismic Network, a crucial component of volcano monitoring in New Zealand. A further $8,000 was provided by Lotteries for a model geyser display.

Public interest in Earth Sciences is high and constant. Ironically, it is difficult at present to find the right avenue to fund further development of the Observatory display area and human resources to produce popular and educational publications.

The Observatory is open daily from 10:00 - 4:00pm. If you require further information please contact Dinah Riley, Taupo Volcano Observatory - Tel: (07) 377-3861. Or write to Private Bag 2000, Taupo, New Zealand.

Hot Stuff - The Taupo Observatory - observed by visitors.

Leigh Miller
University of Auckland, Department of Commercial Law

Copyright and the concept of moral rights

As a result of the harmonization process occurring in Europe, the United Kingdom copyright Designs & Patents Act 1988 recognized the formerly 'continental' concept of Moral rights. New Zealand in its 1994 Copyright Act has now 'borrowed' almost verbatim, this concept from the United Kingdom Statute.
In summary Moral Rights are non-pecuniary that is, they are not bought or sold by authors or others but exist specifically to protect the author against the activities of others and occasionally against the authors own human weaknesses. Such rights enable the holder to insist that the holder, and not another, is credited with the authorship of a work and that the work should not be distorted or mutilated by others.

This means that there are two aspects to Copyright:

1) the moral or personal right of the author to assert a creative relationship to the work
2) the economic or property right to put his or her work to monetary purpose.

The French have defined this rather well in the legislation passed in 1957:
"The author of an intellectual work , shall, by the mere fact of its creation, enjoy an exclusive property right in the work, effective against all persons. This right includes attributes of an intellectual or moral nature as well as attributes of an economic nature."
The French definition based on what is called the dualist theory, recognizes in the authors right the elements of two different aspects. There is a separation of the author's right to assert a creative relationship to the work and the right to put the work to economic use. The bonds between the author and the work is based on the relationship between the creator and the creation (they are indissoluble and unassignable.

French Law and French Legal Cases

The French copyright legislation dates back to the French Revolution (January 1791) and applied to theatrical productions, it established the right of authors to control who might perform in public their compositions. By the decree of 1793 authors were granted exclusive rights over the publication of their work. The Moral right itself had no basis in any code and it grew little by little out of decisions from the courts of France from the mid 1800s, and it was not until the Law of 11 March 1957 that concerned literary and artistic rights and replaced previous legislation. It codified the rules enunciated by the Courts including those relating to moral rights and so the concept of moral rights became enshrined in legislation from that date.

It is significant to note that in France Moral Rights are perpetual.

what are the specific Moral Rights?

1) The right of Paternity is the right of an author or artist of a copyright work to be identified as such.
2) The right of Integrity is the right of an author or artist to prevent or object to derogatory treatment of his work.
3) The right of Disclosure is the right of an author or artist to withhold the work from publication.
4) The right of Non-Attribution is the right not to have a work falsely attributed to another author or artist.
5) Droit de Suite is the right of an author who has sold a painting, sculpture or other object embodying his work to receive a proportion of the sale of any subsequent sale of that item. This concept has been rejected by both New Zealand and the United Kingdom because of the perpetuity aspect.

THE RIGHT OF PATERNITY

The author enjoys the right to have his or her name, authorship and the integrity of the work respected. The right is perpetual, unassignable and cannot be barred (in France) by limitations of time.
A case from the Paris Court of Appeal 1837 found that the collaborator of a book whose name was omitted without his knowledge was able to obtain recognition of his authorship through the concept of moral rights which was upheld by the Court.

THE RIGHT OF INTEGRITY

This is the author's right to insist that the integrity of their work be respected and this means that even after the work has been completed and put on the market the author has the right to insist that its integrity must not be violated by methods which may alter or distort the work.

In a 1964 case from the Paris Court of Appeal which concerned the heirs of the novelist Bernanos, brought the action because they found out that a movie adaptation of the book '*Dialogue des Carmelites* "bore little resemblance to the book. The Court spent a considerable time analyzing and comparing the basic elements and spirit of the original work with the film version.

