Agmanz Journal

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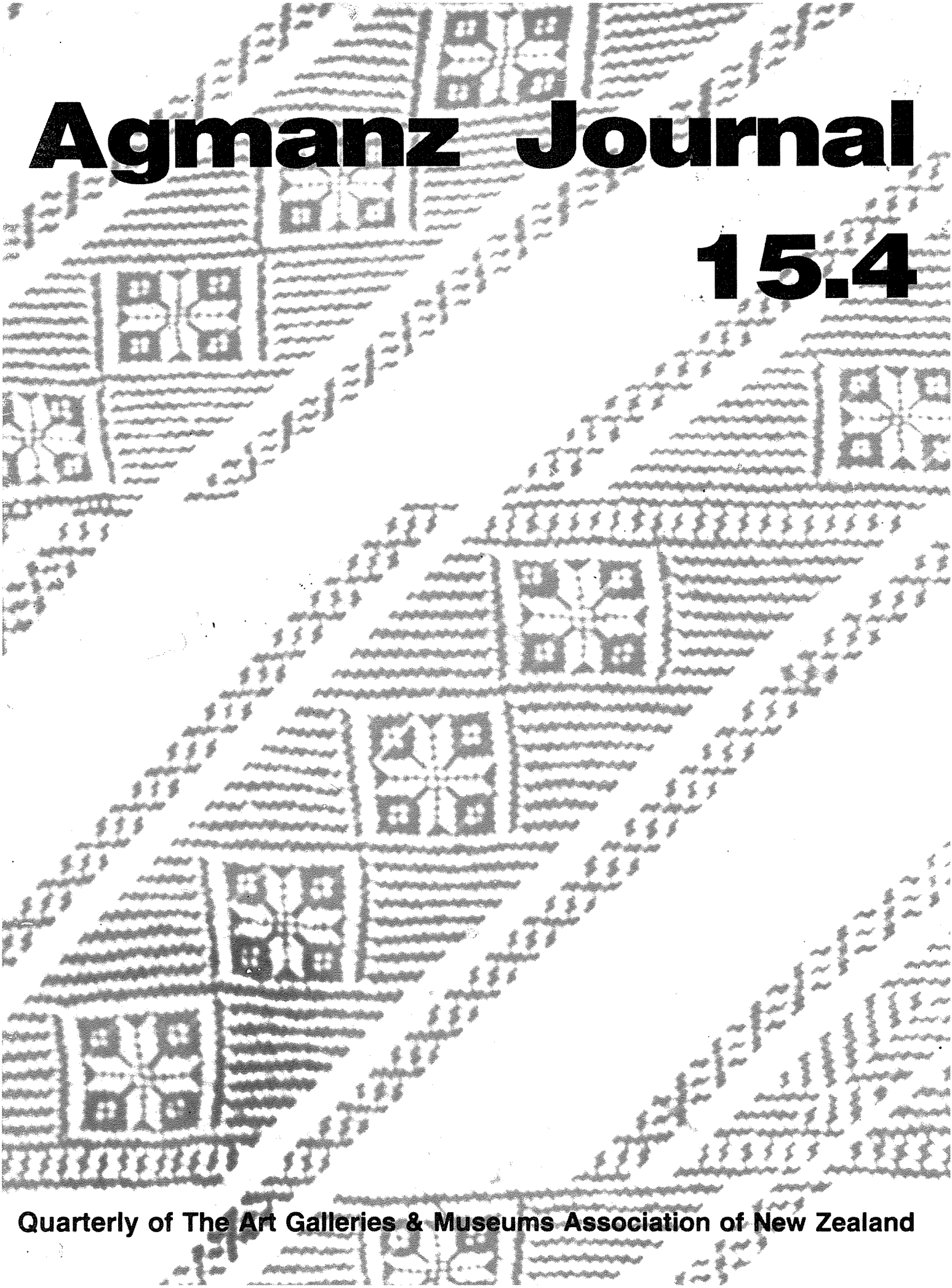

Quarterly of The Art Galleries & Museums Association of New Zealand

Agmanz Journal

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Statement from the Minister for the Arts

The indigenous art form of New Zealand — that of the Maori — has achieved international prominence in recent months by medium of the Te Maori Exhibition, which is currently touring the United States.

This stunning success will hopefully cause many New Zealanders to re-evaluate their attitudes to a unique art form that they have largely taken for granted for many years.

If we are to properly display our history, then we must first recognise that till now the predominent art form of Aotearoa has been that of the Maori, so it is only right that that race should be prominently represented in cultural displays.

In time, other cultures which have become established in this country may begin to integrate with our indigenous art forms to produce something that is identifiably "New Zealand".

A museum's interpretation of the "culture" of a country needs to be something more than a lifeless collection of dusty artefacts.

The presentation should be carried out in a manner which assists to encourage an understanding of how the many cultures represented in our society have served to enrich our lives.

Modern New Zealand includes minority groups from a large number of different cultures, and each group should be given the opportunity of discovering how the country has been affected by that infusion.

The Honourable Peter Tapsell

Editorial

New Zealand Museums — Is There Life After Te Maori?

In this issue

This issue of *Agmanz* looks at the topic of museums as institutions that serve a multicultural New Zealand. The large number of submissions from people both within and outside the profession cover a wide array of ideas and suggestions, criticisms and justifications. It is my hope that through *Agmanz* we will generate debate and correspondence because it is the constant interchange of ideas and knowledge which will effect growth and/ change within our institutions.

The debate continues at Agmanz conference in April of '85 where the theme of the conference is to be "Museums and their Collections". For some it is early days but for others the seeds are well sown!

It is with regret that we lose Judy Turner who is skipping off to Singapore for a period of two years but you can be sure her replacement, Mrs Elaine Dewhirst, will look after you with the same enthusiasm and care that Judy was so well known for.

I would like to wish you well for Xmas but in reality I know this won't reach you until January so all the best for 1985.

Jan Bieringa

The *Te Maori* exhibition has opened in New York to critical acclaim and great interest in the early morning ceremony at the Met. New Zealand is on the map. We feel the pride that comes of great national achievements. It is a milestone.

It might also be, I would suggest, a watershed, for the most important thing about the exhibition has not been that a New Zealand exhibition has made it in one of the great art capitals of the world, but rather that the Maori people have controlled the destiny of their significant cultural property, their taonga, and have placed upon that peculiarly European institution, the exhibition, their own particular feel and mana.

The Maori organisers have demonstrated, if demonstration was ever needed, that they will look upon and act towards their taonga in a very different way to a European looking at the same objects.

It seems such a truism that it barely needs stating but qualities, values and meanings invested and embodied in items of significant cultural property differ culturally.

Sidney Moko Mead expresses this beautifully in the introductory essay of the *Te Maori* catalogue. He discusses the dignity, the power and prestige that are embodied in taonga and we glimpse the realities and added dimensions of seeing Maori treasures through Maori eyes.

Given these inherent cultural differences one must logically expect that the collecting institutions, museums, that are entrusted with the safe-keeping of Maori taonga, will be significantly different from the European concept of the museum, and for that matter, the Australian museum, the United States museum, the Russian museum, etc, etc.

Given such a logical expectation we must ask ourselves how far have we sought to change the classic museum concept to fit our multi-cultural society with its strong Maori aspect and what significant changes have we wrought? How successful have we been in developing the truly New Zealand museum? What can be achieved further and by what process?

Historically our profession begins from a firm and encouraging foundation, as Dave Simmons has recently pointed out in his essay on anthropologists in New Zealand museums. The first curators were

Europeans, but Europeans with a genuine sympathy for Maori people and culture. The Maori collections in our museums are indelibly stamped with these early concerns.

However till now we have worked to the stern academic and professional traditions and structures of the European/United States museum. It would now seem that informed opinion is looking for the development of an institution that better mirrors our unique cultural circumstances for Maori culture is no longer a curiosity to be interpreted for the interested Pakeha.

If this development is to be accomplished successfully other scholastic traditions must be encompassed. It is time for the persons capable of expressing the full richness of Maori culture to be encouraged to join the profession which till now has been a European domain. Indeed places must be found for these scholars within our institutions. We have need of them.

The most encouraging thing is that we have made some beginnings. AGMANZ with the assistance of the Maori Education Foundation and the Fletcher Challenge Trust have offered a scholarship for a Maori curator to gain further training and experience and Mr Des Kahotea is in the United States of America at the present moment on that scholarship. Two museums have recently appointed officers who bring to their institutions understandings that can only come with being a part of Maori culture. Many museums are undertaking to refurbish the presentation of Maori taonga in consultation with their local Maori communities. That this issue of *AGMANZ Journal* can be devoted to a frank discussion of the manner in which we perceive of our responsibilities in this area is further indication of the will that exists to respond to the current needs of our constituancy.

The profession must not, of course, discard all to start again, for the European concept of 'museum' has many strengths and a great deal to commend it. In particular it brings to the whole field of significant cultural property an expectation of permanence and survival in perpetuity. The European museum is one, not the only but one, institution that recognises that the application of organisational and scientific skills are necessary to guarantee the survival of the culturally significant object. This is not a surprising expectation when one is dealing with the objects in which a culture invests so much of its mana and looks to as one of the elements of cultural cohesion.

The dialogue, one that has always existed I am glad to say, is broadening and the process of consultation widens as the profession seeks new answers to questions of great import to our unique cultural circumstances. There can be little doubt that in years to come we will look back on the *Te Maori* Exhibition as a, if not the point at which the debate went public with the resulting changes in the perception of the New Zealand museum.

The exhibition with its close involvement of the Maori people and museums has given us an opportunity to flourish and grow in such a way that the New Zealand museum becomes even more of a powerful element in the development of a sense of our nationhood.

Ken Gorbey
Museum Consultant

New Zealand Museums: A Direction for the Next Decade?

When, some decade or so ago, I first entered the hallowed halls of museology I recall overhearing a comment by an eight year old Maori boy in one of the school classes "Jeez those Maori must have been clever eh?" At that stage I began to appreciate the immense void between traditional museum displays of Maori ethnographic material and the concepts of their creators' descendants.

The ensuing years have seen the burgeoning of Maori cultural identity and the beginning of a slow, and hesitant acceptance of that identity by Pakeha New Zealanders in general.

We, as museologists tend, I believe, to be relatively well aware of various Maori viewpoints and, in our own way, often take some cognisance of these — whether we, in fact, act upon them is quite another question!

The problem generally appears to lie within the bulk of 'middle Pakeha New Zealand' and their unfamiliarity with either past or present Maori culture. This unfamiliarity immediately results in a typically human reaction against the 'unknown' and therefore presumably, 'threatening'.

The re-establishment of consensus politics in New Zealand during 1984 will, I believe, eventually result in public attitudes which will see the demolition of many of these concepts. The process must be fully supported by the museums of the country who can demonstrate the richness of cultural diversity and thus reinforce the Polynesian contribution to New Zealand life. This support must assist all New Zealanders to accept and understand the differences between and expectations of our many cultural groups.

It is, perhaps, the perceived elitism of museums and galleries which has, for many years, dampened Maori enthusiasm for, and acceptance of our institutions. Art Gallery staff will be more aware of the results of this type of public response than will museums!

The concept of museum ethnological collections as art objects or curios representative of a 'dead' culture has been an all too prevalent view within the museums. Art galleries tend to be a little more willing or able to view their collections as a part of an artistic continuim and to draw appropriate attention to past contributions to present cultural concepts.

A retrospective exhibition of D. K. Richmond, for example, will explore fully the influences on her paintings and also her effect on the subsequent artistic scene.

Few of our museums see their ethnological collection in such terms although information is oft-times available for such an interpretation.

There is, however, a considerable danger, especially in the wake of *Te Maori,* of an over-reaction to the 'art object' qualities of Maori material most of which was concerned and executed for utilitarian use, albeit decorated with images of spiritual and religious significance and imbued with centuries of accumulated mana and cultural development.

Just as a jewel-encrusted Anglo-Saxon goblet may be presented and viewed as an isolated art object so may an ethnographic item. Undoubtedly many are worthy of such treatment, however, this type of display often tends to devalue the piece, to remove

its association with its human creators and their descendants and to reinforce the concept of 'them in the past' and 'us of today' and never the twain shall meet. Unfortunately this is also an inevitable conclusion to be drawn from many traditional ethnographic displays in museums.

Our hypothetical Anglo-Saxon goblet may well be more meaningfully displayed in association with its creator of his contemporaries and by drawing appropriate attention to surviving buildings or objects in the immediate community. Its individual magnificence does not convey to the viewer the general sociological or cultural context at the time of its manufacture and use. A similar comparison may be drawn to the displays of furniture and ceramics in many museums. These tend to be well-maintained survivors of the highest socio-economic levels of our colonial society and do little to convey to the public the lifestyles lived by most of our forebears.

I am well aware that my views may be somewhat coloured by the generally lower economic status of the Taranaki province when compared to others in New Zealand but none-the-less the Albertons and Ewelmes of the country, popular though they may be, must be seen in their proper perspective.

The immediate necessity is for dialogue with local Maori communities on their expectations and perceptions of museum displays.

The considerable reluctance to front up to this necessity and the continual lip service paid to the concept is a direct result of apprehension of the adverse reaction from the Maori community.

I see no reason why we should not expect such a reaction but I believe that dialogue is possible and that the views of the museological community and the spiritual owners of the taonga are really not so far apart. It is perhaps New Zealand museums' inability both in terms of finance and staffing to institute the changes, the necessity of which we have, over the past few years, been all too aware.

However, unless Maori input is embarrassingly critical I rather suspect that we, as a profession, are likely to continue interpreting material from a restricted museological viewpoint which is, perhaps, the only way a Pakeha is able.

As institutions we must also expect often divergant views from Maori communities just as we, habitually, expect such a range from the Pakeha community. Our recent experience concerning the Taranaki taonga *Hine-o-tanga* and her proposed inclusion in *Te Maori* more than adequately illustrates this particular point. Although the eventual solution of substitution was, presumably, not wholly acceptable to everyone involved, most of the major concerns of the Nga Mahanga hapu were respected as was the opposing desire to include a rock sculpture in the exhibition.

The immediate problem of adequate budgeting is not of course restricted to Maori ethnographic items. As public expectation for exhibitions of quality in both concept and content rises and as we increasingly compete with a multitude of other recreational activities for financial support from the public (either directly or through Local Bodies).

The 'numbers game' is on! And no longer are we able to seat ourselves within our ivory towers and await the rush of visitors. They have probably gone off to a trade fair, dog show, surf-carnival or hangi; or maybe even to the local marae to see a craft demonstration!

And talking of maraes; how many of our museums use their substantial collections to draw attention to their local maraes and the considerable history associated with them? How many exhibits fully interpret the surviving traditional and archaeological sites and their importance to both New Zealand's history and the *tangata whenua* in a popular and non-academic manner.

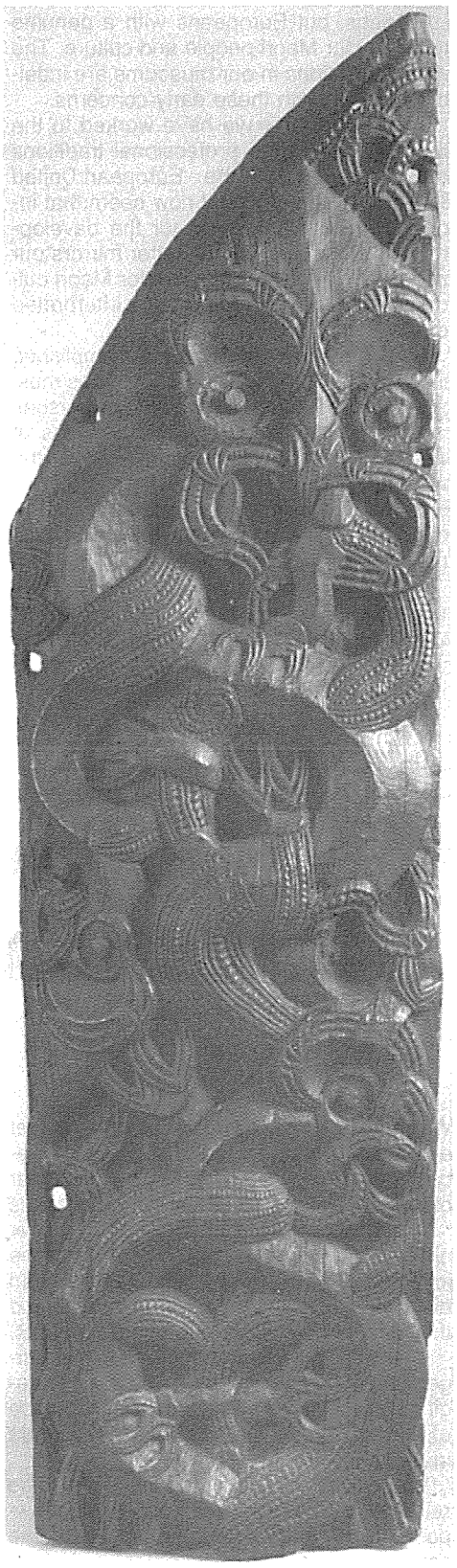
The evergrowing interest in New Zealand historic landscape (as indicated by both increasing Historic Places membership and the considerable increased activity in Lands and Survey's interpretation of historic sites) should provide our profession with some directions.

A possible solution to some individual problems may be the establishment of official tribal trustees for taonga of particular mana or significance to local people. Such a trustee system is in operation in several such taonga including Taranaki's Tokomaru anchorstone and adze *Poutama Whira*. The original trustees were appointed in 1927 but it has only been within the last 5–6 years that these people, long since passed to the company of their tipuna, have been replaced by newly elected representatives. Perhaps this type of arrangements requires a much wider use within New Zealand's museums? It can certainly allow direct comment from appropriate individuals, hapu or tribes for any particular taonga which in a pakeha legal sense may be owned by the institution.

Many of the above thoughts apply, equally, to artefactual material from other cultures held in our institutions — Polynesian, Melanesian, South East Asian etc.

Are we about, then, to embark on a curatorial *Marie Celeste* — a never-ending reassessment of ethnographic interpretation?

R. E. Lambert
Director
Taranaki Museum



End post from storehouse. Epa
Wood, 117 cm. (46 in.) high
North Taranaki, Waitara
Te Ati Awa tribe
Te Puawaitanga period (1500–1800)
Formerly W. Crowe Collection
Taranaki Museum, New Plymouth (A.77.331)

Photo courtesy of Athol McCredie

Pare, lintel, on the meeting house Te Hau ki Turanga, National Museum of New Zealand. Carved by T. Heberley.

Maori Collections — Their Display

Kāore ā te rākau te whakaaro: kei te tohunga te whakaaro. (The wood does not have the ideas: the artist has the ideas.)

— Maori proverb

Art is not a handicraft, it is the transmission of feeling the artist has experienced.

— Leo Tolstoy

At present our museums reflect and display the attitudes of most Pakehas in the last few decades towards Maori society and culture. Because of this, I had intended originally to write about these atittudes, and the reasons why most (not all) Pakehas have found it difficult to take Maori culture entirely seriously: as seriously, that is, as they have taken Western culture. The history of Pakeha attitudes and assumptions regarding the Maori past and present is very complex, and it is important to examine it if only because many of these attitudes are with us still. Yet little has been written on the subject.

The thing got too much for me: too tangled, and too many side-issues. I may have another go at it another time. I have a feeling that it would be a liberating experience to come to understand it.

But for now, I can only consider the present. We have these Maori collections. How should they be displayed?

I realise that there has been much discussion about this recently, and that there are plans to change the displays in several museums. A number of the points I'd like to make will, I should think, be regarded as self-evident.

My starting-point is that Maori sculptures are works of art. This has not been generally understood until recently, but it surely is so now. Certainly the Te Maori exhibition has greatly helped in this; and the full effects of the exhibition are still to come.