THE RIGHT OF DISCLOSURE

Only the author can determine when his work can be disclosed and put into circulation and treated as a chattel that may be exploited for profit
The most famous case concerned the American painter James Whistler in March 1900. The question here was whether Lord Eden who had commissioned a portrait of his wife from Whistler, could force the painter to hand over the painting, which had been exhibited in public. The painter refused delivery because he was not satisfied with the work. The Court affirmed the artists right to maintain control of his work, however Lord Eden still retained his remedy for damages for breach of contract.

The question of maintaining sovereignty over artists work was upheld in the case of the painter Rouault who was under contract to Vollard (a famous art

dealer). Rouault had agreed to turn over to him about 800 unfinished canvases. These were to be stored in Vollard's gallery where they were to be in a locked room. The artist often went to the gallery to finish the paintings. After his death Vollard's heirs claimed ownership of the paintings. The artist maintained that they were incomplete works and that he could decide on their future. The Court of Appeal agreed with him and said that the ownership of the canvases had never been transferred to Vollard. The Court ordered the return of the paintings to the painter and in turn the painter had to repay any money that Vollard had paid him.

Another case concerned the painter Pierre Bonnard and matrimonial property. The case concerned unsigned canvases found in the attic in Bonnard's house and whether these canvases were part of the community property of himself and his wife and whether or not they should be divided after the wife's death between her heirs and the artist himself.

At this time French matrimonial law stated that in the absence of a matrimonial agreement - the personal property of the spouses was community property. Bonnard argued that only those canvases which were in existence at the time of his wife's death, and which he had considered completed prior to that date, should be subject to partition as community property. The Orleans Court of Appeal agreed with the artist (by then deceased) that the right of disclosure belongs to the artist alone and therefore work not yet disclosed cannot be included in the partition of community property.

Moral Rights and New Zealand Law

The new Copyright Act came into force on the !st day of January 1995.
In Part IV of the Act are the sections relating to Moral Rights(ss.94-110)

1. ss 94 - 97 set out the right to be identified as Author or Director
2. ss 98 - 101 set out the right to object to derogatory treatment of the work such as addition, alteration, distortion, mutilation other than translation, arrangement of transcription of a musical work.
3. ss 102 - 104 False attribution
4. s105 right to privacy of certain photographs and films, commissioned photographs or making of a film, right not to have copies issued or exhibited.
5. Supplementary Provisions: s106 Duration of Rights - the rights expire when the copyright expires when the copyright expires so unlike the French equivalent the rights are not perpetual. s107 the consent and waiver of rights must be in writing. In Part VI which deals with rights in copyright works s118 moral rights are not assignable, s119 Transmission of moral rights on death (attaches to copyright). New Zealand is now following the European view of Copyright and the International Berne Convention view of copyright as being both a property or economic right and a moral right. Only time will tell how the concept of Moral rights will be upheld in New Zealand courts.

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Overseas News

A hillbilly in Philly and other adventures at the 1995 AAM Conference,

While making plans to travel to the USA early in 1995 for a holiday I discovered that the American Association of Museums (AAM) annual conference and I would be in Philadelphia about the same time. Since I've been a member of one of the AAM's standing committees, the Registrar's Committee, for several years it seemed too good an opportunity to miss.

Around 5000 people attended the conference, which according to staff at Pennsylvania Convention Centre where it was held, was a small conference. However, I was overwhelmed by the numbers which, to me, precluded a sense of community. I met a lot of people, but often only briefly at coffee breaks and then never saw them again. My recollection of most conversations is my answering the inevitable question on how long it took to fly there from New Zealand.

On the positive side, Expo '95 included several hundred suppliers willing to display their products to this large audience. I found this valuable as I was able to talk to representatives from several companies in my areas of interest, packing materials and storage systems, and see examples of their products. Many also gave away gifts - my favourite is a rubber "thumb" thumbtack.

There was also a wide choice of sessions to choose from, for although the conference theme was *Museums: Educating for the Future*, sessions covered a variety of topics. But with twelve sessions running concurrently you had to make your choices carefully. Most sessions I attended were excellent - well organised and well presented. The one I enjoyed most was a panel discussion on packing and transporting 3-dimensional items.

It was rewarding to find that the materials and methods we use here are as good as anywhere in the world. One of the speakers in this session, a collection manager at the Philadelphia Zoo, was particularly interesting. She explained to us the problems associated with transporting live animals, using a video to demonstrate how difficult it is to pack three playful lion cubs into a crate.

Unfortunately a few sessions were disappointing - disorganised and irrelevant to the topic. I was, however, able to vent my frustration on the evaluation sheets provided for each session. Overall the positive aspects of the conference far outweighed negative ones. It was a worthwhile experience, and I can wholeheartedly recommend the next conference which will be held in Minneapolis May 4-8 1996, the theme for this will be *Expanding Possibilities: Opening Up - Reaching Out.*

Rosanne Livingstone
Collection Manager History,

Work Wanted

Lisa Smith graduated from the University of Reading, England, in The History of Art and Architecture in July 1995. During her time at University, she gained experience in museums, organising and researching the 150th anniversary exhibition of Sir Alfred East's birth, for the Sir Alfred East Art Gallery in Kettering, England. She also spent her vacations during 1994 working for the Manor House Museum, Kettering, as their activities assistant creating and organising themed projects for children. If you know of a position please contact her at 262 Ruahine St. Palmerston North

TRAINING

Stephen E Weil, international specialist in outcomes - based evaluation of museums, will give four one and a quarter day workshops for New Zealand museums between 26 February and 8 March 1996. (Contact Angela at Museum Directors Federation to register. P O Box 6401 Wellington.)

Location	Date	Times	Venue
Dunedin	February 26 February 27	Day One 5.45-9pm Day Two 9am-6pm	Dunedin Pub. Library, Duningham Suite
Christchurch	Feb. 29 & March 1	5.45-9pm , 9am-6pm	YMCA Hotel
Wellington	March 4 & 5	5.45-9pm , 9am-6pm	Museum Hotel
Auckland	March 7 & 8	5.45-9pm , 9am-6pm	Maritime Museum

Museum Yellow Pages

A selection of some of the latest museums on the world wide web

HotWired: World Beat-Flying Saucer Museums
http://www.hotwired.com/planet/95/30/ufo/index.html
The town, the legend , and the visitors: what really happened in Roswell New Mexico back in 1947. Local museums devoted to alien tourists of the green variety.

Wagga Wagga Historical Museum (southwestern N.S.W. Australia.)
http://www.pcug.org.au/~stmcdona/museum.html
Information and pictures from W.W.H.M.

Strategic Air Command Museum (Bellevue Nebraska U.S.A.)
http://esu3.esu3.k12.us80/districts/ralston/ms/sac.html
With over 30 historic aircraft on display as well as rare fims, displays, missiles and much more.

Old Cowtown Museum
http://www.southwind.net/~scribe/cowtown/ocm.html
A historically accurate frontier town of more than 30 authentically furnished buildings on 17 acres. Recreates 1865 to 1880 Wichita and Sedgwich County Kansas.

Odd Museums

Alternative museums found on the internet by Roger Smith and other surfers...

The **Barbie** Museum in Palo Alto, California with special shows on Ken and Cindy.

Tupperware awareness centre in Kissimmee, Florida - the whole place is made out of our favorite line of plastic food storage containers.

MOBA the Museum of Bad Art, near Boston, collect and display art that is " too bad to be ignored". Weekly newsletters available via URL:MOBA@world.std.com or order their CD 001 617 444 6757.

The New Orleans Historic **Voodoo** Museum is at 724 Dumaine in the French Quarter. They feature the viewing of "authentic" rituals, tours of voudoun-associated sites and an in-house Mambo who performs personal rituals and makes up gris-gris.

Japanese Museums include those dedicated to **frog** paraphenalia, **toothpicks**, **parasites** and **cupie dolls** (and dolls of **witches**)among others - according to the December 1995 issue of *The Sun ("Taiyo".)*

A pleasant boardwalk tour through the swamp is offered by the somewhat hallucinogenic museum of natural and unnatural history of **Cypress Knee** in Immokalee, Florida.