So it is hardly necessary now to argue that these pieces must be *displayed* as works of art. The point is understood. But given the situation we have inherited, it will take a while for the full implications of this to become apparent. What is involved in the presentation of Maori sculpture as art?

- Displays should be much less cluttered in most cases, and often better lit.
- The layers of red paint added by museum curators must be removed, especially from polychrome works. Again, we have come to understand this, and it is now being done.
- All aesthetically significant pieces should be displayed, at least from time to time. At present, some of the best works in museum collections are seldom or never seen by the public.
- Where there is sufficient choice, less interesting pieces should be removed. This does not mean that only the oldest pieces should be displayed, though these are generally the most important. Some later pieces are also of great interest. But

whereas the choice of the earliest pieces is easily made, selection of later work requires aesthetic judgment. This should be cultivated. It is a matter of *looking,* of allowing oneself to become receptive to the work.

• Small, carved articles employed for certain purposes (foot-rests for ko, weapons etc.) obviously will often be displayed in conjunction with other material relating to the activity in which they were employed. Apart from this, however, articles should be displayed and grouped together according to visual criteria. Three principles may be involved:

1. Pieces belonging to the same period may be placed together.
2. Pieces belonging to the same tribal style may be placed together. (That's what's so good about the display in the Taranaki Museum: because most of the pieces come from local swamps, the viewer can accustom himself to the one style, and get his eye in. It helps, of course, that all the pieces are early, and all of the highest quality.)
3. It would sometimes be very helpful to group together several works which follow a similar pattern: several similar lintels, say, or two or three doorway carvings from the facades of pataka, or a group of generally similar waka huia. Generally such pieces would all be executed in the one tribal style. Such a display, with accompanying information, would allow the viewer to see how a single set of visual conventions has been interpreted by a number of different artists: it would lead to a better understanding of the conventions concerned, and also of the endless variety which was achieved within them.

This approach would be very suitable for temporary displays.

• In the 1930s and subsequently, a number of carvings were added to structures in museums in the mistaken belief that they were needed to 'complete' them; for example, there are several of these carvings in the meeting-house in the National Museum, and the sides and back of the National Museum's pataka are entirely of this kind. These pieces were made with the best of intentions, but they are not authentic, so should be removed. They can, in fact, only be described as fakes. Until they can be removed, tactful signs should be displayed informing the viewer that these particular pieces belong to a much later period. How, otherwise, can viewers learn discrimination? This inferior work simply puts them off.

Getting rid of such carvings will in some cases require much determination, but it must be done. Take the case of the Canterbury Museum. In the Maori Court there is a large canoe which was simply a dugout hull when it was acquired: it now has a carved prow, a carved sternpost and carved topstrakes, all of them ugly fakes. And on the wall nearby there is the facade of a carved pataka which last century stood at Maketu in the Bay of Plenty (see pages 158–66 of *Maori Houses and Food Stores* by W. J. Phillipps, Wellington 1952). This was an important building, of the highest quality. There are two things wrong with its facade, as it is now displayed. Firstly, its fine detail has been obscured by a layer or layers of thick paint, added long ago after its acquisition by the Dominion Museum. Second, and even worse, because the carvings were broken in a few places, 'replacements' were made by a carver who was employed for such purposes by the Dominion Museum in the 1930s. In particular, an entirely new paepae (horizontal board below the porch) was made, and new lower ends were made for the two maihi (bargeboards). These new carvings are remarkably clumsy — the replaced ends of the maihi are not even copies of the originals, as these are recorded in a Burton Brothers photograph — but even if they were better made, the principle would remain the same. If the Venus de Milo has lost her arms, we leave her that way. We do not commission a sculptor to make new arms for her.

I might add that when these carvings were lent by the Dominion Museum to the Canterbury Museum, the beautiful amo (uprights supporting the maihi) were left behind, and new ones provided. The basic problem, here as elsewhere, was that there was no concept of the building as a work of art with its own unique qualities. 'Maori carvings' were simply regarded as being representative of the material culture of the Maori, and they were thought to be interchangeable for many purposes.

Three last points.

• There should be no essential difference between the way in which Maori sculpture is displayed in museums, and the manner in which European works are shown in art galleries (or in museums, for that matter). The concept should be of an art museum.

It is true that museums display more small objects than do art galleries, and for this and other reasons, they will sometimes need to provide rather more information than is given by art galleries (though one could argue that art galleries should in some cases give more information than they do). However, information must be given unobtrusively, in a way that does not interfere with the visual impact of the article concerned. All but the most basic information should be provided in handbooks rather than alongside the displays. We need bigger and more enlightened handbooks.

• Museums are concerned with the display of objects, but they cannot do this well unless the people responsible have an understanding of the ideas and emotions which found expression in these pieces. While the study of archaeology has provided a great deal of essential information regarding early Maori life, it is of limited value where ideas and feelings are concerned. For these, one must turn to the immense, if chaotic, literature on the Maori, most of it dating from the last century *and much of it written by Maori authorities themselves.* For reasons too complex to be considered here, this literature is now generally neglected. It needs to be rediscovered and reassessed.

What, for example, was the religious significance of house carvings? Contrary to what many people believe, knowledge of this is not irretrievably lost. It can be discovered from the careful reading of early publications and manuscripts.

• What special responsibilities do museums have towards their Maori visitors?

Clearly the staff of museums have become much more sensitive to the feelings and needs of the Maori communities in their areas, especially with respect to the descendants of the people who entrusted them with their taonga. The Te Maori exhibition has obviously been a landmark in this respect.

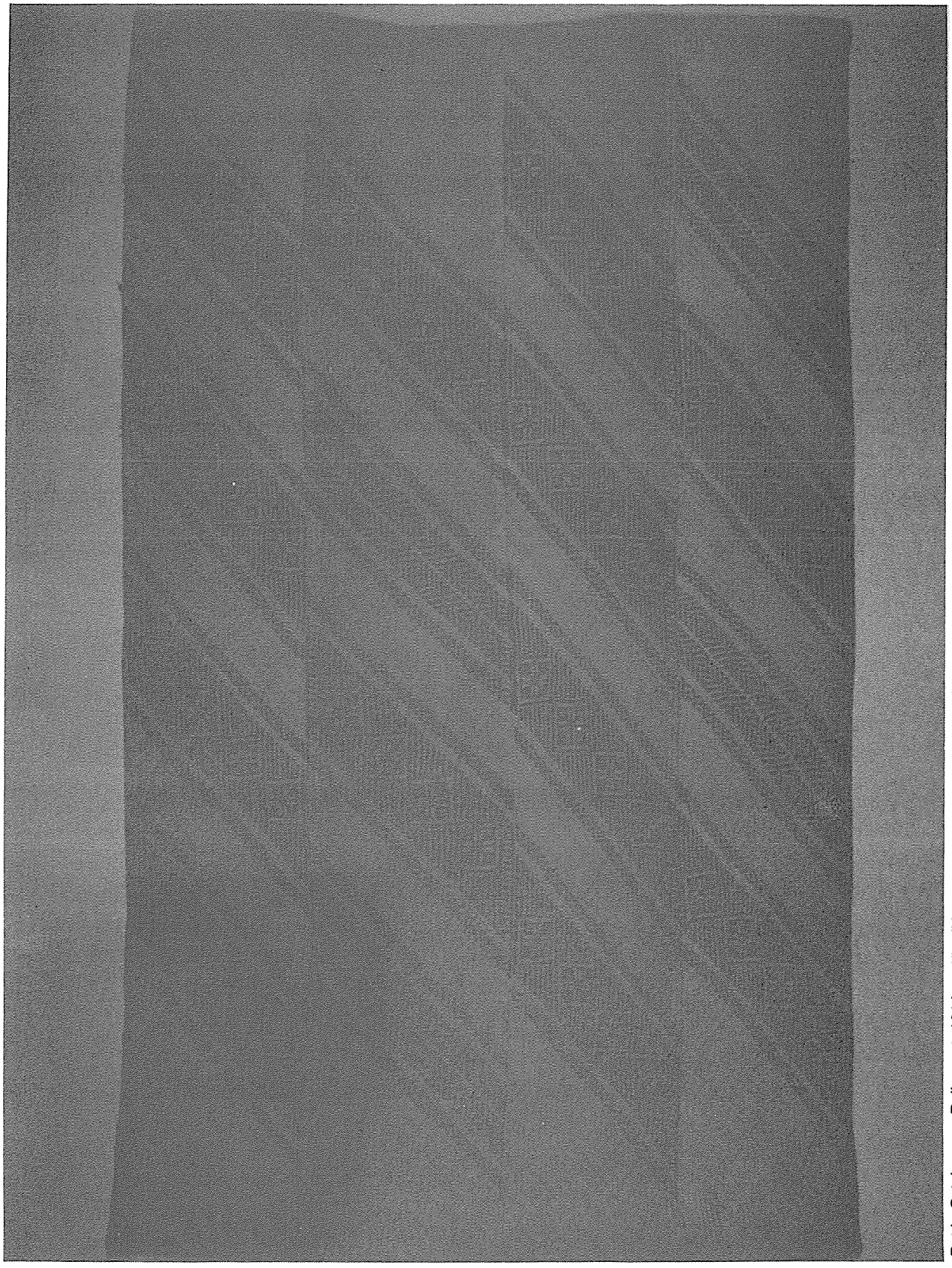
But do Maoris, as viewers, have special needs? They do indeed approach museum displays rather differently, in that for them these works belong to the mainstream of history — whereas many Pakehas are still trying to fight off the realisation that most of the history of this country is Maori, and that most of its highest aesthetic achievements are Maori.

But while Pakehas will have more to learn, the effective display of these treasures will serve both groups equally. There is not one truth for Maoris and another for Pakehas. Perhaps a greater use of Maori terms would be appropriate, with a translation given as well — thus, 'toki (adze)'. This would do the Pakehas no harm either; and in fact many of them want to learn such things. But the main message must come from the beauty of the taonga, and the power and authority which this beauty conveys. Presented with understanding, these works speak to all of us.

Margaret Orbell
Senior Lecturer in Maori
University of Canterbury

Senior Lecturer in Maori at the University of Canterbury. Interested in Maori literature and art. Books include *Maori Folktales,* the anthology *Contemporary Maori Writing, Traditional Songs of the Maori* (with Mervyn McLean), and *Maori poetry: an introductory anthology.* Two books are coming out early next year: *The Natural World of the Maori* a book on the Maori world-view and relationship with the environment, and *Hawaiki: a new approach to Maori tradition, which is the text of the MacMillan Brown lectures for 1983, and deals with the migration traditions.*

You and I and the Pacific Identity Crisis



Ruhia October nee Reihana. b 1914 Whariki Kiekie (290 × 166) Ruhia October collection, Rotorua Photo: John Martin/Alex Wilson.

Captain Cook and his crew on their virst visit here in 1769 were quick to realise, and record, the unique and special nature of the Material Culture they observed, traded and collected.

These indigenously manufactured "Man Made Curiosities" have continued to amaze, bewilder and fascinate visitors here ever since.

It is sad to note that because of our strong Northern Hemisphere heritage riddled with notions of civilised/primitive, superior/inferior black/white etc that much of this Pacific cultural material is either locked away or displayed in that very 18th century "Cabinet of Curiosities" manner in our Museums.

Hopefully with some major re-education we can re-evaluate these works of art and in future present them in a more artful-careful-meaningful manner and environment.

In the late Eighteenth Century European anthropologists chose to divide societies and/or cultures into two categories: A Civilised — B Primitive. The yardstick for this Eurocentric decision was the wheel. If a society and/or culture had the wheel the society was classified as Civilised. If it did not possess the wheel it was classified as Primitive. This kind of compartmentalisation of societies and their material culture poses some interesting problems. It could be argued that, for example, in the Pacific region the canoe was more important than the wheel. How would this upset that classification?

The illusion of Bi or Multiculturalism (promoted rigorously overseas since at least 1940: The Centenary of the signing of the Treaty of Waitangi) wears a little thin when a surprising number of overseas visitors express concern at the monocultural focus of many cultural institutions.

The historical facts are no excuse for the tunnel vision that pervades so many of these Institutions in this day and age.

Gone are the days when white culture, like white sugar or flour, was considered more refined and superior.

We have to give over space for the material culture of the Pacific Peoples in our Art and Historical Institutions. It is interesting to note that nearly all the, quote Ethnic-Tribal-Primitive art unquote, in New Zealand is housed in museums. With the return of the "Te Maori"* exhibition from the United States of America we should begin to look at these neglected and misjudged forms of our heritage with a new insight. We must be one of the few countries in the World where our Indigenous Arts are displayed in Museums and not in Art Galleries. Let us hope we are on the verge of a new awakening and a shift from the "manmade curiosity" to the "Art Object" can be made.

John F. Perry
Director
Rotorua Art Museum

* Although this Exhibition has received a lot of positive response both here and overseas it is sad to see such an important exhibition ignoring the traditional arts of the women (fibre orientated) and presenting only the more "concrete" artforms of the men (wood, stone and bone).

Installation: Rotorua Art Gallery. Moko: Art of the Maori Tattoo. Showing 19th and 20th Century Maori carving. 19th Century photographs, prints and paintings by Charles Frederick Goldie (1870–1947).

The Arawa Hall Rotorua

When Rotorua Museum opened in 1969 it was conceived as a means of explaining historical and geographical factors of the volcanic plateau to a largely tourist audience. Displays were created to show the geology, the forestry, the wildlife and something of the Maori culture in the area.

The first two projects in the total revamp of the building were exercises for anyone with a slightly gothic framework of mind (given the setting of the building). The third development required a considerable amount of philosophical thought and probably a good deal more ethnological knowledge and design skills than anyone on the Rotorua Museum possesses.

For the ethnology, we have been able to combine what knowledge we possess of Arawa traditions and artefacts with valued advice from Dave Simmons and from Irirangi Tiakiawa, a Ngati Pikiao elder.

The project concerned a new type of Maori display. As with many other museums, the display of Maori material up until now has been very general and didactic. This suited a museum where a considerable number of the visitors knew nothing of Maori culture. It was a situation imposed upon the design of the display as a result of the fact that little was known of the provenance of the Maori artefacts in the Peat Collection — which was about 80% of the Museum material in 1969. It is frequently a problem in the original design of a small museum — you are stuck with what you've got.

There was very little Arawa material in the collection at the time the Museum was opened but over the years a considerable amount of taonga was deposited on loan. We have encouraged these loans to the degree where, as an extreme example, the kiwi cloaks used for tangi at 'Wahiao', the house for the Tuhourangi and Ngati Wahiao at Whakarewarewa, are kept in the Museum between tangi. Such is the frequency of tangi, with a large tribe, that we cannot display the cloaks. This type of deposit, however, has led to an increasing inter-reaction between the museum and the Arawa people.

An example of this was an exhibition of Rotoiti photographs, chiefly Hammond portraits of Ngati Pikiao and Ngati Tarawhai people held in the house, 'Nga Pumanawa-e-Waru-o-Te Arawa, at Ruato, Rotoiti. A tangi was held over the photographs on the first day of the exhibition and on the second day the museum staff and the Rotorua Historical Society were invited to a hangi on the marae.

Since then many other tiki, patu and kakahu have been deposited on long-term loan by family groups and marae committees. Many of the taonga are removed for tangi or other hui. It creates a display problem but that is much more than compensated for by the situation where the Museum is part of the life of the community — part of a continuing function, and not an isolated record office.

There were now two different types of Maori collection in the Museum: a formerly-private assemblage of artefacts of unknown origin and, in some cases, poor, and possibly dubious, artistry. Against that, the taonga that seem to radiate the value that the constant visits of the owners place upon them. It seemed that two types of display were required — if space allowed.

Here, the peculiar history of the building became part of the project, as the Rotorua District Council completed the old Bath-house, with a centennial wing added to the single gable-end of the Museum at one end of the building, to balance the double gable-ends of the Art Gallery, at the other. As the Arawa Hall will be located in this centennial wing, the building's history is briefly recounted: As the largest and single enterprise, in comparative terms, undertaken by the then-new Department of Tourist and Health Resorts, and one from which the Department never fully recovered, the Rotorua Bath-House opened, in a town of 800 people, in 1908, when £30,000 out of the estimated £40,000 expenditure had been consumed. It had a bare concrete wall at the south end of the main wing for three years, until the Government added a single gable-end in 1911, and then the building remained asymmetrical until 1982, when the Rotorua District Council added the second gable-end, after spending $250,000 dollars (half of it provided by central Government) to renovate the blackened and rotting plaster of the original building — the result of fifty years' condensation of very acidic steam.

The centennial wing was opened with an exhibition that was one of a series intended to lead up to the installation of the Arawa Hall. This first exhibition, relating to Whakarewarewa, the Tuhourangi and Ngati Wahiao people, and curated in conjunction with the Rotorua Art Gallery, had problems. Continual and unusual difficulties were had with the installation until, on the day of the opening, the tiles of the new centennial wing roof began to peel away like the autumn leaves from a tree. There was a wind, but not one that Wellington people would notice. I thought of tapu carvings.

Te Arawa Maori Trust Board had a few weeks prior to the opening, placed on long-term loan, a large collection of carvings. They included a number from 'Nuku-te-Apiapi', a house connected with the suicide of a chief who had been unable to finance the completion of the building. The tapu had been lifted at the opening of the house, in 1906, but, recalling the almost immediate deaths of two tohunga who lifted the tapu from its predecessor ('Rauru' house in Hamburg) it was felt wise to consult a Maori elder who carries out many of the functions of a tohunga. Irirangi Tiakiawa, using a long, almost black greenstone pendant of Ngati Tarawhai (the tribe from which most Arawa tohunga are descended) gave a karikia over every carving in the collection. He told us that great heat came out of some of the Nuku-te-Apiapi carvings. Things then went back to normal; the staff stopped having accidents.

An exhibition of Ngati Whakane and Ohinemutu followed, and then Ngati Pikiao, Ngati Tarawhai and several other tribes of the Arawa confederation. These exhibitions resulted in carvings being brought in, on long-term loan, from Ohinemutu, and from Mourea (between Rotorua and Rotoiti).

In the meanwhile, general approval for the Arawa Hall project had been granted by the Rotorua District Council, and Gary Couchman, designer, Wellington, was commissioned to work with the Museum staff on a different approach to display. What I had in mind was something that avoided the generalised, educational display of Maori artefacts found in many museums, and something that did more than some art galleries' treatment of Maori artefacts, solely from an aesthetic point of view. While the exhibition obviously had to attract visitors from many sources, I particularly want it to relate to the Arawa people — in the hope that it will be part of Arawa life, of Arawa image of the present, and not a cultural graveyard of the past.

Gary Couchman has in mind the light-and-sound effects found in some of the new developments in German museums: we have to avoid the extreme of some American art museums where a large room is devoted to a single object — with a minimum of information. The timbered detail of the exterior of the wing will be preserved, but within this will be installed a capsule excluding all natural light. Entrance to the Hall will be via a low-roofed tunnel, at the end of which will be one of the most famous carvings from 'Nuku-te-Apiapi', and throughout the Hall, an alternation of darker and more brilliantly-lit areas. Arawa waiata will periodically be played through a sound-system, the emphasis in explanatory material will be Arawa taonga (not 'how the Maori fished', 'how the Maori caught birds') — however, with the unusual proportion of foreign visitors to the Rotorua Museum, there is a case for retaining, in the older part of the Museum, some of the Peat collection, which, so far as we know, is not of Arawa ori-

gin, in the more dedicated type of display, for people who know nothing about nineteenth century and pre-nineteenth century Maori life. THis would be in a separate area to the Arawa hall).

A subsidy has been received from the Art Galleries and Museums Scheme, administered by the Department of Internal Affairs. The Board of the National Museum and Roger Neich, Ethnologist, have been extremely helpful. Several Arawa carvings have been placed on long-term loan by that Museum. They include a massive carving that Irirangi Tiakiawa believes came originally from 'Maninihau', the school of learning of the Ngati Tarawhai; carvings from 'Rahurahu', the larger of the two houses at Orakei Korako, photographed by Alfred Burton in 1886 (the Ngati Tahu people of that area are a sub-tribe of Tuwharetoa and therefore part of the Arawa confederation); and 'Tokopikowhakahau', a Ngati Raukawa house carved by Arawa.

It is probable that a carving from 'Rangitihi' (a house mentioned in most of the late nineteenth century travel accounts of the volcanic plateau) will be placed on loan from the Auckland Musuem, and from the same collection there is the possibility of the loan of an Arawa stone-tooled carving.

Plans are being finalised at the moment for presentation to the Rotorua District Council in November, with the hope that the Arawa Hall will be completed by March 1985.

Ian Rockel
Director
Rotorua Museum

Nga Taonga Korero

Just as attitudes to the place and use of Maori tribal artefacts held in museums and art galleries have been changing in response to more active Maori participation in the curation process, so too changes are occurring in the ways in which manuscripts and archives are being cared for and used. I will look briefly at some of the issues which arise in areas of cataloguing and indexing collections of papers that are already in "official" custody and the use to which they are put, and then at some alternatives which are developing.

Material in present collections falls into three general categories which are by no means mutually exclusive:

a) letters and documents written in Maori which were collected by a person or organisation as part of their normal business eg letters on land, written to the Native Land Purchase Officer, Sir Donald McLean; letters from native ministers to the missionary/printer William Colenso asking for copies of printed material.

b) material collected by someone in pursuit of a research interest in things Maori. Most of the best known collections of Maori language material fall into this category — Sir George Grey, Edward Shortland, John White and the Polynesian Society.

c) letters and volumes collected for their own purposes by Maori families and subsequently deposited.

The distinctions between categories can be very blurred as when, for example, John White extracted material from letters written to him as a government official and newspaper editor for use in his *Ancient History of the Maori* or when the whakapapa books of Te Whatahoro Jury now part of the N.Z. Maori Purposes Fund Board collection were extensively used by Sir Apirana Ngata and S. P. Smith. While I will later comment on the effect such distinctions have on the possible uses which can be made of such material I want to emphasise here the necessity of retaining a close link between the working archive of a collector like S. P. Smith, and the material he collected. Information contained in diaries and official letters is often vital for establishing the provenance and reliability of individual manuscripts collected from their informants.

There can be no institution in the country which is proud of the way its Maori material has been kept — not that it has been physically neglected but that the same input into cataloguing and indexing has not been possible as that which is achieved for material written in English. This is understandable given the absence of Maori speaking librarians and curators but it should hardly be allowed to continue. Too often documents in Maori are lumped together at the end of a listing labelled as "Maori letters" or "Maori notebook" and left. Several libraries are now making substantial efforts to have collections catalogued and indexed but, although expertise exists in the academic and wider Maori community to *identify* material, progress in establishing more relevant professional practises is necessarily slow.

The areas of discontent for those using Maori resources are easily identified:

1. Subject entries. The terms used for subject indexing (usually based on Library of Congress listing for the Indians of North America!) are often less meaningful in the New Zealand context. Consider the distinctions between Maoris — art, Maoris — implements, Maoris — carving. Similarly the language of subject headings could be looked at. Which is more useful for Maori researchers "Maoris — genealogies," "Maoris — whakapapa", or "Whakapapa"?

2. The need to greatly increase the number of subject entries for each item in the catalogue to include all relevant tribal and hapu names gives the librarian several problems. If it is done properly each item can have many additional entries; should they all be included in the main catalogue which would expand it greatly or should a separate tribal index be established? Where does one discover what hapu a particular writer belongs to when s/he does not state this in the document in question? How can we correlate hapu and tribal names, where is there a list or index to tell us which tribe particular hapu are affiliated with?

3. The form of name to be used. Despite a will to do so it is often difficult to discover the full form of the name of a particular person — to find for instance, that letters signed by Aperahama, Pera, Perama Te Ao, are all written by the same person, and having found that Aperahama Te Ao is the full form of the name there are few guidelines to help in the decision about which part of the name to file under. Instructions sometimes say to pass over names which are obvious transliterations of English christian or surnames but it is difficult to identify names (many of them biblical) in current usage 100 years ago as having English origins, and many surnames with an English root have been so thoroughly naturalised by succeeding generations of Maori families that the distinctions are quite meaningless. Perhaps it would be wiser to follow the example of the indexes used by the Maori Land Court district offices and file everything under the first name.

4. Filing of Maori words is another area where the present muddled practises cause firstly untold difficulty for the researcher trying to use a catalogue and secondly perpetuate a very real lack of confidence in the ability of libraries and museums to look after Maori material adequately. Have a look under "the" in the telephone directory for instant appreciation of how frustrating it is for a researcher to find Te Rauparaha and much more filed under "Te".

This list of technical problems is not exhaustive, nor have the implications of each issue been fully explored, but it will, I hope, show that some concerted effort is needed by library professionals to work out

guidelines for revised subject entries, filing of Maori words etc which can then be followed consistently by those working with Maori material. The way in which catalogues have been expanded to allow greater emphasis on women is a pointer to the fact that it can be done.

It would be possible for those few of us whose jobs do involve some degree of specialisation to develop systems to suit our own individual institutions but this would be no help to those repositories which do not have a full-time archivist or librarian let alone one specialising in Maori language material. Guidelines must therefore be drawn up which will work for curators of all collections no matter how extensive they are. This will take time and no small co-operative effort, between curators and librarians of all sorts, and more importantly with the local Maori communities in each area.

Considerable assistance with the job of identifying writers, their hapu, subjects covered by a manuscript, and important names to be indexed can be provided by knowledgeable people outside the institution. In fact a continuing dialogue with a repository's constituent community is necessary also for guidance in the appropriate use of the collections.

In the same way that sensitivity to Maori values has led to the withdrawal of some classes of artefacts from public display so too there are types of manuscript material which are not appropriate for display. I would not for instance allow the exhibition of items from a family archive without very clear instructions to do so from the family concerned. Although most of the material collected by members of the Polynesian Society was written with publication in mind, publication *now* would not proceed without some mandate from the writer's descendents however difficult it may be to trace them.

The fact that collections entering our repositories many years ago did so without the kinds of written agreements which are now usual practise, does not mean that we have no responsibility to ensure that material read or copied while under our care is subsequently used in an appropriate way. This is the area in which most progress has been made and least needs to be said, (there could be few institutions now which would allow photographs from their collections to be used as comic postcards) except to point out some of the possible effects of a too restrictive access policy. While all new collections ought to be covered by an agreement outlining the permissable types of use which the owners will feel happy with, access conditions can also restrict use by the very people with the most pressing need to see a collection. Academic researchers should be used to encountering restrictions on collections they wish to use and will be prepared to wait for the necessary permissions to be given by the original donors. My worry lies not with them but with the "man in the street" who approaches a Pakeha institution with apprehension and perhaps no previous experience of the technical obstacle race s/he will be put through. To encounter after a monocultural facade, a monolingual catalogue, bag checks, security tags, registration forms and issue slips, a collection of papers which cannot be looked at without the written permission of the donors must be frustrating indeed. It would take a gritty perseverence to persist, and yet these are often the people who, through the dislocation of city-dwelling have the most pressing need for access to information to answer basic "who am I?" questions, to which whakapapa can provide the answers.

In discussing these questions about the use of Maori material in libraries, galleries and museums I am in no way advocating that these are the most appropriate repositories for Maori archival collections. Indeed unless we can demonstrate more positively that we know what to do with such material when we get it, and that our methods will continue to change in response to increased understanding of the conceptual framework surrounding the ownership, care, and use of such *taonga* in a Maori context we cannot expect any increased confidence in, and use of the facilities we have to offer. There will always be groups who feel that family or marae-based custody is the only possible strategy, and the number of groups contemplating the establishment of local resource centres is an indication of the preferred focus for the care and use of Maori archival collections. I anticipate that institutional emphasis will change from encouraging the acquisition of collections, to increasing resources in outreach services like the Museum regional field officers to provide technical advice on the custody of multi-media archival collections in local resource centres.

The strategy which, I think, will allow institutions large and small to provide better access to the collections of Maori written material in their care is firstly for each to establish a close working relationship with their local Maori community for guidance on the subject content of the material in their care — that is help in the identification of material, and assistance in devising acceptable patterns of use of the material. Secondly a pooling of what expertise has been gathered amongst members of the library profession, with wide discussion amongst library, gallery and museum curators to produce guidelines for cataloguing and indexing which can be followed by all.

Sharon Dell
Maori Materials' Librarian
Alexander Turnbull Library

Museums, Racism, and You

Racism is a word which makes Pakeha people defensive. Its appearance may already have made you uneasy. What is racism and why does it make us uneasy to be so labelled?

Consider racism to be the result of prejudice linked with power. Now prejudice is something that we all have. I am prejudiced (or pre judge) against spiders and consider them creepy-crawly things that I learned to hate as a child. Much of that fear and subsequent prejudice came from my family and peers. Consequently, I have an attitude which judges spiders as something that is negative. I also have a prejudice which judges politicians as being untrustworthy. Prejudice is an attitude which judges others. Racism is when my prejudice is based on race and I inflict it on others by the use of what power I have.

For spiders I have the knowledge and ability to buy a can of spray which, when sprayed on a surface, will kill any self-respecting creeply-crawly who happens to amble across that area.

I have prejudices, based on race, which have been accumulating since birth and are constantly there in our Pakeha society. As I am employed in a museum I am constantly making choices and judgements based on these attitudes. The result is New Zealand museums and galleries reflect my culture and constantly reinforce and justify my values and prejudices. All this is at the expense of another equally valid group of people. We have racist institutions.

Pakeha museum professionals have the power (that may be as custodian, curator, conservator, display person, accountant, publicity writer, director, board member or supporter) and we have prejudices based on race.

Look at our institutions of museums, galleries, libraries, historical or art societies, Historic Places Trust, etc. Who are in the positions of control? Who is on your Board? Is it dominated by white, middleclass men?

Who are your volunteers; Maori or Pakeha? Have you had a good look at the public who come through your doors or who comes to your exhibition openings? Do you know the demographic breakdown of the population in your catchment area? Is that reflected in the racial division of your public?

Too often, the justification for the answers to the above is as racists, as "Maoris are

lazy or uninterested", "They are this . ." or "They are that . .". Notice how the victim is always blamed with it being **their** problem. I suggest the problem lies firmly with the monocultural Pakeha institutions in which you and I work. Our institutions are run by Pakeha people (mainly men); they exude Pakeha values and speak about Pakeha art and history. If I was from another culture I would only frequent such institutions if I wanted to learn about Pakeha culture.

We, as museum professionals and supporters, must bring about change in our institutions first. Let's stop blaming the victims!!

Change may be starting, as witnessed by the September '84 *AGMANZ News*. However, I feel quite uneasy, just as one example, by one author's suggestion that some Maori human remains could be kept in Museums for scientific study. Have we really made any change in attitudes? I doubt it. After all, don't forget — for whose science are we retaining these human remains? Whose careers will benefit from their study? I would suggest this attitude is purely Eurocentric and really no different than displaying the same human remains. We consider our European science philosophy to be the right and only one, often at the expense of other cultures. Isn't that racism?

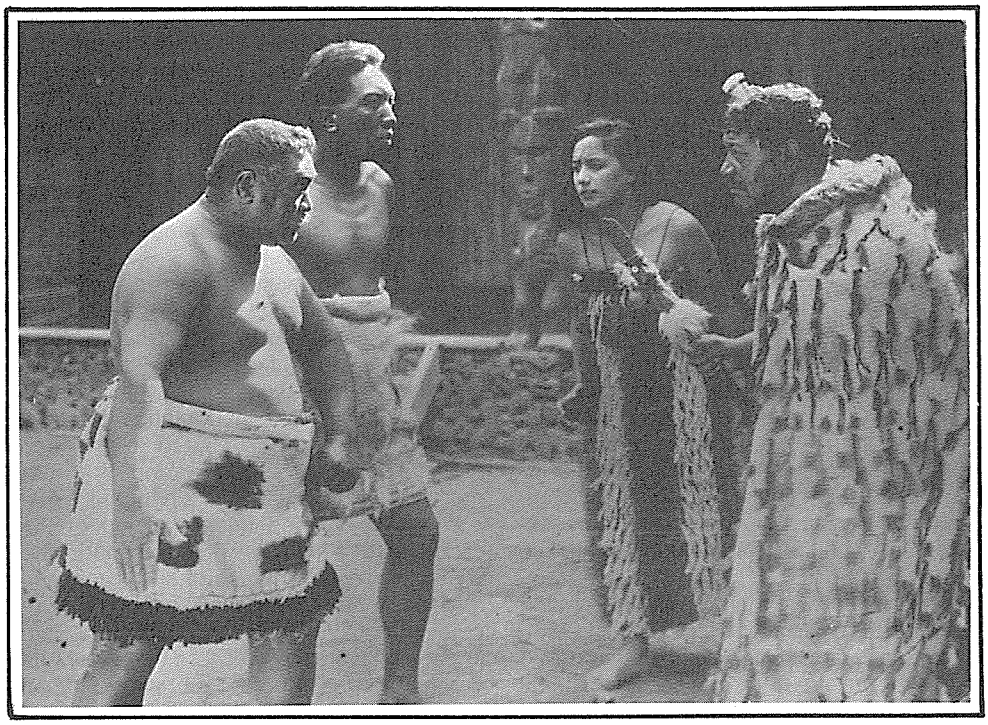
Similarly, art galleries are hampered by this Eurocentric view. Art is often dominated by its definition in European historical and social setting. Recent books by Pakeha authors refer to "Maori craft". Likewise, a local newspaper reviewed a touring exhibition of art from Papua-New Guinea. The headline read "Primitive tribal art exhibition on tour". Who deemed it "craft" or "primitive"? Isn't that judgement based on the attitude of race? Doesn't that imply "white is right" . . .? Archaeologists persist in talking about "prehistory". "Pre" whose history?

Often I see museums or historical accounts referring to the **discovery** of New Zealand by Cook or Tasman; or some account of Thomas Brunner as an **explorer;** or else the hardship faced by **early settlers.** These completely negate 1,000 years of human history prior to these said events. After all, hadn't Maori people discovered, explored and settled this land already?

These are all Eurocentric views which judge albeit subtly, on race. They can all be changed easily and without threat to us. However, such token changes alone really aren't worth it. As a Pakeha, I must change the values and attitudes by which I live and start sharing the power I have. Until then, talk by Museum people about trusteeship of Maori cultural material will merely perpetuate the injustices of the past 144 years from which **we** now benefit.

Maurice Watson
Director
Nelson Provincial Museum

Moving Images of the Maori and Pacific



"The Romance of Hine-Moa" (1927). Scene from the film featuring Maata Hurihanganui as Hinemoa.
The New Zealand Film Archive, stills collection.

"Historic Otaki" (1921)
The New Zealand Film Archive, stills collection.

The New Zealand Film Archive was established to preserve and make accessible all the moving images in its Collection — Maori, Pakeha and Pacific.

Preservation

The primary work of the Archive is the restoration and preservation of the moving images — particularly those on cellulose-nitrate film stock. It is reasonably widely known now that, until 1952, all professional motion pictures were made on nitrate which begins an absolutely irreversible process of decay from the moment it is manufactured. It is highly inflammable, chemically unstable and has an unpredictable life of between 30 to 70 years. Whatever the conditions of storage, it sooner or later comes to a festering, sticky end — that can happen without warning over the space of a few months. Much of New Zealand's early film heritage has already suffered this fate.

A number of the most important early Maori films have now been preserved. Work began almost immediately the Archive was established on the films in the collection which had already begun to decompose. Some of the major Maori films from the 1920s were in this category: *Historic Otaki* (which contains the tangi and funeral of Te Rauparaha's niece, Heeni Te Rei, 1921) and the still surviving sections of the films taken by James McDonald on the Dominion Museum ethnographic expeditiions to Rotorua (1920), Whanganui River (1921) and the East Coast (1923). The painstaking repair on these films took over a year. The reprinting of them on to the more stable and long lasting acetate or 'safety' film, an equally laborious (and expensive) operation, took several months.

In the case of the McDonald film *Scenes of Maori Life on the Whanganui River* for instance, the film repair took place on the original nitrate negative. When the first print came through the laboratory, and the images could be seen for the first time, the film was a jumble of fragmentary scenes. The only clues available to give any idea of the eventual order the work could be put into, were the notes McDonald had scratched on to the leader to each roll of the film. This gave the date and place and also some information on what was taking place in the scene. From these notes an order was worked out. Scenes of weaving and dyeing for instance were grouped together and a sequence prepared. This required detailed research into the various activities presented in the film — (games, crafts, cultivation, fishing, weaving and divinatory rites) and considerable help was received from Bill Cooper, the National Museum Advisory Officer in Maoritanga. Once an order for the film had been prepared, inter-titled, based on McDonald's notes, were made and inserted into a duplicate negative, and from this master further viewing prints can now be done. This particular film runs for 43 minutes and remains the most extensive record of its kind of Maori life during this period, although not all the film survives.

Repair and restoration is continuing on other important early Maori and Pacific films. Major projects include the restoration of the unedited 35 mm nitrate negative shot by Jim Manley with the support of Princess Te Puea Herangi — *The Building, Launching and Voyaging of the Ngatokimatawhaorua and Waikato Canoes (1937–40)* and the 1922 film made by George Tarr *Ten Thousand Miles in the Southern Cross,* a factual feature length film made for the Melanesian Mission to demonstrate the life and work of the mission in Melanesia.

Access

To provide access to the films in the collection, special viewing prints are made whenever possible to parallel the Archive's collection of preservation material. These may be viewed on the Archive's premises by private individuals engaged in serious research. The Archive is not a stock footage source, however, where it holds material not available elsewhere, it may be made available to film and television producers for use in their projects, subject to over-riding preservation requirements. Requests for access are not permitted to interfere with the orderly progression of the Film Preservation Programme, which has the highest priority. Footage is not supplied unless prior clearance from copyright owners has been obtained. Material cannot be used out of context or insensitively and it remains at the Archive's discretion whether some material can be used or not.

It is not the Archive's function to be a lending library of the material in its collection. However, particularly with the Maori films where there has been unprecedented interest in and demand for access, the Archive is attempting to make some of the films more widely available especially to schools, universities and tribal groups. This, however, requires more time and money than is available at present. It is though the aim of the Archive to make the films (Maori, Pakeha, Pacific) as widely accessible as possible.

Special Presentations

In 1984 the Archive has attempted to make access to the Maori and Pacific films in its collection a reality by presenting them whenever possible in a variety of ways and places.

In February the Archive presented a special screening in Rotorua as part of their Arts Festival. 400 people attended (with more than 200 turned away). *The Romance of Hine-moa* reel 1 (1927) was given its first screening since its rediscovery and preservation. Other fragments and offcuts surviving from the film were shown, also for the first time. Among the other films presented were *Welcome at the Rotorua Racecourse to the Tribes Arriving for the Visit by the Prince of Wales* (1910); *Maori Village* (1945) filmed in Whakarewarewa with the Tuhourangi concert party under Guide Rangi and Michael Forlong's dramatised film *Aroha* (1951).

The first occasion when all the early Maori films preserved to date were shown as a group was at a screening at the National Museum in June. This was in conjunction with their exhibition of New National Treasures (Nga Taonga hou o Aotearoa).