The Roy Rogers Museum in San Bernadino, California is " without doubt one of the junkiest places I've seen. Roy NEVER threw anything away. There is a collection of watches...every watch he ever owned....great movie posters ...faded to blue because they are placed in open sunlight...even a little penguin that looks like it's just walked the 12,000 miles from the Arctic to appear in a diorama with igloo and fake snow of Roy hunting a polar bear...And yes...**Trigger** is there, in all his stuffed glory."

The Walter Reed Army Medival Museum in Washington D.C. has oddities galore including the amputated leg of General David Sickles, which he came to visit on a regular basis until his death, (some say he visits still.)

Hashish features in an Amsterdam museum dedicated to the weed and reefer madness.

Drug busts, an interactive crime scene and the inevitable gas chamber feature in the **Metro Dade Police Department Museum** in Miami Florida.

The Shoe Museum (dedicated to the great collectors including Imelda Marcos) is a hot favorite of compiler of odd museums **Jim Devine** Hunterian Museum, University of Glasgow contact jdevine@museum.gla.ac.uk http://www.gla.ac.uk/Museum/

New Delhi's **Sulabh International Museum of Toilets.** The Museum chronicles the rise of the toilet from its beginnings c.2500 B.C. to the 1980 autoflush. From the humble chamber pot to the mighty septic tank it tells of the vital role that the bowl played in history.

Get wired and find your wild, weird and wacky museums via the web.

AUCKLAND REGION

What's on...

A sampling of some of the delights available in museums and galleries around the country. Changes are sometimes unavoidable. Please contact venues to check details. To have your programme included, fax it to the editor on (04) 385 7157. Remember to cover exhibitions up to three months ahead of the next issue.

Auckland Museum
Te Papa Whakahiku
THE DOMAIN
Open daily 10 am to 5 pm
Closed Christmas Day and Good Friday
Admission charge for some exhibitions

ARTSPACE
1st Floor Quay Buildings
6-8 Quay Street
FEBRUARY 28 - MARCH 22
'New Release'
Installation by John Johnston
Museum / Museum
Installation by Sarah Yallop and Simon Johnston
The return of the Invisible Cinema
APRIL 3 - 26
How to Start Your Own Country
Installation by Daniel J. Martinez
Cloning Miranda #2
A Street Level Industries Inquiry
Installation by Michael Ghent
1 - 24 MAY
Installation by Andrea du Chatenier

Auckland City Art Gallery
Toi o Tamaki
Heritage Gallery
WELLESLEY ST
Open daily 10 am to 4.30 pm
Open late until 9.00 pm Fridays
Closed Christmas Day and Good Friday
Admission charge for some exhibitions
Works from the permanent collection include historical New Zealand painting, portraits of Maori by Lindauer and Goldie and twentieth century New Zealand art

New Gallery
CNR WELLESLEY & LORNE STS.
Open daily 10 am to 6.00 pm
Open late until 8.00 pm Fridays
Closed Christmas Day and Good Friday
Admission charge
Ongoing Exhibitions
The McCahon Room
Temporary Exhibitions
17 FEB TO 31 MARCH
Milan Mrkusich **Six Journeys**
26 APRIL TO 7 JUNE
Transformers A moving experience

Bryan & Robynne Jackson's Museum of Automobilia, Sounds, Victoriana & Collectibles
OLD DEVONPORT POST OFFICE
DEVONPORT
Open Daily 10 am to 5 pm
Admission Charge
Collections of Collections

Fisher Gallery
13B REEVES RD.
PAKURANGA
Weekdays 10.00 am - 4 pm
Weekends 1.00 pm - 4 pm
Admission Charge

Lopdell House Gallery
WAITAKERE CENTRE FOR THE ARTS
CORNER TITIRANGI & SOUTH TITIRANGI RDS
TITIRANGI AUCKLAND
Open Daily 10 am to 4.30 pm
TO 3 MARCH
Home to Roost. Peter Sauerbier
On Form. Glass, stone, ceramic & fibre - an exploration in form.