After lengthy discussions (but with only a month's notice to actually prepare material) the Archive compiled a Te Maori Film Retrospective for the Ministry of Foreign Affairs to accompany the Te Maori Exhibition in America. A set of prints were made for this of some of the key early Maori films (including the *1901 Royal Visit, Tangi and Funeral, Whanganui* and *East Coast* and *Rua* films) together with *Maori Battalion Returns* (1946) and two of the Pacific films ethnographic series *Tangata Whenua* (1974): *Spirits and Times will Teach; The Carving Cries.* The films were assembled into two 90-minute programmes and detailed programme notes were prepared. This film retrospective will be shown a number of times at the Te Maori venues.

Several special screenings have been arranged at the Archive for members of the Wellington Polytechnic intensive Maori language course. Some of the Maori films were shown at the Archives and Records Association Conference in New Plymouth where the theme was 'Maori History and Resources'.

In September the Archive instituted regular lunchtime screenings of films in its small viewing theatre in Wakefield Street, Wellington. Films are programmes into four on-going seasons: Maori films, A Retrospective of National Film Unit Films from 1941 onwards, Films Directly from the Preservation Programme, and Contemporary New Zealand Films. The first programme was the first public showing of the restored *Scenes of Maori Life on the Whanganui River.* Extra sessions of this film have had to be arranged because of the interest. Both historic and contemporary films are shown as part of the Maori Film season. Apart from the Whanganui River film other screenings include: *Keskidee Aroha* (1981), *In Spring One Plants Alone* (1980), *Maori Arts and Culture No. 1 Carving and Decoration* (1961).

The Whanganui and East Coast films, with their extensive record of weaving, dyeing and fishnet making were screened at the Weavers Hui at Te Teko.

In late November a special benefit screening has been arranged in Rotorua for the Film Archive at which all the major early Rotorua films, 1901–1946 will be shown. For many of these films it will be their first public showing in 60 years.

The most ambitious project the Archive has undertaken with the films is a *Retrospective of Maori and Pacific Films from New Zealand,* 1901–1984. This is being presented at the 4th Pacific Festival of Arts in Noumea, New Caledonia, 8–22 December, 1984. The Archive was initially approached by the Office Culturel Scientifique et Technique Canaque in Noumea to compile the retrospective.

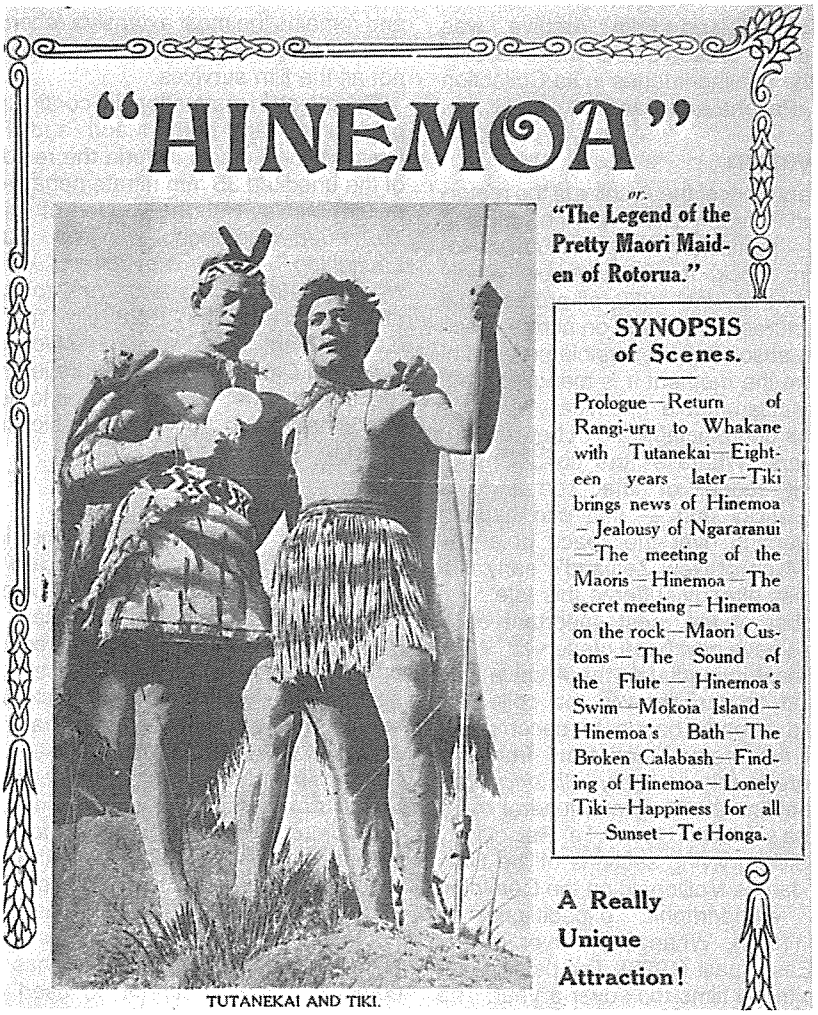
The aim is to demonstrate the importance of films and video to the preservation and expression of Pacific cultures, and also to permit the delegations from the 25 participating countries to view films on their region that they have never been able to see.

62 films will be shown covering 83 years of filmmaking by New Zealanders in New Zealand and the Pacific. The films are divided into four sections — Early Maori Films, Contemporary New Zealand Films, Films of the Pacific and Feature Films — and they will be presented in Noumea by the Archive's Director and Witarina Harris.

The Archive is committed to working as an archival resource for the South Pacific region. As part of this a workshop is being held in Noumea on the archiving of moving images. This is concentrating on resources available to Pacific nations, for the archiving of their film materials, and practical conservation and storage methods.

Although limited in the time it has available for special screenings, it is the Archive's intention to continue to present the films wherever possible and appropriate and in particular to show them in areas and to people whose ancestors appear in them.

Jonathan Dennis
Director
Film Archive



(Note: None of the early Maori films were made by Maoris.)

"Hinemoa" (1914). Programme for New Zealand's first feature film, now lost. The New Zealand Film Archive, stills collection.

"Historic Otaki" (1921) The New Zealand Film Archive, stills collection.

Taonga Maori Mana Maori

Interviews with Maori kaumatua in New York to open the *Te Maori* exhibition revealed a consistent response to the question, "What, in your mind, is the most important dimension of *Te Maori*?" Almost without exception the replies dwelt on the effects of international attention and recognition on the power culture at home in New Zealand.

Just what that anticipated response might comprise was not so clear but an important dimension was that the care, respect and status applied to taonga Maori in New Zealand museums would be enhanced in the larger community. There was concern for the spiritual force of taonga and the appropriate way in which our taonga should be viewed and interpreted. The mana of the objects themselves disposed of, the discussion soon moved to the issue of the mana *over* them. That revealed a welter of opinion both as to the processes of identification and selection involved with *Te Maori* and the more general issues of museum management and relationships 'at home'.

Time magazine called the exhibition a "voyage of discovery" but for many Maori it has triggered a "rediscovery" in that it has sharpened the focus of Maori attention on issues that have been concerning probably only a few Maori people for some time. It has also raised new issues. The processes of "consultation" selection and "permission" has heightened Maori consciousness and created new awareness of this dimension of our heritage. But it should be stressed that Museums and the taonga housed in them are only one dimension, albeit an important one of a more general area of emerging concern in the Maori world as the question is increasingly asked "Who does Maori culture belong to? Who has the right of control and management of the Maori heritage? Who can speak authentically for it?

A regular response goes something like this, "Why, Maori of course . . .," and then comes the qualifier, ". . . but this rich heritage surely belongs to all New Zealanders. An increasing awareness and respect by us all enlarges and enriches the bicultural society. It strengthens the quality of our living together and enlarges the cultural potential of our future. That's why Pakeha people are learning Maori, visiting marae, buying books of Maori interest and so on."

Many, especially younger, Maori are unimpressed with this rosy picture of a cuddly biculturalism. They see the increasing status of things Maori as moving their heritage into the hands of those who have status and power. They see the increasing Pakeha interest and competence in things Maori as a reflection of Pakeha control in education, wealth and decision-making. The disastrous Maori education statistics — steadily worsening — are supportive of their fears. Access to the knowledge surrounding the Maori heritage in language, history and art is increasingly available only to those who have the educational and economic capacity to take advantage of it. Whilst an increasing number of Maori are in that position far more are being daily distanced from it by the widening social and economic gap between Maori and Pakeha. Resentment at the "Pakeha takeover" seems likely to increase in a community which has 85% of its membership under the age of 25 years and whose access to the tabernacle of status — carpeted by education and advantage — is diminishing. As the Maori heritage is increasingly housed in that tabernacle it is seen to be inexorably passing into the hands of Pakeha culture. Those who are disadvantaged, though, just go on being distanced. Few are conscious of their disinheritance. The articulation of resentment on their behalf is undertaken by educated younger Maori. These are the ones who react with hostility to being taught Maori language by Pakeha teachers and lecturers, who rail against Pakeha authors of books on Maori topics. They talk of Maori sovereignty, Maori command over Maori culture and place limits on Pakeha participation in things Maori.

This area of increasing resentment is not, however, confined to the young. Recently, in a marae hui, we were greeted by two enthusiastic learners of Maori in formal mihi. The content of their speeches was excellent. Their command of formal metaphor, historical reference and allusion was refreshing and engaging. True, the diction, pronunciation and flow left a bit to be desired but there was widespread satisfaction amongst the visitors at their achievement and for their concern and involvement in the life of the marae. There were those on their side, though, who relied on their newly developing skills and said nothing. Later when the house was asleep a few of us were sitting late around a teapot in the kitchen. A senior Maori woman of that marae, who speaks no Maori herself but who is fiercely possessive of her tribal and ethnic identity, let fly. "There's one thing I can't stand. That's Pakehas talking Maori! Those two b's know more about me than I know about myself! OK I know they work at it but I don't care! It's all out of books anyway! They don't know nothing!" She was vigorously challenged but, interestingly enough, the discussion was littered with "I know how you feel, but . . " Those sitting around that table knew what she was feeling — even those who disagreed with her — they shared something of her sense of dispossession. It's not just a sense of loss. It's a sense of loss of control of what should be part of oneself. The will to share Maori culture is deep and widespread but it exists side by side with a sense of resentment. The less secure and less competent a Maori is in cultural terms the greater the likelihood of personal inadequacy and potential for resentment. In a very real sense the feelings are more significant than any 'bicultural logic' we can bring to bear.

Whilst the climate of resentment at the "takeover" by the power culture may be increasing in the young and amongst those Maori who are culturally inadequate there is a more substantial body of concern emerging amongst informed elders and a significant range of what is really quite a conservative Maori leadership.

The culturally confident, senior, mild-mannered 'paepae Maori' who tend to form the 'front bench' in relationships with the Pakeha world are the ones with whom consultation tends to take place — and rightly so. They tend to be the section of Maoridom that is informed and competent particularly in the heritage area with which museums and art galleries are so intimately concerned. This was the sector that was so superbly represented in New York to open *Te Maori*. The increasing acerbity with which this group is discussing the questions, "Who controls taonga Maori?" "Where does the mana lie?" "How does Maori culture manage and speak for its own heritage?" "How can more effective Maori control of our heritage and its expression be achieved?", does not generally express itself in a frame of separation or exclusion of Pakeha interest and concern. Rather, it tends to be concerned with an insistence on reference to appropriate tribal authority, with adequate Maori and tribal representation on administering authorities.

It came as something of a shock for this element of Maoridom to realise that the elaborate process of consultation prior to *Te Maori* was essentially an exercise in politeness. Whilst it was enormously appreciated it was, nonetheless, mixed with the realisation that effective mana lay with accumulations of museum trustees and officials — overwhelmingly Pakeha and whose position and qualifications derived almost entirely from Western academic culture.

The sharpness of this realisation was increased by certain of the interpretations and descriptions of *Te Maori* material. As long as taonga were quietly entombed in museums

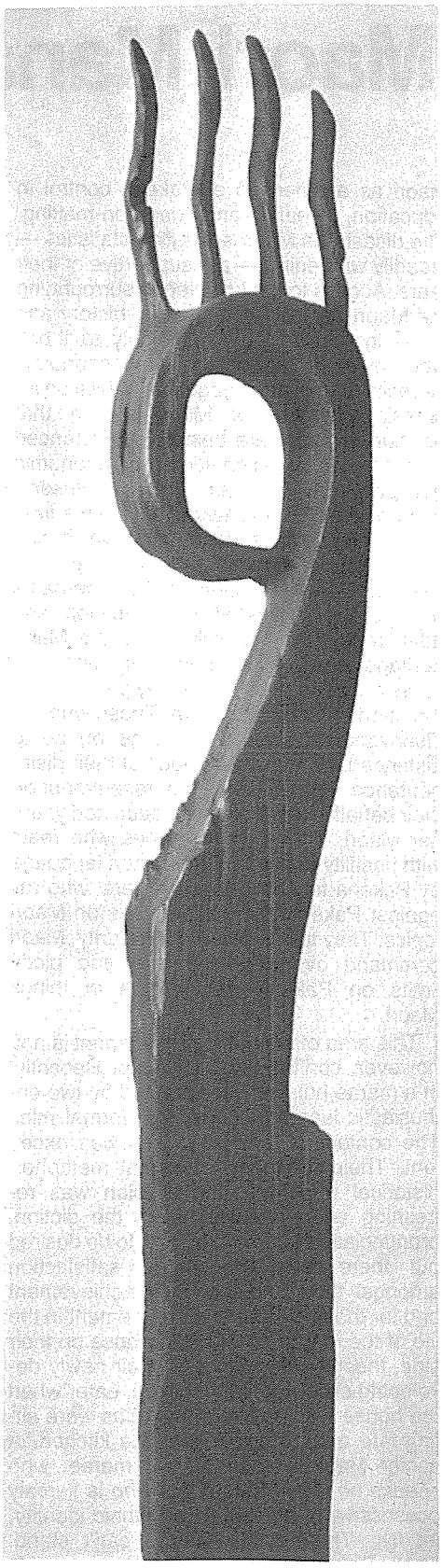
the scholars could, as one elder put it, "Write letters to each other . . ." in scholarly papers and journals. When they were brought out into the full glare of public recognition and awareness what was said about them became significant. Maori people could no longer smile forgivingly and "Leave the Pakeha's do their thing . . ." confident that elders and tribes retained alternative knowledge. The noted "Uenuku" carving is a good example. Its official description as a "war god" of certain Tainui tribes is in direct contradiction to the statements about it made by Henare Tuwhangai to the noted elder and authority of Tainui, who has said that Uenuku is a mauri — spiritual guardian — representing the food resources of Ngati Apakura. Recent publication in the *Records of the Auckland Museum* referring to Uenuku in the context of a war god only fuelled further Maori concern by bringing in another dimension. Whilst Maoridom can publicly dispute heritage content in the media and at public events, how does it ensure that knowledge it considers erroneous gets "unpublished"? Scholarly journals accumulate in libraries for future generations to fossick in. Do Maoris engage in scholarly rebuttal in the next issue? In other words, do they "play the Pakeha game"? Or, is there another way, a more Maori way? A way more reflective of Mana Maori Motuhake?

I recall, some years ago, when my own tribal whakapapa were being 'indecently interfered with' in the pages of the *Newsletter of the N.Z. Archaeological Association.* Several of us were tempted to leap into battle with articles in rebuttal at what was essentially a piece of academic silliness. The discussion amongst my people was intense, some were furious. Our elders, though, were quite firm. Playing "their" games demeaned our heritage. Better to contain ourselves and cease communication.

Today, that position would gain little support. The debate is centering much more or how to bring the world of scholarship, with its rituals of speculation and rebuttal, under some measure of control as far as Maori content is concerned.

Just how that restraint can best be exercised is the area of debate. The importance of academic freedom, the absence of constraint on scholarly speculation and the powerful contribution of Pakeha scholarship to Maori knowledge are recognised by thinking Maori. At the same time the sensitivities of our cultural interfaces, awareness and respect for the proprietorial claims of Maori to their own heritage and the necessity for appropriate consultation must be balanced against those freedoms and that recognition.

My own view is that the most productive approach could be in the effective penetration of the administrative structures which control our heritage resource. How many museums, for example, have specific provision for Maori tribal representation in amongst their trustees? What criteria are applied in the appointment of staff with responsibilities for Maori collections? Who is consulted about such appointments? How many insist that the staff for whom they are responsible refer to appropriate Maori tribal sources prior to publication?



War god. Uenukutuwhatu.
Wood, 267 cm. (8 ft 9 in.) high.
Found at Lake Ngaroto, 1906. Waikato.
Te Tipunga period (1200–1500).
Formerly R. W. Bourne Collection.
Te Awamutu Museum (2056)

Photo courtesy of Athol McCredie

In my view, the Historic Places Trust has travelled a considerable distance in its relationship with the Maori world. Its responsibilities in the areas of archaeology, Maori buildings and traditional sites have a very direct impact on Maori heritage. Through its Maori Advisory, Archaeology and Editorial committees it is in a continuous process of consultation with Maoridom. Maori membership of these committees and, by statute, on the Board of the Trust itself has gone a long way towards ensuring effective Maori control of the way it exercises its Maori responsibilities.

Membership and representation do not, of course, automatically ensure effectiveness — that is always a function of personality, receptive authority and competence. However it not only provides a starting point it does something more. It recognises the mana of Maori culture or tribe. It gives Maoritanga a place as of right in decisionmaking.

Another useful example may be seen in the way the Dictionary of New Zealand Biography project is handling its Maori dimension. After making two Maori appointments to its Policy committee — where power really resides, it has acted on the advice received and braved the potential cries of separatism by establishing a gathering and consultative process which parallels the Pakeha one. Its Editorial Advisory structure, Maori editorial appointment(s) and emerging contribution network have already won it a high level of approval in the Maori world.

These two examples may well have something to offer the world of Museums and Art Galleries.

Te Maori has raised another set of issues for the Maori heritage. These relate to the recognition of taonga Maori by the art establishment as objects of artistic merit.

The adoption of Maori art by what some Maori see as "the wine and cheese brigade" is seen by others as an overdue recognition of a rich and complex artistic heritage.

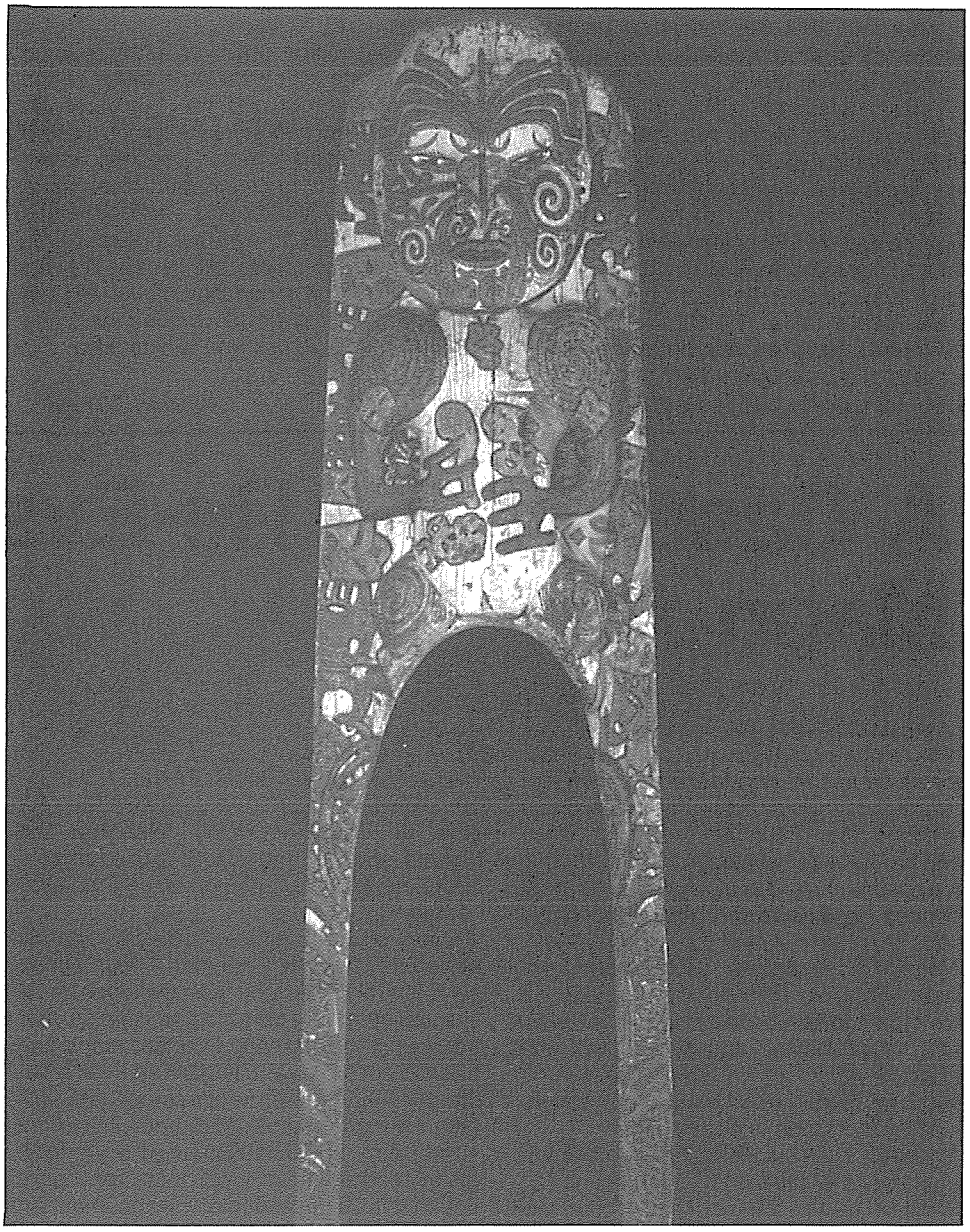
The appreciation of Maori art by the Pakeha world has long been the preserve of the ethnologist who has generally striven to encompass both the cultural and spiritual dimension of taonga along with physical and artistic qualities. The ethnological and anthropological inhabitants of Museums and academia may have erred in some areas of relationship with Maori culture but they have nearly always recognised that the taonga in their care are more than mere objects. They may not have cared for them as well as they might have but they have gener-

ally been to the forefront of the case for more effective facilities for protection. They have also established a long tradition of consultation and interpretation which has included recognition of the 'wairua' or 'mauri' contained in taonga. There exists a whole community of scholars in New Zealand museums who, notwithstanding periodic lapses from grace in Maori estimation have long manifested awareness and protective concern for the spiritual relationships between Maori and taonga. To some extent their enthusiasm for information and better interpretation has served to rekindle Maori awareness and concern for the values represented by our taonga. Whilst this in no way detracts from the views advanced above in respect of the effective mana over Maori taonga and knowledge it is important that the contributions of ethnology and anthropology be recognised.

A debate may be emerging between ethnologists and prehistorians on the one hand and art critics and art historians on the other as to which area is most properly suited to the task of heritage maintenance for taonga Maori. Over the last twelve months shots have been traded on the radio in *Sunday Supplement* and in correspondence columns. It has been argued on behalf of ethnology that it deals with the functional and aesthetic dimensions of taonga Maori and is generally sensitive towards Maori belief concerning their spiritual dimensions. At least one spokesperson for the arts has argued that the artistic value of taonga Maori has been insufficiently recognised and, by implication, it's time something was done about it!

Discussions of this order are by no means confined to New Zealand. Three weeks after "Te Maori" opened at the Metropolitan in New York another exhibition opened at the Museum of Modern Art. Tribal art from all over the world was hung alongside western 'Primitives' such as Picasso and many were moved to comparison. The *New York Times*' review was forced to ask ". . . which is the greater?" Viewers from non-western cultures were in little doubt. Their comments focussed on the measure to which western art had plundered tribal cultures for its inspiration and then turned that into an investment industry.

Whilst that set of discussions turned around money-value and exploitation and colonialism it all seemed to me to miss the main point. The cultural context from which tribal art is drawn invests it with belief and value which is central to any understanding of its substance. To judge it or to assess its importance outside of the cultural and belief context which gave it birth is ultimately to insult it. The great danger to Maori art from all the establishment attention it is currently enjoying is that it is beginning to be valued from the standpoints and judgements of western art values which, to this writer at least, are riven with money values and investment considerations.



Gateway of Pukeroa pa. Waharoa Wood, paint, 350 cm. (16 ft 5½ in.) high. Rotorua. Arawa tribe (Ngati Whakaue). Te Huringa 1 period (1800–present). Formerly New Zealand Government. Auckland Institute and Museum (160)

Photo courtesy of Athol McCredie

Thus far I have seen little evidence that art criticism in New Zealand is significantly different from that in other centres of Western art. It is possibly a little cynical but I am reasonably certain that the fact that *Te Maori* has been in one of the Meccas of western art, New York, the Maori art heritage will leap in the estimation of those who shape arts opinion here in New Zealand. My concern, and the concern of an increasing number of Maori people is by whom and by what standards will the artistic merits of taonga Maori be judged here. One of the discomforting realities of Maori art that makes it different from the art of other indigenous peoples is that the culture from which it springs and by which it is sustained is alive and pulsing right here in New Zealand. It is not like the Benin bronzes or Greek or Egyptian art standing in European or American museums distant from its roots. Pakeha art critics have to cope with it here in its native land. Will they plumb the depths of mythology and custom lying behind the art? Will they interact with the culture which produces it so as to gain a sense of its meaning? Will they respond to and understand the spiritual force of the taonga itself and the Maori messages it carries? Or will they impose their western derived aesthetics on the art and convert it to their frames of reference? Judgement in the arts in New Zealand can reasonably be described as one of the "fighting pa of Pakehatanga". I don't give Maori values and perceptions much chance of survival in that climate.

And what happens when the tide of fashion begins to ebb and a new carton of artistic preference from overseas begins to

be unpacked? Will this "priceless art heritage" be left again to the Museums and the ethnologists? Will Maori find that the value and status ascribed during the boom in appreciation has simply left their heritage with an inflated capital value and gone on to adorn something else. I don't know. It is conceivable that the sense of revelation with which the current recognition of Maori traditional art is greeted may signal true conversion. It may be that *Te Maori* has wrought the bicultural miracle. The Maori art heritage may indeed have arrived permanently on the stage of our nation's artistic perception. I doubt it though; it's all been a bit quick, a bit too easy.

In the meantime however, Maori people can relax and enjoy the spectacle of the Auckland Museum and the Auckland Art Gallery fighting publicly over which should exhibit *Te Maori* when it returns home. Although it's nice to feel wanted Maoritanga should be cautious about accepting that it's finally wanted for its own sake. It may well be that it's just another Pakeha debate — art or artefact! More importantly though Maoris will be wondering not so much where the exhibition is to go but who will decide?

Stephen O'Regan

Stephen O'Regan of Aoraki Consultant Services works across a wide range of areas, chiefly those on the interface of Maori and Pakeha cultures. Prior to entering private practice he was Senior Lecturer and Head of Maori Studies at the Wellington Teachers College. He is the Chairman of the Ngai Tahu Maori Trust Board, Chairman of the Mawhera Incorporation and a member of the Maori Advisory Committee of the Historic Places Trust.
He was closely involved with the consultative and consent processes for South Island taonga in the "Te Maori" exhibition and was part of the Television New Zealand team that covered the New York opening of the exhibition.

A Case for the Re-Evaluation of Maori Art

Sadly, it seems that art to the Victorian and Edwardian founders of our art galleries, was something that Pakehas produced. Their Maori brothers and sisters, so it also seems, developed a culture that knew no art, that produced no objects that transcended the 'useful'.

Nonsense of course. But potent nonsense when you think that the legacy we have inherited is monocultural art galleries, and, by extension, and worse yet, the implication that art in New Zealand is something made by Pakehas and that produced by the Maori is not art at all.

Simplistic? An excessively severe interpretation of the situation? I think not.

Those of us who take on the task of art gallery curatorship and direction in New Zealand are faced with this burden of history and there is no issue more fundamental, more important, more far-reaching in its implications than the question of where Maori art should be located.

It would be churlish of art museum staffs to fail to acknowledge the enormous contribution of museums in preserving the material objects of Maori culture from certain loss and destruction. Without their commitment — at a time when the staffs (such as they were) of our art galleries believed that art came in watercolour or oil on canvas — the irreplaceable treasures of a unique culture would have been lost.

But it is now time to acknowledge that debt and ask ourselves the most difficult of questions; and that is, 'is it now appropriate to house Maori art, the spiritual and transcendental objects produced by Maori culture, in museums of natural history, ethnology and so on? Or is it more appropriate to acknowledge the true nature of those objects and transfer them to the museums devoted to art; to produce, for the first time, an institution which celebrates the highest spiritual and plastic achievements of the dominant cultures of this multicultural country?

Every culture produces utilitarian objects; utilitarian objects invested with deep symbolic, spiritual and associational qualities and other objects which are spiritual and transcend function. It is true that Maori culture did not produce an art for art's sake but then neither did the European cultures until after the Renaissance. Maori art is art in the same terms as Greco-Roman art, Byzantine art or Mediaeval art — of that there is no doubt. It is as deserving of a place in our art museums as any object produced from European culture at any time in European history, and it is, at its highest level, profoundly spiritual and transcendental.

It is my conviction that the collecting demarcations between museums and art galleries in New Zealand are cloudy and confused. In certain areas both museums and art galleries collect the decorative and applied arts, while many museums have art objects. Worst of all the art galleries do not collect the 'so-called' tribal arts and thus actively discriminate against the Polynesian cultures of our region.

It is now a hundred years since the establishment of our oldest museums and art galleries. The problems of collecting policy demarcations should have been sorted out long ago, but certainly we must now allow the second century of our existence to get too far underway before addressing ourselves to the problem.

It has been suggested that the 'Te Maori' exhibition reveals Maori culture as it has never been revealed before; that it took the Americans to 'discover' Maori art. Manifestly untrue. From my childhood on I have known Maori art at first hand in our museums and enjoyed ready access to it. What "Te Maori" does offer us, however, is the ability to stop, pause a while and ask some fundamental questions about our perception of Maori art and the propriety of showing its highest expressions in an ethnographic context. It offers the Maori people, whose taonga and whose cultural achievements are at stake, the opportunity to decide for themselves on the status and nature of their art.

Other countries where European cultures have been welded to more ancient indigenous civilisations have had little difficulty in separating the transcendental objects of the original culture from the utilitarian. The latter, along with the applied art objects of the new culture, can be considered ethnographic and included in this country, in the ethnographic holdings of the 'Museums'. The former by contrast, represent the highest artistic and spiritual aspirations of the culture and belong along with works of equivalent status and nature from other cultures. In New Zealand we should have little difficulty in saying that this object is primarily functional, and thus ethnographic, while this object (which may or may not have symbolic functional purposes) is essentially spiritual and transcendental and thus is an art object.

In the end we, the museum servants, must open the question of Maori art up to debate, allow for new solutions to be sought free of proprietorial motives and vested interests. We must encourage the Maori people to consider their taonga and talk with

interpreted and displayed. We must bring nothing to the debate except a willingness to listen, an open mind, and a clarity of thought with which to consider essential matters of interpretation and philosophy. If in the end, the decision reached by the Maori people is that their art is art in a universal and transcultural sense, and that, consistent with that conclusion, it should more properly be housed in art galleries, we must make decisions about the redeployment of certain categories of object and the future academic approach to Maori art.

Hitherto Maori art has been the preserve of anthropologists and ethnographers. Whilst no profound interpretation of art is possible without seeking an understanding of the society and the age in which the art was produced, a discipline as much that of the Art Historian as the Anthropologist, the possibility of approaching Maori Art through the eyes of a new discipline must be accepted.

We have no art gallery staff experienced enough in Maori art to deal with it adequately. The reason why that is so is that for a hundred years it has not been considered art and therefore the only academic approach has been through the prevailing discipline of Anthropology. If Maori art at its highest level is to be reinterpreted then the galleries must acquire staff with new skills. And these skills and methodologies will have to be allowed to evolve. They will combine elements of Anthropology and Art History, but they will be new and it will be an act of faith that finally allows their development.

In the end what I believe we must do is grasp the nettle, open the debate and ask the Maori people whether their transcendental objects are "art". If they are, as I am convinced they are, then we must no longer permit the cultural discrimination that persists now to exist. We must be prepared to transfer these objects to the art galleries and encourage new ways of seeing them, studying them, and interpreting them; ways which are no less academically objective but which are more closely atuned to the 'artistic' nature of these objects.

T. L. Rodney Wilson
Director
Auckland City Art Gallery

Monocultural Museums?

It's all too easy to say that Museums in New Zealand are monocultural institutions that have ignored the rich multicultural society in which we live, until recently at least. It's even easier to suggest that things have begun to improve recently when museums are very largely staffed by younger people whose involvement with museums extends back only fifteen or twenty years or less (as is of course true in my own case too).

One reason that such things are easy to say is that there is an element of truth in them. Museums as institutions are part of the society in which they exist. Museum views and activities are very much a reflection of the attitudes of their controlling authorities and their staffs, which inevitably are shaped by the society in which they exist. Yet we must not forget that within any society there exists a diversity of attitude and opinion. In many instances, museums and their staffs have been at the forefront of opinion in recognising that New Zealand society is composed of many strands, in trying to ensure that the society which New Zealand museums serve has not been only a monocultural one. As New Zealanders in general have come to pay greater respect to this view, so museums and art galleries have become more active. It is therefore true to say that museums and perhaps especially art galleries have recognised their multicultural responsibilities more fully in recent years. But there is a danger that we will overlook and diminish just how much our professional forebears recognised these same responsibilities.

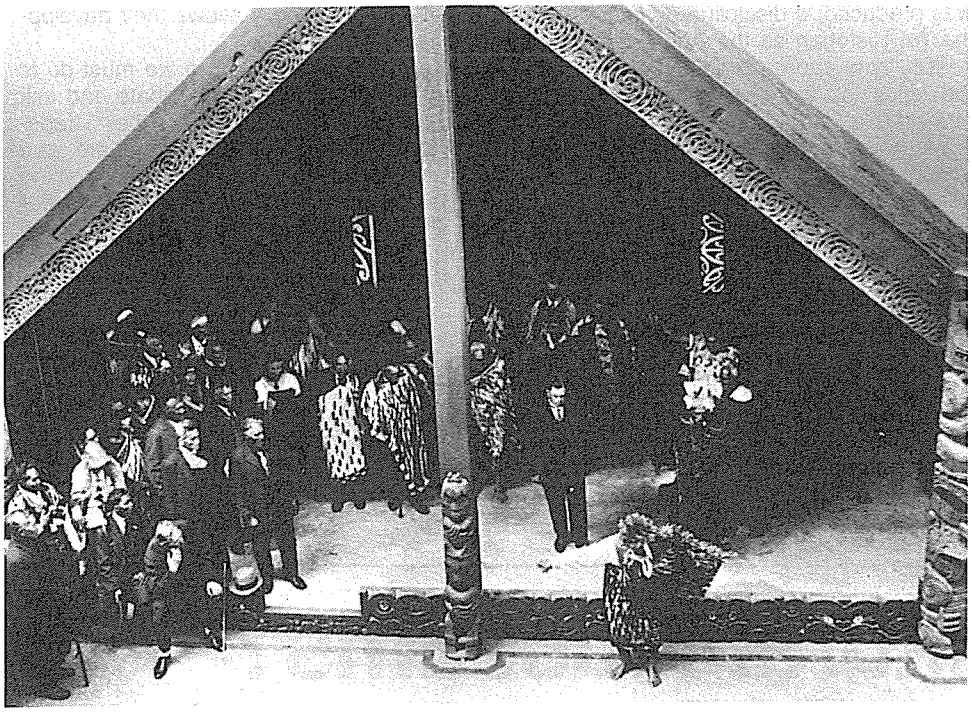
To write fully on this subject would require a great deal of research in museum archives, both oral and written, throughout the country. I have not been able to undertake such research, so I can only offer here some examples to support my contention. These are inevitably biased towards those institutions with which I have been involved, or to whose staff I have spoken. I am not in any way implying that these are the only instances which occurred — indeed, I would argue emphatically that the opposite is the case. I have also ignored instances from the last decade or two, in favour of those from an earlier period.

I begin with Auckland Museum, understandably, and I begin in 1929 at the opening of the present Auckland War Memorial Museum building.[1] The Museum and the Cenotaph in front of it were erected in memory of those from Auckland Province who had died in the First World War. The Museum was established on Pukekawa, a hill in the Domain which was already itself a memorial to the dead of ancient times, which had been dedicated in 1853. On November 28th 1929, the Cenotaph and the Memorial were consecrated with full ceremonial — Christian, Pakeha ceremonial, if you will, though of course the Roll of Honour contains the names of not a few Maori, and many prominent Maori figures such as Te Puea Herangi took part in the service, and in the earlier dawn ceremony to raise the tapu.

On the following day, the Museum itself was opened, with what appears from the records to have been very full Maori ceremonial. Rather than the Pakeha chiefs like the Governor General and the Archbishop who had also participated in the ceremonies the previous day, it was the ariki and tohunga from "the Maori tribes of Auckland province" who took the active part in this occasion. Tohunga and kaumatua of Ngati Mahuta, Ngati Paoa, Ngapuhi, Ngati Tunuhopu, Ngati Whanaunga, Ngati Whatua and Ngati Maru all spoke in the whaikorero, and representatives of Waikato, Te Arawa, Tai Tokerau, Tai Rawhiti and Mataatua were all present. Particularly prominent were the people of Ngati Maru, and especially Eruini Taipari, since the occasion also marked his placing in the Museum for safekeeping the Ngati Maru whare whakairo, Hotunui, the embodiment of their mana. Such a gathering of ariki, tohunga and kaumatua, and the placing on loan of such a taonga bears witness to the respect in which the Museum was held, and the close relationship between the "Tribes of Auckland" and the museum people.

This role of museums as repositories for tribal taonga is a longstanding and continuing one. As well as objects which are owned under the pakeha legal system in New Zealand, many of our museums have large holdings of objects placed on loan with them by Maori tribes or families. These objects are held for safekeeping, and depending on the wishes of those involved, displayed for the interest and edification of all, or kept safely in reserve, to be made available as required for tribal occasions such as tangi, and then returned to the Museum for safekeeping once more.

Objects placed in museums for safekeeping have included objects of the highest mana, and sometimes objects of immense sacred and spiritual value. In 1902



Arawa elders perform a haka during whai korero at the re-opening of the Ngati Maru house in Auckland Museum, November 1929.

Te Roroa of Waimamaku, Hokianga placed in the care of the Native Trustee, for deposit in the Auckland Museum, a group of eight carved wooden burial chests which had been accidentally uncovered by European pig-hunters. [2] This decision was not taken lightly, and involved much discussion, since the chests were the resting places of named individuals, the direct ancestors of Te Roroa living in the district. The elders eventually agreed that it would be wise on their part to deposit the chests in a secure place where they would be preserved for ages to come, and would form a permanent memorial of their ancestors who made them, and whose memory they wished to keep alive, according to the account of T. F. Cheeseman, Auckland Museum Curator of the time.

Cheeseman died in 1924, so his work can only be assessed from written records, rather than personal knowledge. However, the information he records in Auckland Museum's registers shows that he must have had a very close relationship with many very knowledgeable Maori elders. He records a wealth of data about objects donated or loaned to the Museum, many of them objects with considerable mana and history, which the elders were obviously prepared to entrust to Cheeseman. Another early Museum ancestor is Elsdon Best, whose work is too well known to need description here. Best was, as are we all, a person of his times, and he had his share of faults and prejudices. It is undeniable however that he enjoyed a very close relationship with many Maori people, and that he carried this through into every aspect of his work for the Dominion Museum.