National Maritime Museum
HOBSON WHARF
Summer: From Labour Weekend to Easter Weekend inclusive 9.00 am - 6.00 pm Winter 9.00 am to 5.00 pm daily Closed Christmas Day
ADMISSION CHARGE
11 TO 24 MARCH
Tautai Pacific Arts Trust Sculpture Symposium
18 TO 22 MARCH
Waka Moana Seminar
Traditional Pacific Navigation Symposium.
23 TO 24 MARCH
Waka Moana Festival

CENTRAL NORTH ISLAND

Waikato Museum of Art and History
CORNER VICTORIA & GRANTHAM STREETS
HAMILTON
Open daily 10.00 am - 4.30 pm
TO MARCH
Peter Mc Intyre's War

Rotorua Museum of Art and History Te Whare Taonga o Te Arawa
GOVERNMENT GARDENS
TO 25 MARCH

NOT BAD EH! - Twentieth Century Folk and Popular Arts from Aotearoa / New Zealand
Putting Our Town On The Map
Photos of rural N.Z. by John Lyall
TO 6 MAY
Theo Schoon - Key works from the Collections.
TO 22 APRIL
Owners, Jewellery from Warwick Freeman, Photographs by Patrick Reynolds
Campbell Smith - Wood Engravings
APRIL 12 - JUNE 24
Papakihau "Slapped by the wind" - Stephen Mulqueen
APRIL 12 - AUGUST 30
Mana Wahine
Robyn Kahukiwa
JUNE 5 - AUGUST 28
Flags of the Fante Asafo

Hawke's Bay Exhibition Centre
EASTBOURNE ST.
HASTINGS
Weekdays 10 am to 4.30 pm
Weekends & Pub. Hol. 12.00 to 4.30
Admission Charge

Hawke's Bay Museum
9 HERSCHELL ST.
NAPIER
Weekdays 10 am to 4.30 pm
Weekends & Pub. Hol. 12.00 to 4.30 pm
Admission Charge

Govett - Brewster Art Gallery
QUEEN STREET
NEW PLYMOUTH
9 MARCH TO 28 APRIL
Hangover
Rock music, big cars, TV sitcoms, snakeskin, horror comics, tattoos, charm bracelets, karaoke - all these and more!
John Hurrell's choice
An exhibition, drawn from the collection, by the new curator
4 MAY TO 9 JUNE
George Krause
The street* and *I nudi
Rugs by artists produced by Dilana rugs in Christchurch
Owners Jewellery from Warwick Freeman, Photographs by Patrick Reynolds

Taranaki Museum
ARIKI STREET

Sarjeant Gallery
CIVIC CENTRE
WHANGANUI

Whanganui Regional Museum
CIVIC CENTRE
WHANGANUI
TO 31 MARCH
Back to our Future
Centennial Exhibition

Manawatu Art Gallery
398 MAIN STREET
TO 14 APRIL
George Krause - well known American photographer, whose work was seen at the Sarjeant Gallery in 1995
MARCH
Robyn Kahukiwa

The Science Centre and Manawatu Museum Te Whare Pupuri Taonga o Manawatu
PALMERSTON NORTH
TO 19 MARCH
MASKS From the collection of Professor Keith Thomson
26 FEBRUARY TO 12 MAY
Children of the Holocaust
9 MARCH TO 5 MAY
Gargantuans from the Garden
6 APRIL TO 3 JUNE
Bob Marley
Toured by **Exhibitour**

City Gallery,
CIVIC SQUARE
WELLINGTON
Open 7 days 11 am to 5 pm
Open Late Thursday until 8 pm
Admission by Koha / donation
TO 18 FEBRUARY
Robert Mapplethorpe
A Retrospective
2 - 23 MARCH
Patua A living exhibition of Maori contemporary art forms. Sandy Adsett takes over the entire Ground Floor of the City Gallery to put together an exhibition that ranges across all visual art forms
AUGUST 24 - OCTOBER 6 1996
The Treasures of Genghis Khan
a priceless exhibition of works from 3500 years of Mongolian history from 2000 BC to the 14th century.

Colonial Cottage Museum
68 NAIRN STREET
WELLINGTON
Open weekdays 10 am to 4 pm
Admission Charge
A rare 1858 pioneer cottage faithfully restored to depict an artisan's family life in colonial Wellington. Visitors will see Victorian furniture, furnishings and methods of construction and gain insight into the problems and joys of colonial living.

Dowse Art Museum
LAINGS RD.
HUTT CITY
Monday to Friday 10 am to 4 pm
Sat/Sun and all public holidays
11 am to 5 pm Open 365 days.
Admission Free
TO MARCH
H_2O An exploration of water themes in visual arts and of human interactions with the life giving liquid.
17 FEBRUARY TO 16 MAY.
FIGHTING WITH FLAGS:
A unique opportunity to view 60 flags of the fante assante peoples of ghana - A flagship Festival show.
TO 28 APRIL
OP ART: Eyeglasses by Jewellers
American jeweler and curator Deb Stoner has challenged 52 jewelers worldwide to design functional and non-functional eyewear.

3 FEBRUARY TO 14 APRIL
For Eyes
Curator Michael Eyes peep at quirky and quizzical elements of eyes and eye wear
2 MARCH TO 9 JUNE
Peter Voulkos
Internationally acclaimed contemporary American ceramicist brings eight ceramic sculptures to New Zealand
Elemental Works^2
Functional Squared platters and boxes from Northland artist Peter Algar.
A rustic, earthy expression of the elements in New Zealand materials.

The Film Centre
Nga Kaitiaki O Nga Taonga Whitiahua
The New Zealand Film Archive
CORNER CABLE STREET & JERVOIS QUAY
WELLINGTON
Down under the Macrocarpas
featuring long lost pre World War 1 films found under a macrocarpa tree grove in Hawke's Bay collector Allan Robert's backyard

Katherine Mansfield Birthplace
25 TINAKORI ROAD
THORNDON
WELLINGTON
Tue. - Sun. (and Pub Hols)10 to 4
Closed Monday, Good Friday
Admission Charge
Exhibitions include **"A Sense of Living"** - period photographs and excerpts from her writings, "the Doll's House" - reconstructed from details in Mansfield's 1921 short story. Winner 1994 NZ Tourism Award for best cultural heritage.

WELLINGTON REGION

Te Papa
Museum of New Zealand
Te Papa Tongarewa
BUCKLE ST.
WELLINGTON
Exhibitions open daily till April 9th.
9.00 am - 5.00 pm
TO 24 MARCH
Bob Marley
Toured by **Exhibitour**
MAY 25 - AUGUST 4 1996
Gargantuans in the Garden
Shed 11, Queen's Wharf

National Archives Te Whare Tohu Tuhituhinga o Aotearoa
10 MULGRAVE ST.
WELLINGTON
Exhibition Opening Hours
Monday to Friday 9.00 am - 5.00 pm
Saturday 9.00 am - 1.00 pm
FREE ADMISSION

National Cricket Museum
BASIN RESERVE
PO BOX 578
WELLINGTON
Open all day on match days
Summer 10.30 am - 3.30 pm daily
Winter 10.30 am - 3.30 pm weekends only
Admission Charge

The Police Museum
THE ROYAL NEW ZEALAND POLICE COLLEGE
PORIRUA
To be opened in new premises in early 96.

National Library Gallery
CORNER OF AITKEN AND MOLESWORTH STREETS
Monday to Friday 9 am to 5 pm
Saturday 9 am to 1pm
Admission Free
1 MARCH TO 28 APRIL
Edgar Mansfield
Twenty-seven bindings realised by James Brockman
1 MARCH TO 23 JUNE
Hibakusha - Survivors of Hiroshima
A photographic project by Marcus Weight
The Loop in Lone Kauri Road
An installation of Allen Curnow's poetry created by Gail Haffern and SUMO Design.
Organised by Lopdell House Gallery, Auckland

New Zealand Academy of Fine Arts Galleries
BUCKLE ST.
WELLINGTON
Open daily during exhibitions
10.00 am - 4.30 pm
Admission Charge
24 FEBRUARY TO 17 MARCH
The Sky's the Limit
6 TO 28 APRIL
Autumn Show 1996

New Zealand Portrait Gallery
FLOOR 2
NATIONAL ARCHIVES
10 MULGRAVE ST.
WELLINGTON
Exhibition Opening Hours
Monday to Friday 10.00 am - 4.00 pm
Saturday 10.00 am - 1.00 pm
FREE ADMISSION
TILL MARCH
Familiar Faces, exhibition of portraits and family trees