The relationship doesn't only concern objects in museums. Vic Fisher, Ethnologist at Auckland Museum was one of the first to recognise the disproportionately large number of young Maori who end up in prison, and the need to assist them in improving their self image. In the 1930s he began teaching carving to prison inmates, sometimes using examples from the Museum's collections as a source for inspiration. He continued this scheme right through until his retirement in 1967, though now it is of course a feature of many prison rehabilitation programmes throughout the country.[4]

Vic Fisher was also anxious to use his position and influence wherever possible to assist Maori groups with the maintenance and upkeep of community buildings such as marae. As one example, in 1933 he persuaded the Forest Service to donate totara bark and timber to reroof and refurbish the Koroiti cruciform temple Miringa Te Kakara at Benneydale, and took a party down from Auckland to help the locals with the work.[4]

H. D. Skinner, Director of Otago Museum was closely involved with Kai Tahu of Otakou in their efforts to erect a memorial church and whare runanga at 'the Kaik'. The absence of carvers amongst the tangata whenua was solved by using carvings from the Museum's collections to cast in concrete carvings which were incorporated into the buildings. Skinner had earlier embarked on the study of the Maori language, an unusual thing for a pakeha academic to undertake in 1919. His appointment to Otago Museum soon afterwards, and the relatively low numbers of Maori speakers there in contrast to his Taranaki home caused him to abandon this study, something he regretted for the rest of his life.[5]

Roger Duff, Ethnologist and subsequently Director of Canterbury Museum, had a close relationship with his local Maori communities, and was proud of his fluency in Maori. Duff interestingly had served as a cadet in the New Zealand administration in Samoa in the 1930s, after completing his anthropology thesis based on experiences among Ngai Tahu of Canterbury. Duff was horrified by the colonial practices he observed in Samoa, as shown in his correspondence with his former teacher H. D. Skinner.[3] Duff's longstanding affection for the peoples of the Pacific and Asia for the peoples of the Pacific and Asia seems to have its origins at least in part in these Samoan experiences. Canterbury Museum enjoys a warm relationship with many cultural groups as a result of Duff's work.

As Auckland experienced increased inward migration from the Pacific Islands after the Second World War, Auckland Museum was one of the first local organisations to recognise the leaders of the new community groups. Cultural festivals of varied sorts were begun in the 1950s and continued through the 1970s, by which time the place of Polynesians in Auckland society had become accepted as a norm, and the communities undertook the organisation of festivals independently of the museum. These festivals also involved practically every other ethnic or cultural group that was represented in Auckland, and a few who were not! These other ethnic and cultural groups have also had longstanding links with our museums. The Chinese community in particular has long been concerned to see Chinese culture well represented in public collections, but Indians, Dutch, Swedes, Japanese, Indonesians, Yugoslavs and others have all been involved through their communities with their museums. This involvement has been routine over the last twenty years, but began much earlier than that.

What conclusion do we draw from all this? Certainly not smug self-satisfaction that all is well and there is no room for improvement. Clearly our museums and art galleries, as an active part of our society, must be awake to its changing needs and priorities, and must respond to the aspirations of various groups within that society. There is considerable room for change and improvement. At the same time I believe that it is important that we honour the work of our kaumatua in the Museum profession, and recognise the important role they undertook as part of the development of a multicultural society. We should recognise the trust placed in them by the elders of Maori and other cultural groups, who respected and co-operated closely with our museum

elders and forebears. We should treat that trust, and the honour it bestowed, with great respect. We should also learn from it. Museums continue to be the trusted repositories of the treasures of all cultural groups in our society. We museum people must follow the example of our forebears, and continue to earn that trust and respect which was theirs.

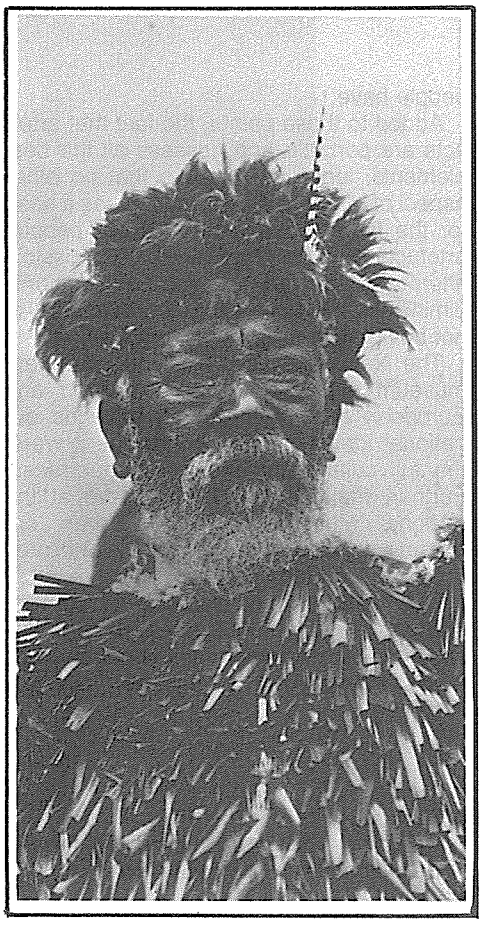
References

(1) See Powell, B. (ed) "The Centennial History of the Auckland Institute and Museum 1867–1967"; and photographs and records in the Library of the Auckland Museum. Maori elders present included Te Naera te Awekotuku, Wi Hongi, Pirika te Miroi, Lou Porere, Te Puea Herangi, W. Rikihana, Pera Rukutai, Eruini Taipari and Mrs Taipari, Mita Taupopoki, and Tutanekai Taua.
(2) See Fox, A "Carved Maori Burial Chests", *Auck.Inst.Mus.Bulletin* 13 1983: 6.
(3) Ms. Hocken Library, Dunedin.
(4) David Simmons, Assistant Director, Auckland Museum, pers.comm.
(5) H. D. Skinner pers.comm.

Stuart Park
Director
Auckland Institute and Museum

Waikato and Arawa people, including Te Puea Herangi, listen to the whai korero at the opening of Auckland Museum, November 1929.

Tutanekai Taua of Ngati Tunuhopu at the opening of the Auckland War Memorial Museum, 1929.



The Auckland Museum as a Source of Pride for Maoritanga

In 1946 when I was at boarding school in Northcote, the Auckland Museum was the most prominent and impressive building on the Auckland skyline. It fired my youthful imagination and drew me to it like a magnet on my first excursion to the city. I was not disappointed. There in the Maori Court I feasted my eyes on the *taonga* (treasures) of my ancestors. I marvelled at the ingenuity of the culture of classic Maori society and its ability to combine function, form and aesthetic values in even the most mundane of artefacts.

The display cases of greenstone weapons and ornaments held me entralled with their mana and tapu. Alas, my feelings of gratitude to the people who were responsible for the Maori Court changed to dismay when I came to the case containing a preserved head complete with hair, facial moko and the protruding teeth of a death mask. If memory serves me correctly, the legend beside the head purported it to be that of Kereopa Te Rau the Hauhau leader who was hanged in Mt Eden for the execution of Sylvius Volkner.

As a member of the Whakatohea tribe I was both disappointed and outraged at the cultural insensitivity and the distorted picture of history that the display of that head in the glass-case portrayed. I was thirteen years of age at that time. For me that display represented a cultural put-down of things Maori that negated in one fell swoop all the good that had been accomplished by the Maori Court. It also spoke volumes of Pakeha monoculturalism. But as the post-war urban migration of the Maori increased, Maori complaints about the head led to its withdrawal from display.

In the early 1950's I worked twice in the Maori Court as a student-teacher conducting school parties through the museum. I was grateful for the experience of learning so much about classic Maori culture. The Auckland Museum is a veritable storehouse of Maori knowledge. Although education visits are an appropriate use for a museum, they are in my view insufficient to warm the museum from the coldness of spiritual death.

Taonga (artefacts) have their own *mana* (power) and *mauri* (life force) derived from the *tohunga* (expert) who fashioned them, the illustrious ancestors who used them, and the people who held them as tribal emblems. People and *taonga* complement each other. But as a consequence of the colonial experience, most people have had the links with their *taonga* severed or attenuated. Some have disappeared overseas while others are held by museums in trust

for their owners. There is little opportunity for spiritual renewal between *taonga* and people and incremental gains in mana from the living. If *taonga* are not to be reduced to mere "museum pieces" then ways and means must be devised of relating them to the living. There have been some precedents.

In the early seventies a fashion parade of contemporary Maori designs was held at Auckland Museum in association with a parade of traditional Maori cloaks. The occasion was spiritually moving and a cultural highlight on the Auckland scene for the fortunate few who witnessed it. Ten years ago the canoe at Waitangi was taken out of storage and launched to add a new dimension to the Waitangi Day ceremonies. Intense competition to crew the canoe heightens Ngaapuhi pride. The *mauri* of the canoe is now annually revitalised and the mana of its owners consequently enhanced.

The Te Maori Exhibition opened recently at the Metropolitan Museum of Art in New York is perhaps the most spectacular and important example of reassociation between people and their *taonga.* There Maori *tohunga* (priests) and *kaumaatua* (elders) conducted the dawn tapu-lifting ceremony before the international community and the spotlight of television. The ancient artefacts have taken on new meaning from their inclusion in the Te Maori Exhibition, and their owners, the Maori people now stand tall in *te aomarama* (the world of light) as a consequence.

Occasionally, the Maori Court at the Auckland Museum has been used for public functions as if it were a marae. To hear Maori singing soaring through the museum is tantamount to a spiritual experience reminiscent of choir-singing in a cathedral. The most recent occasion when the Maori Court was used as a marae was for the launching of Michael King's book *Whina.* It was a very dignified occasion that did much for the pride of the Maori people of Auckland. It also "warmed" the Maori Court with the presence of people making speeches of welcome in the time honoured traditions of the marae. Maori people feel entirely at ease using the museum in this way, after all, the meeting house is their art gallery, museum, guest house and parliament all combined in one.

Today, museums in general avoid tasteless and culturally offensive exhibits, and they treat the *taonga* entrusted to them with the respect that they deserve. But by their very nature, museums distance people from their *taonga* and the people in turn are alienated from them by the demands of conformity to metropolitan society. If people and their *taonga* are to have their *mauri* revitalised and mana enhanced, then occasions for their reassociation for spiritual renewal should occur on a more regular rather than an ad hoc basis as has been the case in the past. Occasions like the examples cited above should become a regular feature on the annual calendar of activities for all museums in the country.

Dr R. J. Walker
Centre for Continuing Education
University of Auckland

The National Museum

One of the most important institutions in the country is the National Museum of New Zealand.

It is the repository of the Nation's cultural heritage both Maori and European, it provides opportunities for research and study, it provides the public with knowledge through its education programmes and displays, it is this country's "museology window" and it is a most important responsibility of Government. None of these museum functions is any less significant than the other, but, in combination I believe their importance is paramount to the better understanding of this country and all its people.

I have always considered the material objects of the Maori, now forming the nucleus of our national collection, to be of the utmost importance in the development of a positive and worthwhile cultural base for this country.

For many years Maori artefacts (taonga) have been the subject of study and research by ethnologists and scientists, but rarely have they ever been given the prominence which they deserve. It is only by Government recognition and support that the full importance of Maori artefacts to the Nation, will be known and become a real part of our identity. Fortunately, the Government in recent years has shown sensitivity in the matter of acquiring important Maori artefacts from overseas, and more recently the successful exhibition in New York of "Te Maori" will highlight internationally the emergence of New Zealand as a country with a unique and sophisticated culture.

The National Museum has quite outstanding potential, and I am confident that this will be realised as the new National Art Gallery re-creates itself.

Moves have already been taken to replace the old glass roof of the central Hall, and further moves are anticipated to make the famous whare runanga, Te Hau Ki Turanga free-standing, together with redevelopment of the entire Maori display.

Most people will be unaware that the National Museum possesses the largest and most important single collection of Maori artefacts in the world.

These artefacts depict the evolution of the Maori from his beginning to the present day — these artefacts are the material objects around which the history and legends of our race are woven — these artefacts constitute the cultural evidence of the past — these artefacts are sacred (tapu) because they have personal associations — these artefacts are unique in their importance, because they contain all the highest aspirations and prestige (mana) that the Maori people have.

Added to these points, the fact that artefacts are portable and possess all the best elements, lends an attribute that no other aspect of Maoridom has, and that, as a base for the future development of our people, artefacts provide the strongest possible alternative to land, which is not only diminishing, but, has the disadvantage of not being able to be moved!

The National Museum is the only state museum where the roots of Maori and European culture entwine to give us our national identity, and preserve as it were, the full cultural dimensions of our races. Further, the changes taking place at the National Museum will provide an opportunity for all people to share the undiluted riches of our Maori heritage.

This institution deserves wide recognition and support, for the contents which it preserves will not become less important, but, more, the key to a culturally adjusted society.

Maui Pomare
Maui Pomare is a trustee of the National Art Gallery, National Museum and National War Memorial

Co-operative Re-development Planning: First Steps

The Maori exhibition at the Hawke's Bay Art gallery and Museum bears testimony to a period when Maori exhibitions in Museums were either based on a typological framework or even worse no framework at all. Thanks to the work of Dr Simcox in preparing his collection for exhibition in the Museum there is a strong presence of typology in the presentation of 'archaic' stone tools and fishing gear. The presentation of Maori artefacts from the late prehistoric and early historic period reflect a period of Museum display when Maori culture was displayed as though it was the same from the far north to the deep south. The importance of tribal characteristics was not well documented. The Hawke's Bay Art Gallery and Museum exhibition is not much different from the way Maori material was presented in every New Zealand museum until the last ten years. During this time some changes have taken place and a great deal of thought has been given to planning changes that are to take place between now and the end of the century.

As each museum goes through the process of redeveloping its Maori exhibition, Directors and Curators of anthropology and exhibitions will be forced to come to terms with a number of complex issues. This short note outlines the approach being taken at the Hawke's Bay Art Gallery and Museum to create such an exhibition. No claim to originality is being made. Other institutions pursue similar approaches.

With Stage One of the Museum Redevelopment completed in December, 1983, it was possible to begin planning the redevelopment of the Maori exhibition at the beginning of 1984. Stage One included new historical displays, an audiovisual programme on the 1931 earthquake and a new ethnographic storage facility. Stage Two of the Redevelopment includes new Maori, Pacific Island, Chinese and antique exhibitions as well as new storage facilities for the general historical collections, textiles, archives, furniture and ceramics (both historical and contemporary).

The new Maori exhibition is the most important aspect of this phase of the Redevelopment. In the past this institution has had a very low level of communication with the Maori community throughout Ngati Kahungunu. This has been reflected in the type of exhibition and the contents of exhibition offered to date. The Maori exhibition in its present form conveys some basic information about artefact types, but makes no attempt to provide any coherent description of Maori culture in general or Ngati Kahungunu in particular.

There is however no coherent framework, no primary objective clearly guiding the presentation of the taonga. Without providing some means of understanding (context) these taonga are fully appreciated only by the few who have sufficient background from which to draw some understanding.

On February 7, 1984, the Maori Exhibition Redevelopment Working Party met at the museum for the first time to formulate general guidelines for planning the new exhibition. The Working Party consists of the following members: Piri Sciascia, Haitia Hiha, Canon Wi Huata, Aussie Huata, Mana Cracknell, Robert McGregor, David Butts and Anna Bibby. Others are involved where their knowledge or interest is important to a particular aspect of the planning. John Tangiora, Chairman of Takitimu District Maori Council, has for example been involved in preliminary discussions relating specifically to the Wairoa-Mahia area, and in particular in setting up a meeting between the Maori people at Mahia and the Museum Exhibition team.

Each member of the Working Party has certain knowledge, skills objectives and responsibilities. Each Maori member has a knowledge of a particular area within the Ngati Kahungunu region. Carving, dance, music, protocol, oratory, education and administration are some of the important skills and knowledge these people bring to this exercise. The museum staff compliment this with an understanding of the advantages and limitations of museums. Skills in research, curation, exhibition techniques and administration are vital to the success of any exhibition.

The message has been communicated in both written and spoken form throughout Ngati Kahungunu that this new project is underway and an open invitation has been extended to all who wish to contribute to do so. The Working Party will also make an attempt to move throughout the region consulting with people directly at prearranged meetings.

Since January 1984 the Working Party had several meetings. As is so often the case in many organisations the individuals who are able to make the most constructive contributions are already heavily committed to other things. All of the Working Party members are in this position and organising meetings which all can attend is difficult. One member of the Working Party lives in Wellington and his employment requires him to travel extensively. It is a measure of his commitment to his people that he finds the time and energy to participate in the planning of this exhibition. This level of commitment is evident from all members of the Working Party.

Museum staff are committed to a programme of consultation and consensus decision making with Ngati Kahungunu in creating this exhibition. The Maori members of the Working Party have stressed the need for and their commitment to wide consultation with their people.

The primary guiding principle of our planning is that the exhibition will be a celebration of the mana of Ngati Kahungunu. Beginning with movement of people from Poverty Bay into Hawke's Bay the exhibition will then deal with Ngati Kahungunu in three sections, northern (Mahia-Mohaka), central (Mohaka-Cape Kidnappers) and southern (Cape Kidnappers-Aohanga). The main exhibition will deal only with Ngati Kahungunu. A section of Maori artefacts from other tribes will be displayed in a separate area.

Recent research has shown that a very large proportion of the collection of Maori artefacts held by this institution has no provenance. It may be necessary in a few instances to use a nonprovenanced artefact to represent an important element of Maori life in a particular area, rather than leave that element out. We anticipate a need for the return of some of the Ngati Kahungunu taonga held by the metropolitan museums. We recognise their need to represent a range of material from different tribal areas but feel that there is a sound case to be made for the long-term loan of some of the artefacts surplus to exhibition requirements. Sometimes the argument is made that researchers need the material gathered together in large collections. However, most provincial institutions have such important assemblages of artefacts from their own region that any serious researcher would be visiting the provincial as well as metropolitan institutions, and therefore not be in danger of excluding important material from any study.

A case can be made for housing the most comprehensive collections of a tribal group within the tribal area where there is an institution willing and capable of accepting that

responsibility and when the tangatawhenua think that it is appropriate. There is certainly a need for greater dialogue between provincial and metropolitan institutions on the future use of Maori collections.

Already there is a commitment on the part of metropolitan institutions to listen to and consider any well presented request for the long-term loan of Maori artefacts from provincial institutions. Such long-term loans are not a new phenomena.

There are positive signs that the museum community in New Zealand is prepared to work together, in consultation with the Maori people to ensure that the most appropriate use is made of the collections held in Trust. The metropolitan museums have also shown a willingness to make their curatorial staff available on a consultative basis to assist with new exhibitions. This is a most effective form of in-service training for curators in provincial museums and a cost effective way of improving documentation of collections.

The museum's Maori collection will be exhibited in two galleries. The primary exhibition will concentrate on Ngati Kahungunu and will be the first gallery the public enter when they visit the museum. This gallery will also include an audio visual facility on a mezzanine floor. The audio-visual will illustrate aspects of contemporary Ngati Kahungunu lifestyles. This is proving to be a complex undertaking both logistically and financially.

In the gallery directly below the most important elements of the rest of the Maori collection will be exhibited in association with artefacts from Polynesia, Micronesia and Melanesia. This gallery will be titled 'Pacific Art'.

The place of archaeological information in the exhibition has been given much consideration. Archaeological information will provide an important element in each gallery but will not provide the basic framework of presentation.

We are only beginning a long process made all the more difficult because many of the vital avenues of communication have not been opened previously. It is a process that must continue after the exhibition is completed. The exhibition should change from time to time to take account of advances in our understanding of the past and present with which we are coming to terms.

The end point should be an exhibition which makes a statement about people, environment and ideas. Museum Exhibitions should not be about objects — beginning and end. Pakeha curators trained in the western academic anthropological tradition will find it difficult to create exhibitions which make a meaningful and realistic statement about Maori culture without having Maori people intimately involved. A successful exhibition should communicate something more than an analytical series of cases exposing aspects of a lifestyle. Somehow the mana of the people must come through. If Maori people can come to an exhibition and identify with it and go away feeling that it has touched them, hopefully the exhibition will also make a more effective statement to pakeha visitors about Ngati Kahungunu taonga.

This short note expresses some of the hopes that I have for a more effective and useful Ngati Kahungunu exhibition. We will only achieve this objective with the help of Ngati Kahungunu and the wider museum community. I believe that museum staff and controlling bodies must begin to take the initiative to experiment with Maori exhibitions. The appointment of tribal curator/advisers on a paid basis to such exhibitions would be a major step forward.

The process of change is underway in museums throughout the country. The results this time round will only be a beginning to a never ending challenge. It is a process which once begun must continue and which inevitably will result in some changes in the nature of our institutions.

D. J. Butts
Museum Curator
Hawkes Bay Art Gallery & Museum

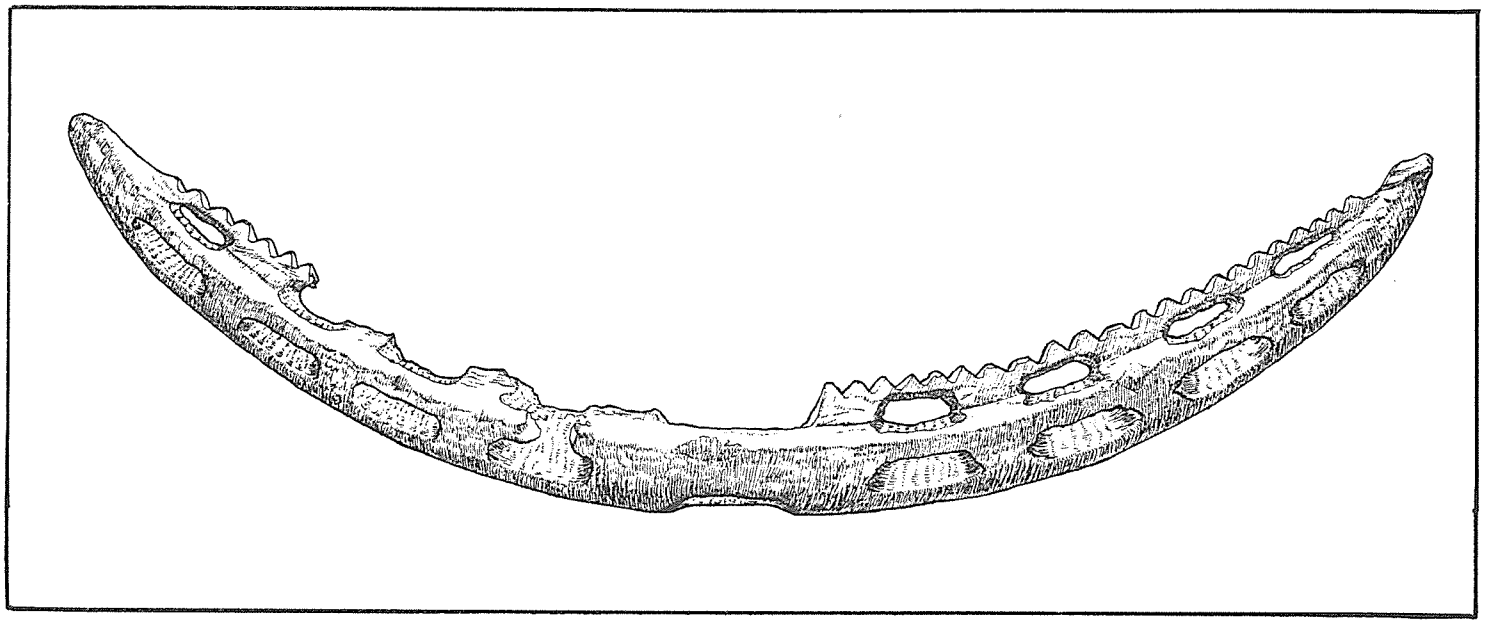
Maori Culture Displays at Canterbury Museum

I used to think that the Ngai Tahu had no time for art — they were always so busy getting enough to eat — but now that you have put the putokomanawa of Tutekawa on display I can see that we have just as good an artistic heritage as the North Islanders.

The Maori and Polynesian island displays in the Canterbury Museum were set up in the 1950s and epitomise museum cultural thinking of that period. Subsequent modifications, principally following the Cook Bicentenary travelling exhibition, maintained the same tradition. To a large extent Polynesian culture is shown by a series of artefacts displayed as art objects, with some display cases also illustrating a few selected activities, notably adze-head manufacture, bird snaring and the manufacture of clothing. Until recently there was also a somewhat stylized reconstruction of a unique moa hunter burial. Although many of the cases were intended as only temporary displays when they were erected, they were of sufficiently high quality to have survived over a quarter of a century without causing too much embarrassment to either the display staff or the prehistory curators. In general the displays showed a good selection of the best available artefacts illustrating the skill and the artistry of Polynesian craftsmen from the thirteenth to the nineteenth centuries. They have been seen by an estimated three million people; they have been admired and highly recommended; they have been used to illustrate popular and even learned publications, and they have been used to assist in teaching countless school classes about Polynesian culture.

Today, however, the displays are not quite as satisfactory as they were over a quarter of a century ago. We have learned a great deal about Maori and Pacific island prehistory and culture during the past few decades. Educators want to look at different aspects of prehistory, and want to be able to make valid comparisons between different cultures. Display techniques have changed too, and a display that may have been a source of pride when it was set up, now tends to look shabby and old-fashioned when seen beside others that were designed and set up more recently. And above all there is growing in today's society, a genuine desire to recognise New Zealand as a multi-cultural country; it is incompatible to this concept to devote galleries to various aspects of European history and art while at the same time treating pre-European cultures more as collections of curiosities.

For these reasons, we are planning major changes to Canterbury Museum's Pacific Hall and prehistory galleries. The opportunity will be taken to incorporate other features as well when these two galleries are redeisgned. We have not, as yet, got to



An early wood carving from South Canterbury shows a style of art very different from that displayed in the Museum.

All too often, not only at Canterbury but in other museums as well, I believe there is an unfortunate tendency for ethnological displays to be set up and labelled in such a manner as to be almost patronising — "look at the lovely things these poor primitive people managed to achieve despite their deficiencies," we seem to be saying.

I believe that our museums — Canterbury Museum anyway — should be more than an art gallery. The displays should reflect the whole spectrum of Polynesian culture, not just the achievements of its greatest artists and craftsmen. They should explain and illustrate, without apology, how people lived in the past; particularly when these people had a very different culture from that prevalent in New Zealand today.

It is fashionable to reconstruct the lives of early European settlers by way of displays portraying aspects of their day-to-day activities. At Canterbury we deal with their voyage to New Zealand, their early houses, streets, villages, their cooking, clothing, transport and much more. Yet the visitor can find very little information about comparable aspects of prehistoric life.

Quite apart from a moral obligation to show life as it really was, I am sure that there is a great deal of genuine interest in the more prosaic details of Maori culture. In the course of teaching and lecturing on this subject to people of wide ranging interests and backgrounds, I have found time and time again a fascination for the simple everyday things like making fire, butchering meat or flaking stone. Certainly unique pectoral amulets and highly polished hei-tiki are admired, as well they deserve to be, as exemplifying high standards of design, artistry and craftsmanship. But they provide a very poor, incomplete and, I believe, distorted, picture of Maori life in prehistoric New Zealand.

I also think that if Museum displays are to truly reflect a bicultural society, they should emphasise the cultures of the local region. As far as European settlement is concerned this is exactly what we do in Canterbury, and both collection and display policies concentrate on this area. The old Maori displays, however, uncritically covered the whole of New Zealand, and gave little indication of the very marked cultural differences that pertained in this area — hence the comment by a leading Ngai Tahu man quoted at the beginning of this discussion.

A hybrid (to put it politely) North Island canoe is currently the literal centre-piece of the Pacific Hall, while the important water craft of the South Island — the double canoe and the mokihi — do not rate even a mention. To remove this canoe, which was largely fabricated in the Museum, would cause an outcry from all manner of people. Yet I cannot help thinking that its presence fosters a false impression of Maori life, certainly of the greater part of the South Island, if not the whole of New Zealand, for the greater part of prehistory. The same applies to many of the other items on display.

We should be teaching all people — Maori, Pakhea, or overseas visitors — about New Zealand as it really was. If we could take the same attitude to Maori history and culture as we do to that of the Europeans, I believe it would go a long way towards our understanding of each other.

the stage of detailed planning, but the general aims and ideas are briefly as follows.

In the Canterbury Museum's hall of New Zealand prehistory it is proposed to adopt the theme of moas and moa-hunters, these having been specialist study topics with which the Canterbury Museum has been closely involved, particularly under two of its greatest directors, Julius von Haast last century and Roger Duff more recently. Here we will look at the impact that the coming of humans to New Zealand had on the endemic fauna and flora, and conversely at how the new and changing environment affected the Polynesian settlers, their economy and their way of life.

Both here and in the much larger Pacific Hall we will try to utilise more fully the range of ethnological material from the Museum's collections to demonstrate the part this material played in the lives of the people we are dealing with, rather than showing objects chosen for their artistic merit or to demonstrate some perceived technological achievement.

Michael M. Trotter
Director
Canterbury Museum

The Museum and Its Relevance in a Multicultural Society

The Tairawhiti District has a population of approximately 42,000, of which about 42% claim Maori ancestry. Of the Maori community a very high proportion is under fifteen years old. Can a museum, whose origins are rooted in the Western European tradition, adapt sufficiently to reflect these realities, or must we look at some completely new form of institution to meet the needs of an area such as this?

It has been suggested, for instance by Professor S. M. Mead (Museum, 138, 1983 pp 98–101) and by Haare Williams (AGMANZ Conference, Gisborne 1978), that as the Whare Whakairo represents much of the 'museum' function in Maori society, the public museum may have limited relevance to the Maori community. An examination of the history of one particular institution, the Gisborne Museum & Arts Centre, which serve the Tairawhiti District, suggests that the relevance may be greater than at first imagined.

The Institution was born as the Arts Society in 1954, but soon afterwards it was decided to add a museum, part of which was to be a Maori Wing centred round a reconstructed Whare Whakairo. To achieve this, the then Hon. Director of the Museum, Leo Fowler, who was also the Manager of the local 2XG radio station, encouraged the setting up of a Maori Museum Committee to oversee the establishment of the Maori section. Incidentally, the Committee also served in an advisory capacity to the radio station. The Maori Museum Committee was set up on the basis that "Any policy agreed upon by the Maori Committee shall be subject to endorsement by the Council and the Council will agree to take no action in respect of the Maori section without consultation with, and agreement by, the Maori Committee." Membership of the Maori Committee was drawn from throughout the Tairawhiti District and included leading people in their areas.

Though the plan to reconstruct a whare whakairo did not eventuate, the Maori Committee was responsible for ensuring that the Maori Wing reached completion. it also encouraged the Maori community to deposit their taonga in the Museum, thereby developing a substantial nucleus for the collections. Unfortunately, following the completion of the Maori Wing, the Maori Committee lost its impetus and attendance at meetings dropped to a point where in 1959 Leo Fowler felt the need to write an impassioned letter to the members urging renewed interest or disbandment if this was not forthcoming. He reminded the members that: "This is the only Museum in N.Z. which has a Maori Committee, and the standing orders of the Parent Society have been adapted to guarantee the Maori Committee a strong voice in the conduct of the Maori Wing." Significantly, he also added "This right will become more and more valuable to the Maori Community as time goes on." Regrettably his comments went unheeded and the Maori Committee disbanded.

Little of further significance to the present topic occurred until after the appointment of a professional Director in 1971, who instigated a most important innovation, the appointment by the Hawke's Bay Education Board of a part-time Education Officer in 1973. One of the Education Officer's first contributions was her involvement in an In-Service Course for teachers centred on the Museum at which the integration of the Museum into the Society Studies syllabus was considered, with special reference to the value of the Museum collections to Maori Studies. Special emphasis was also given to the development of Maori language and the promotion of Maori arts and crafts. This course was significant as it gave fresh impetus to the teaching of Maori topics in local schools, as well as greatly increasing the involvement of schools with the Museum. This led to a greater need for resources of teaching material. Some of these were provided by elders in the local Maori community recording on tape the legends of the district. In other cases they assisted by introducing groups of school children to local marae, and by accompanying school parties to places of significance, for instance pa sites, not to mention taking a leading role in the 3–4 day Museum Schools, which became an annual feature from 1974. The links that were forged during this period have been of inestimable value to the Museum, as they have provided an informal network through which the Museum staff can seek advice, and from which it has received much encouragement.

These programmes developed vigorously, even during the upheavals of moving into temporary premises while the Museum site was redeveloped between 1975 and 1977. The opening of the new building with an exhibition of Contemporary Maori Art drawn from leading artists all over the North Island heralded another new direction in the Museum's efforts to serve the whole community. Fortunately there were a number of active local members of the New Zealand Maori Artists & Writers Society (now Nga Puna Waihanga) who were eager to organise exhibitions with the Museum. This has lead to a very fruitful relationship, which has resulted in numerous exhibitions featuring a range of art and craft. Two reasons for the success of these exhibitions have been:

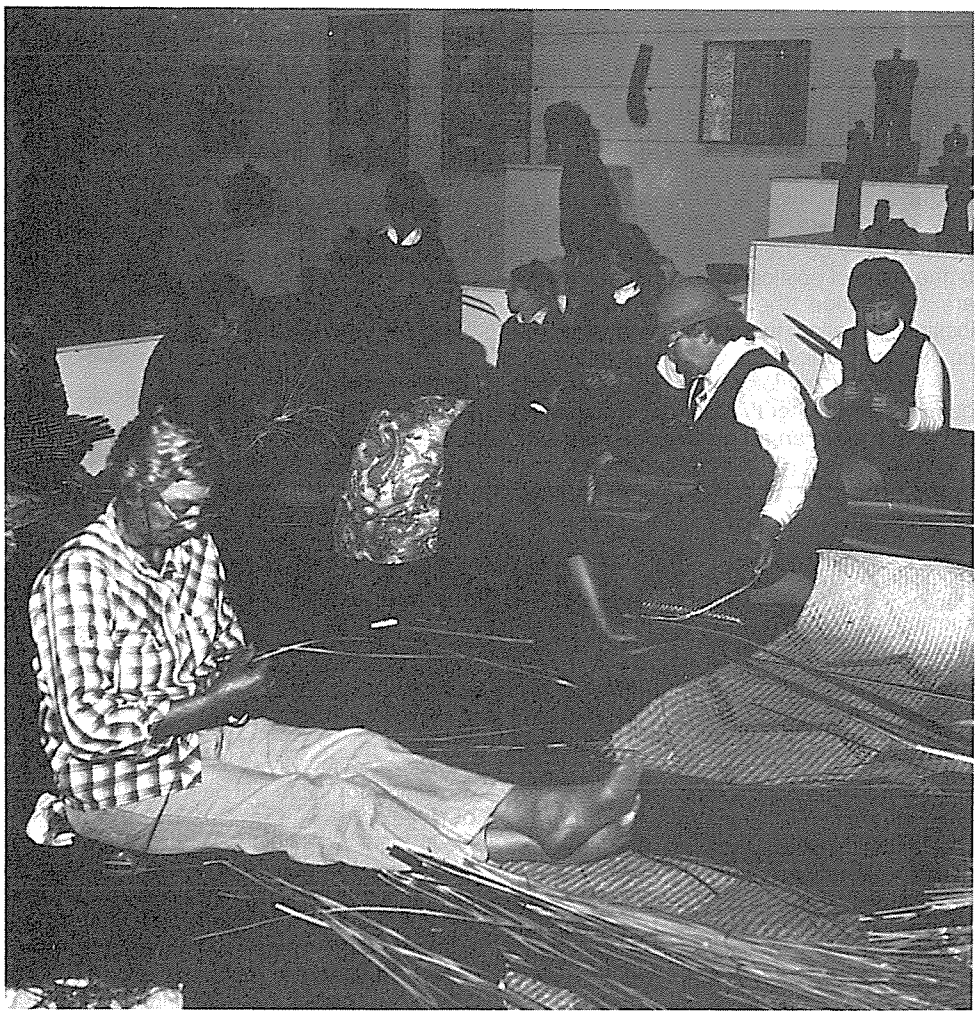
(a) the presence of talented local organisers to whom the Museum has been able confidently to leave decisions as to content and format, while assiting them with the logistics; and
(b) the involvement of local craftspeople in the demonstration of the processes of their craft — an activity of immense educational value. This latter feature has led to such developments as the planting of a flax garden in the Museum grounds to provide a ready source in the city of the special flaxes needed for particular types of fibre work.

The Museum's continuing drive to improve the quality of its storage, which it has made a point of bringing to the public attention, has resulted in the original nucleus of the Maori collection being constantly expanded as Maori people become more aware of the care and respect which will be accorded to their taonga. In many cases though, the Museum has encouraged the retention of taonga in their proper community setting, while advising on their future physical care. This has applied particularly in such cases as marae restoration.

Formal relationships exist with such bodies as the Tairawhiti District Maori Council, to whom the Museum turns for such things as permission to undertake site recording programmes, initiate programmes to collect information about marae, or lend taonga to overseas exhibitions. The Museum also enjoys an informal arrangement with many elders in the district, to whom it turns for advice on the proper display of taonga and for ensuring the correctness of associated information.

The Museum's Local History Section, with its wealth of documents and photographs, is increasingly being consulted on such topics as whakapapa, and material for marae histories, as well as for general research. The new awareness of the value of this section of the Museum has led to the encouragement by leaders in the Maori community of a programme of active collection of information, albeit on occasion under particular restrictions.

The foregoing outline of the activities of one particular institution, the Gisborne



Flax weavers working during the Nga Puna Waihanga exhibition, Gisborne, 1984. Photo: Gisborne Herald

Museum & Arts Centre, suggests that, although the public museum is most unlikely to supplant the marae as the major cultural focus of the Maori community, it can play a valuable complimentary role in the preservation, research and presentation of Maori culture. This implies that similarly, with other non-European cultures, the museum can fulfil a complimentary role to other traditional forms of cultural foci. However, it is also conceivable that an increasing number of marae will incorporate more European-style museum activities within their other functions and thereby adapt them to present an essentially Maori view.

There is no doubt that the trends already observed in some museums will have to be amplified if a less distorted view of non-European cultures is to be presented by museums. These changes will possibly be easier for the smaller community orientated museums in provincial areas, which are perhaps more open to feedback from their communities and by and large less overpoweringly embued with the European academic tradition. Larger, more specialised institutions in large urban areas may possibly find the changes more traumatic, but can make a major contribution to accelerating these developments by promoting, through their larger staffs, the employment of increasing numbers of people of a non-European background, especially in the curatorial area. This would appear to be ultimately the most effective way of ensuring a more multi-cultural outlook for museums, and hence, one hopes, their public.

Warner Haldane
Director
Gisborne Museum and Arts Centre

The Politics of Consumption and Display

As the title to my short piece of personal analysis and reflection on the question of Maori and Polynesian art is a direct take from a most useful article in *Artlink* (Vol. 4, nos 2 & 3, June/July 1984) I should acknowledge the catalystic value of some of the hard-hitting truths uttered by the participants in the question on aboriginal art in that issue.