Page 90 Artspace
Te marae o te umu kai o hau
THE CULTURAL CENTRE
NORRIE STREET
PORIRUA
Monday to Saturday 10.00 am to 4.00 pm
Sunday 1.00 pm to 4.00 pm
Admission Free
14 FEBRUARY TO 15 APRIL
South Pacific Journey
1996 NZ International Festival of the Arts
Glenn Jowitt - (photographs)
Fatu Feu'u and Barry Brickell (terracotta)
Tivaevae - Vaine Ngaro and Jasmine Underhill
Ross Hemara (sculptures)
19 APRIL TO 19 MAY
Gateways and fish
Noel Greig (iron gates)
Robert Franken (paintings)
Robert Moorhead (garden sculptures)
23 MAY TO 23 JUNE
Ellinore Ginn retrospective
23 MAY TO 23 JUNE
Photos and Paper:
Mel Phillips and Pru Townsend
27 JUNE TO 13 AUGUST
Kapiti Camera Club
Whitireia *Origins 96*

WELLINGTON REGION

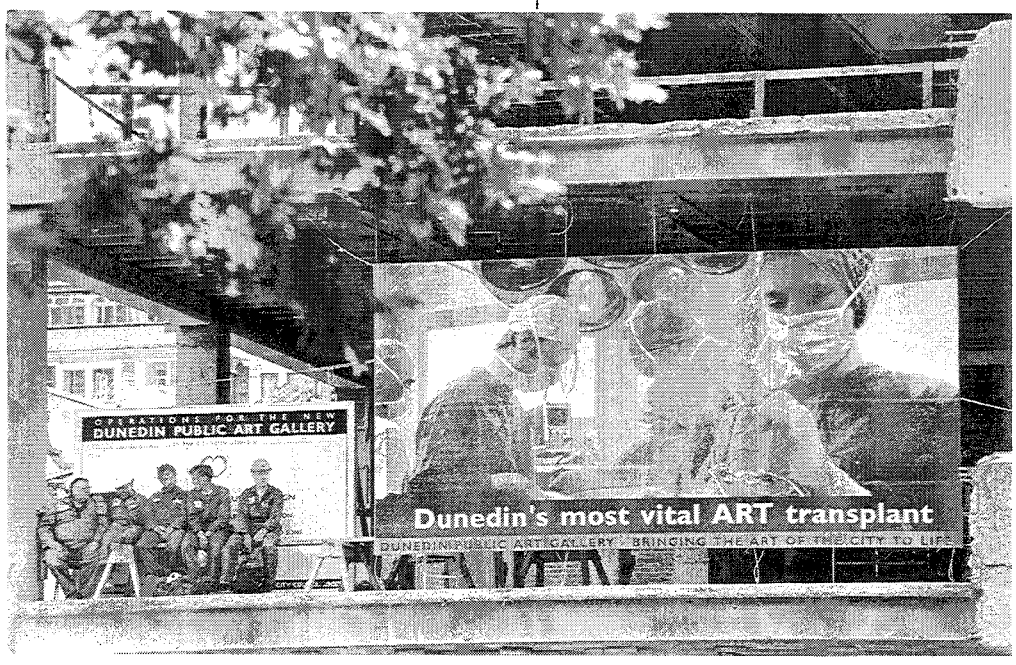
Petone Settlers Museum
Te Whare Whakaaro o Pito-one
THE ESPLANADE
12.00 noon - 4.00 pm Tuesday to Friday
1.00 pm - 5.00 pm Sat, Sun and Public Holidays
Closed Mon, Christmas Day and Good Friday
Schools and Groups extra hours by arrangement
Admission by donation
Alla fine del mondo, To the ends of the earth: oral and social history of the Italian community in the Hutt Valley & Wellington.
1996 Summer Festivals
17 FEBRUARY
Polish Festival 2.00 pm - 3.00
10 MARCH
Italian Festival

Porirua Museum
Te Whare Taonga o Porirua
CORNER TE HIKO & NGATI TOA STREET
PORIRUA
Tuesday to Friday
10.00 am to 4.30 pm
Weekends and public holidays 1 to 4.30pm
Admission Free

Wahine Disaster Commemorative Exhibition
SEATOUN EXHIBITION HALL
28 DUNDAS STREET
SEATOUN
Photos and memorabilia from the disaster - the sinking of the Interisland Ferry.

Wairarapa Arts Centre
BRUCE ST.
MASTERTON
Open 7 days
TO 18 FEBRUARY
Manifestations: an Installation
(Julian Allom & Dave Culver)
23 FEBRUARY TO 17 MARCH
Local Treasures (on loan from private collections)
Golden Shears Children's Art Competition
21 MARCH TO MID APRIL
Paintings by Jeanne Macaskill

Wellington Maritime Museum
QUEEN'S WHARF
WELLINGTON
Monday to Friday 9.30 am - 4.00 pm
Saturday, Sunday, Public Holidays
1.00 pm to 4.30 pm
ADMISSION BY DONATION
Arts and Crafts of the Mariner. Visit the World of Ships and the Sea at the Wellington Maritime Museum. See the Naval Room, Ship Models, Maritime art, Video displays, Wahine display, Research facilities, Genealogical data, Maritime exhibitions, Photograph collection, Oil spill computer game,



SOUTHERN REGIONS

Nelson Provincial Museum
ISEL PARK
STOKE
NELSON
TO MAY 1996
Food for Thought, a quirky look at our second-most popular recreational activity

Left Bank Gallery
1 TAINUI ST.
GREYMOUTH

Robert McDougall Art Gallery
BOTANIC GARDENS
CHRISTCHURCH
6 DECEMBER - 12 MAY
Sculpture in the Gardens
TO 17 MARCH
Max Ernst: A Surrealist Eye
An exhibition of work by leading German Surrealist artist, Max Ernst (1891-1976) focusing on his collages, frottages and book illustrations. Courtesy of the Goethe Institute Toured by Exhibi*tour*.
23 MARCH. - 12 MAY
Vivienne Mountford
Local fibre artist
6 APRIL - 9 JUNE
Doris Lusk
Landscape painting survey
18 MAY - 19 JUNE
Linda James
Figurative canvases
19 JUNE _ 4 AUGUST
Pat Unger
Passport issue
McDougall Art Annex
ARTS CENTRE
CHRISTCHURCH
23 FEB. - 24 MARCH
Primary Structure
Selected minimalist works from the collection
29 MARCH - 12 MAY
Printshow
Featuring JohnReynolds then Marian Maguire
17 MAY - 16 JUNE
Neil Fraser
Recent works influenced by abstract expressionism

Canterbury Museum
ROLLESTON AVENUE
CHRISTCHURCH
Open daily 9 am to 5 pm
Closed Christmas Day
Admission charge for some exhibitions

Dunedin Public Art Gallery
THE OCTAGON
DUNEDIN
Exciting exhibitions planned for the newly refurbished building in the heart of the city include:
Visiting artist **John Reynolds**
Recent **Aquisitions,**
Open Hang,
Treasures rediscovered from the collection,
Collector extraordinary - Hardwicke Knight.

Otago Museum
GREAT KING STREET
DUNEDIN

Otago Settlers Museum
31 QUEENS GARDENS
DUNEDIN
TO 25 FEBRUARY
Selling New Zealand
A completely fresh look at our culture from a strangely familiar viewpoint, that of television advertising. Over 200 commercials are featured including such early classics as Gregg's coffee, Crunchie goldrush, Colman's Spongy pud and Vim's Pakuranga housewives.
TO 30 JUNE
A Head in Time
A twentieth century chronology of haute-couture millinery in New Zealand featuring creations by the nationally known Lindsay Kennett
MARCH 22 - OCTOBER 27
The Sound of Dunedin
Popular music in Dunedin from 1956 - 1996

Southland Museum & Art Gallery
INVERCARGILL
10 FEB. - MARCH
Figures on the brain
An exhibition of work by Jaqueline Byars

Pukaki : Te Taonga o Ngati Whakaue ki Rotorua
See PaoraTapsell's paper pg 26 to 40 this issue.
Museum of New Zealand Te Papa Tongarewa Photo

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