A few quotations may help to set the scene:

> "It's a good point that at least they're displaying some of the artefacts that are not lost . . . And it's good that they did display them, kept them for us . . . We want to help the white people in the museums, to be able to record and to display these things in the right way . . . We are looking at a *live* heritage here."
> (Cliff Coulthard, Aboriginal Heritage Ranger)
>
> "Galleries and museums, well that's fine. But looking at it from an Aboriginal perspective, they're not much use to us . . . they must have Aboriginal people in a position of authority. Not just some tokenistic consultant."
> (Maureen Watson, storyteller, filmmaker)

As the *taonga* assembled within the framework of *Te Maori* spread their inevitable cultural and political ripples from their distant venues back to the European-based storehouses (museums) in New Zealand the profession as evidenced in this issue of *AGMANZ News* commences to question its attitudes and motives with regard to those *taonga* in their care. Whence, where, whither!

It would be incorrect to assume that the questions have not been asked or addressed before — they have, both genuinely and actively but what may have appeared as minor but sincere tinkering has now been catapulted into an avalanche of concerns, actions, debates, analyses and uncertainties as the dialogue and unfortunately monologue at times commences in all seriousness.

If the debate and/or dialogue is to be at all serious and genuine I believe the profession must, without a feeling of guilt or embarrass-

ment, face what may appear to be some unpalatable truths.

- Do the inherited museological functions of acquisition and research allow radical changes which acknowledge the real link between people and their *taonga* and recognise that the Maori or other Polynesian people have their own system of knowledge.
- Is the large materialistic consumption ethic of the one culture whether related to art, land or other resources capable of sufficient shift to adapt to or move over for other more spiritually based cultures.
- Can the systems of the traditional gallery or museum accommodate the change from 'museum pieces' to *taonga* reunited with the living and how do we or others envisage such a change in direction.
- Can our museums, almost exclusively under the control of white Europeans, react sufficiently in a relevant social, cultural and political manner through mere consultancy or are they prepared to relinquish their power where appropriate and necessary.

Whether we like it or not it will be necessary to confront the multiplicity of issues whether they be the underlying power issue or the issue of political or cultural reality if we are to 'release' the ethnic or visual curiosities and allow them to exist in their true context with their *mauri* and *mana* intact.

It will then no longer be the academic question of whether the *taonga* be displayed or consumed in an art gallery or a museum; the answer will be supplied by the Maori people themselves.

Quoting some of the final words in Tony Simpson's *Te Riri Pakeha* may be a guide, if we are serious about the task ahead.

> "Had we a sense of humility we might ask the Maori people to share with us the secret of survival. Should we do so it may be that they will laugh and shut the door, but it is possible that they will teach us the meaning of the old proverb, *mauri tu, mauri ora* — an active spirit is a spirit of life."

Luit Bieringa
Director
National Art Gallery

Te Ao Hou o nga Kaitiaki o nga Taonga

The coming year will see the award of the first AGMANZ Diploma of Museum Studies. It will herald a new direction for AGMANZ, a direction which must lead to a greater awareness of the important role museums play in society and a greater awareness of our responsibilities as custodians and interpreters of our own and other peoples' cultural heritage — in short, an increased professionalism. Some of the cherished beliefs about our work might be challenged by the new generation and we must welcome that challenge if museums are to evolve and remain vital and relevant into the 21st century.

To me, as both Maori and Museum Director, one of the important questions facing the museum profession is the re-evaluation of our responsibilities to the collections of Maori objects; to their care and preservation; to the interpretation of Maori culture; and, most importantly, to the Maori people of ancient Aotearoa and contemporary New Zealand themselves.

For the past one hundred years or more, New Zealand museums have been the public collectors and guardians of Maori objects. If that had not been the case many thousands of taonga Maori would not have survived and their history and significance would not have been known. Museums have played an important role in the preservation of the material culture of Aotearoa and Te Moananui a Kiwa. To understand contemporary New Zealand one must try to understand the first people — the tangata whenua. The work of museums, as inadequate as it might seem to some of us, has been and still is of vital importance in our quest for that understanding. Museums must now try to do it better.

The Te Maori exhibition has awakened the interest of New Yorker and New Zealander alike in Maori 'art'. It sometimes takes international publicity, the 'overseas experience' if you like, before people become aware of and appreciate what has been available at home all the time. Criticism might be levelled at our museums for not doing more awareness raising themselves. Perhaps museums have been slow to adopt new methods of exhibition and promotion. Maybe the finance has not been forthcoming. Travelling exhibitions of Maori material around New Zealand might have helped. However, I hazard a guess that it is easier for Maori people to agree that precious objects from many tribes will travel together overseas to represent all New Zealand than it is to organise with due regard to protocol, an exhibition to travel in New Zealand. Te Maori itself may now do so, but any new exhibition would need to be as carefully selected; the protocol as carefully worked through; permission as carefully sought; and the ritual as carefully observed. Do museums have the staff, the facilities, the finance and the resources for such a major exercise? From a conservation and security point of view is it desirable?

I worry, however, that the international publicity received by Te Maori will have an unwelcome side effect. It will raise the value of Maori objects on the international 'art' market. Our objects will become more desirable commodities for financial investment. To counter this, museums must be made more secure; the administrators of the Antiquities Act must be more vigilant; private owners must take more care; taonga in tribal ownership will be at greater risk; and ancient Maori sites will be in greater danger of violation.

On the positive side, Te Maori can give a boost to the work of New Zealand museums. With minimal budgets, inadequate numbers of staff, and in cramped conditions, their work over the years has nevertheless enabled Te Maori to happen. Hopefully, Te Maori will hasten the redevelopment of our national institutions. Hopefully, the Government will take the lead and make it possible to increase the numbers of staff necessary to do justice to the Maori collections. Hopefully, more space and better conditions will be made available. If that does occur, other museums might also benefit and receive due credit for their work by receiving more support from their controlling bodies. We are members of a privileged profession. We work with exciting and precious material.

There is, however, a growing feeling abroad that change is in order. It is an appropriate time for the profession to re-evaluate its position.

I was concerned at a recent gathering of museum people to hear someone say, "We will have the situation where the eight best tikis will be in the art gallery and the rest will be in the museum". As the Director of a museum, I was understandably alarmed. As a Maori, I was outraged and then saddened. There is obviously a long journey ahead of us as museum colleagues and as New Zealanders.

The first step in the journey might be to discuss among ourselves how we might best care for, interpret and exhibit taonga Maori. Can we best understand the Maori

people and their culture through the discipline of the Art Historian, trained in aesthetics to evaluate and judge 'excellence' in terms of the abstract intellectual world of the Europeans? Do we continue to rely on the Anthropologist and Ethnologist? Do these people, working in a non-judgemental way, largely through the Social Sciences, bring to the task the necessary skills and sensitivity to guide us to an understanding of a people whose origins, culture and aspirations are so different from those of the European? Would a Maori, schooled in the whare wananga with a degree in Anthropology or Art History, do any better? Should we promote the establishment of a separate institution within the National Museum of New Zealand structure to house Maori and Pacific material?

There are a lot of questions. I hope we will all listen to each other with respect. I hope we will move to a closer relationship with and a sensitivity to the Maori people of whose property we are guardians. The first bite comes at the next conference of AGMANZ to be held in Napier next year.

Kia ora ra
Mina McKenzie
Director
Manawatu Museum

AGMANZ Diploma in Museum Studies — Programme for 1985

Two theory papers are to be offered in 1985:
Museums and their Collections — Mr G. S. Park, Director, Auckland Institute and Museum; and
Organisation of Museums — Dr T. L. R. Wilson, Auckland City Art Gallery.
These papers are only available to registered Diploma students and numbers are limited. It should be noted that experience has shown that, to be realistic, only one paper should be tackled a year. It is estimated that a paper requires the equivalent of a half-year of part-time study. Both students and tutors make a considerable (and voluntary) commitment in time and energy to these studies. It is important that this is appreciated and undertakings to theory papers not taken casually.

Students wishing to enrol for a paper should apply to the Convenor of the Museum Studies Committee, Professor K. W. Thomson, Geography Department, Massey University, Private Bag, Palmerston North. The closing date is 8 February, 1985. The enrolment fee is $20, payable after a student's application has been accepted by Professor Thomson. Any student aiming to take two papers should discuss this with Professor Thomson.

The March issue of *AGMANZ Journal* will give details of workshop programmes and the following list should allow for basic planning until the first circular letter is issued.

March

Interpretation

Venue: QEII Army Memorial Museum Waiouru, evening of 15–17 March. Details to be advised by circular letter.

April

Conference

AGMANZ 18th Biennial Conference, Hawkes Bay Art Gallery and Museum, Napier.

Venue: To be advised, 11–13 April. There will be a diploma session for students and tutors.

May

Identification of Graphic Processes

(Using the National Art Gallery's extensive foreign collection — discussion with slides as well as the original material and documentary sources.)

Venue: National Art Gallery, evening of 10–12 May. Registration fee of $15 and application to AGMANZ Secretary, Box 45-067 Epuni, Lower Hutt.

This workshop conducted by Anne Kirker is limited to 10 participants and will be an introduction to the practice of recognising different methods of printmaking, problems of identification, specialisation and the history of prints in western art.

May

Planning Display; The Interface Curatorial, Education and Display Staff

Venue: Waikato Museum of Art and History. May, date to be advised. Organisers: Sherry Reynolds and Bruce Robinson.

June

Archival Photographs

Venue: Waikato Museum of Art and History, 8–9 June. Limit of 20 participants. Registration fee of $20 and application to Sherry Reynolds, Auckland Institute and Museum, Private Bag, Auckland.

A workshop to identify various archival photographic processes and discussion on the documentation, collection, use and care of historical photographs. Recommended reading: Robert A. Weinstein and Larry Booth, 1977. Collections, Use and Care of Historical Photographs, American Assoc. for State and Local History. Nashville USA.

June

Financial Administration

Venue: Dowse Art Museum. June. Organiser: Bronwyn Simes. Details to be advised.

July

Training and use of Docents and other volunteers in Education Services

Venue: to be notified. Organisers: Gillian Chaplin and Sherry Reynolds.

August

Pest Management in Museum Collections

Venue: Auckland City Art Gallery. 10–11 August. Registration fee of $20 and application fee to Sherry Reynolds, Auckland Institute and Museum, Private Bag, Auckland.

This workshop is concerned with identification, problems, practices and prevention for pests in museum collections including mould, insects and rodents. Health hazards for museum workers will also be discussed.

October/November

Ceramics

Venue: Auckland Institute and Museum, 2 days. Registration fee to be advised.

To promote consideration by museum curators of policies concerning the collection of ceramics and to assist in identification of ceramic processes and the product's individual factories. One focus will be the wares of New Zealand pottery manufacturers.

November

Planning for Stratification of Information in Museums

Venue: to be advised. Organisers: Sherry Reynolds and Gillian Chaplin.

South Island Workshops will be notified in the March issue of *AGMANZ Journal.*

* The postponed workshop "Storage Spaces — Design and Use" will be held by Margaret Taylor in August 1985.

Notes

National Library of New Zealand New Zealand Bibliographic Network

Due to the size and location of the National Library of New Zealand's Bibliographic Network, a number of non-library organisations are considering how the system could be adapted to meet their needs. It would appear that the benefits of having an on-line library system seem to be equally relevant for museums and art galleries and installing terminals to link up with the system is relatively low cost.

Graham Coe, Director, NZBN, has just returned from Australia, where a large number of New Zealand art works, from the Rex Nan Kivell collection, held by the National Library of Australia, are an example of what can be done for art work set up on the bibliograph system.

It is anticipated that by early 1985 there will be a significant amount of art works catalogued on NZBN and the National Library of New Zealand have offered to arrange a demonstration, for a group from AGMANZ, to look at the data relating to art gallery and museum collections already entered and of specific interest to members of the profession. Most city libraries are linked to the system and librarians can be approached for information on how NZBN works.

The New Zealand Bibliographic Network is a computerised on-line library system for cataloguing bibliographic enquiry, book ordering and accounting. It is identical to a system that originated and is operating in Washington State, USA, is also in use in the National Library of Australia, South Africa and Singapore and is likely to be in use in Great Britain. At the heart of NZBN is a database consisting of the bibliographic details of most of the books published in English since 1968, plus a large number of serials and other publications, as well as a significant amount of foreign language material.

NZBN is based on a central computer linked to on-line terminals in member libraries. Currently there are 2.7 million entries on a database and it is growing at the rate of half a million entries per year with input coming from not only New Zealand sources, but Great Britain, U.S.A., Canada and Australia.

The main benefits of a nationwide computerised library network are:

1. Enhancements to the existing library information service.
2. An improved level of service to all library and information users, by providing broader and quicker access to bibliographic information and availability of library materials.
3. The building of a comprehensive national bibliographic database matched to widespread access.
4. Tne growth of a single standardised system, which ensures compatability and the ease of exchange, of computerised information between libraries.
5. The promotion of a greater sharing of resources, bibliographic information and effort between libraries.
6. The provision to all participating libraries for inter-library lending purposes of a holdings catalogue of all current library materials held in New Zealand.
7. The rationalisation in economies.
8. The avoidance of the existing, widespread duplicated cataloguing effort and unnecessary wasteful duplication in library computing, especially the development of incompatible, separate bibliographic systems.

This system provides both network and some internal applications, the provisions of means for achieving greater rationalisation and book purchasing, particularly in lessening the unnecessary duplication of titles, the achievement of greater productivity and the consequent containment of staffing levels within technical service areas.

The system has been running for two years within the National Library and has been recently opened up nationally. By the end of 1985, twenty-six of the major libraries in New Zealand will be linked to the scheme. By 1986 it is expected there will be sixty linked to the scheme.

In addition, with the provision of the new dial-up facilities, it is anticipated that a significant number of other users such as art galleries, museums and schools, will be able to take advantage of the database.

Further information can be obtained by writing to Graham Coe at National Library of New Zealand, 125–127 Thorndon Quay, Wellington.

VISUAL ARTISTS AGAINST NUCLEAR ARMS

At a meeting held on October 10 at the Elam School of Fine Arts, Auckland, a group of concerned visual artists decided to form a group to oppose nuclear proliferation, and to promote the cause of a nuclear-free world.

Visual Artists Against Nuclear Arms intends to encourage professional visual artists to use their talents and skills to increase public awareness of anti-nuclear issues.

Over 50 artists attended the inaugural meeting. VAANA would like to invite all professional visual artists concerned about the nuclear problem to join them in a programme of promotion and publicity involving poster-making, postcards, banners, fundraising and educational material.

The artistic services of members of VAANA will also be made available free of charge to other peace and anti-nuclear groups throughout New Zealand. VAANA welcomes inquiries from any group who could use visual material.

VAANA believes its artists have the ability to communicate with a wide audience through the use of effective imagery by using the universal powers of art to express their genuine concern about the future of our region and the survival of humanity.

For further information please contact Ian McMillan, Auckland 769-378, or write 1 Ponsonby Road, Ponsonby, Auckland 2.

Dear Colleagues,

I apologise that I left my job as Secretary of AGMANZ with so little notice to you all.

I had arranged to take six weeks' leave in England from mid-October and then we had the news my husband is to be transferred to Singapore early in January. It would have been unrealistic — and unfair on the Association — to catch up on six weeks' AGMANZ mail and activities and also cope with all the domestic adjustments in one month so I have regretfully (and abruptly!) resigned.

I wanted you to know how very much I've enjoyed working for AGMANZ and the contact I've had with a lot of you. I feel the work of the Association is important and that the profession is at a particularly vigorous stage of its development.

I'm sure my successor, Mrs Elaine Dewhurst, will serve you well.

With best wishes,
Judy Turner

Publications Received

Books

Colin McCahon; Artist
Gordon H. Brown

The first major publication on Colin McCahon by long-time associate Gordon Brown. Substantial chronology and bibliography. Illustrated b/w and colour. Hardback, 237 pages. Published by A. H. & A. W. Reed. $49.95.

Te Maori: Maori Art from New Zealand Collections
Edited by Sidney Moko Mead, text by Sidney Moko Mead, Agnes Sullivan, David R. Simmons, Anne Salmond, Bernie Kernot, Piri Sciascia. Photographs Athol McCredie.

Published 1984 Harry N. Abrams in association with the American Federation of Arts. Hard and softback available.

Raymond McIntyre: A New Zealand Painter

Published by Heinemanns in association with the Auckland City Art Gallery. Hardback book, 112 pp, resources and many illustrations both colour and black and white. Retail $36.00. This text is the catalogue to a touring show organised by Auckland City Art Gallery. In addition to edited excerpts from his letters, this book reprints a comprehensive selection from the critical writing of McIntyre. In her introductory essay, Marie Coyle provides an outline of McIntyre's development as an artist. Anne Kirker further discusses the European context of his work.

Time Machines: The World of Living History
Jay Anderson

US$19.95. An important research tool for interpreters, researchers, historians, archaeologists and living history teachers and students.

Finnish Museums
Finnish Museums Association

Published 1979. Illustrated. A directory outlining highlights, collections and the history of museums in Finland. Names of owners, directors and curators are also included. The directory is not only an alphabetical listing but lists museums by district.

Directory of Asian Museums 1983
UNESCO-ICOM Documentation Centre

A directory of all major museums throughout Asia including historical background, features, collections, operating hours, services and publications.

Museum Public Relations
American Association for State and Local History

Hardback. 237 pp. $21.00. Second in the series of handbooks on the varied aspects of management encountered by administrators in museums and historical agencies.

Museums for a New Century
A Report of the Commission on Museums for a New Century

Publication Date: October 1, 1984. Softbound, 144 pp, illus. $13.95 to AAM members, $17.95 to others. $1.50 postage and handling. ISBN 0-931201-08-x

William Mathew Hodkins & His Circle
Peter Entwistle

This is a substantial text (165 pp) which is published by the Dunedin Public Art Gallery to accompany an exhibition to mark their Centennial. Illustrated in black and white and colour. Published 1984.

Study of Finnish Museum Visitors
Finnish Museums Association

Published 1984. A study conducted in 1982 covering the whole museum field in Finland. During the year in which the study was conducted approximately 30,000 were involved through a four stage programme of questionnaires, interviews and an opinion poll. Although the English supplement is relatively concise, all major findings are presented through a written and statistical report.

School Groups Are Welcome
Patricia McDonald and Ian Willis

The National Trust Centre Bookshop, Observatory Hill, Sydney, Australia. 28 p, illustrated and photographs. AUS$3.50 plus postage. A museum reference library publication with ideas and suggestions for Guides and Guardians of Historic Houses and Museums.

A series of reprints from McMillans. For further information on these please contact R. McMillan, 40 President Avenue, Papakura, Auckland.

Dr Kramer's Die Samoa Inseln
Published by R. McMillan, Papakura. 2 volumes, NZ$65 per volume.

Savage Island (an account of a sojourn in Niue and Tonga)
by Basil Thomson

Samoa a hundred years ago and long before
by George Turner

Tales from old Fiji
by Lorimer Fison

Tattooing of Both Sexes in Samoa
by Carl Marquart

Nineteen Years in Polynesia
by the Reverend George Turner

The Aryan Maori
by Edward Tregear

Old Samoa
by J. B. Stair

Newsletters

Aim Bulletin with details of their latest

guideline No. 7 "Insurance for Independent Museums".

British Council Newsletter

Smithsonian Newsletter from the Museum Reference Centre — a branch of the Smithsonian Institution. This is an information centre and library with a work collection of resources on all aspects of museum operations. The centre offers library information and bibliographic services to museum professionals and researchers throughout the world.

ASTC Newsletter Vol. 12 No. 5.

For further information on any of these publications please contact Mrs Elaine Dewhurst at Box 45-067, Epuni, Lower Hutt, Wellington.

Glossary

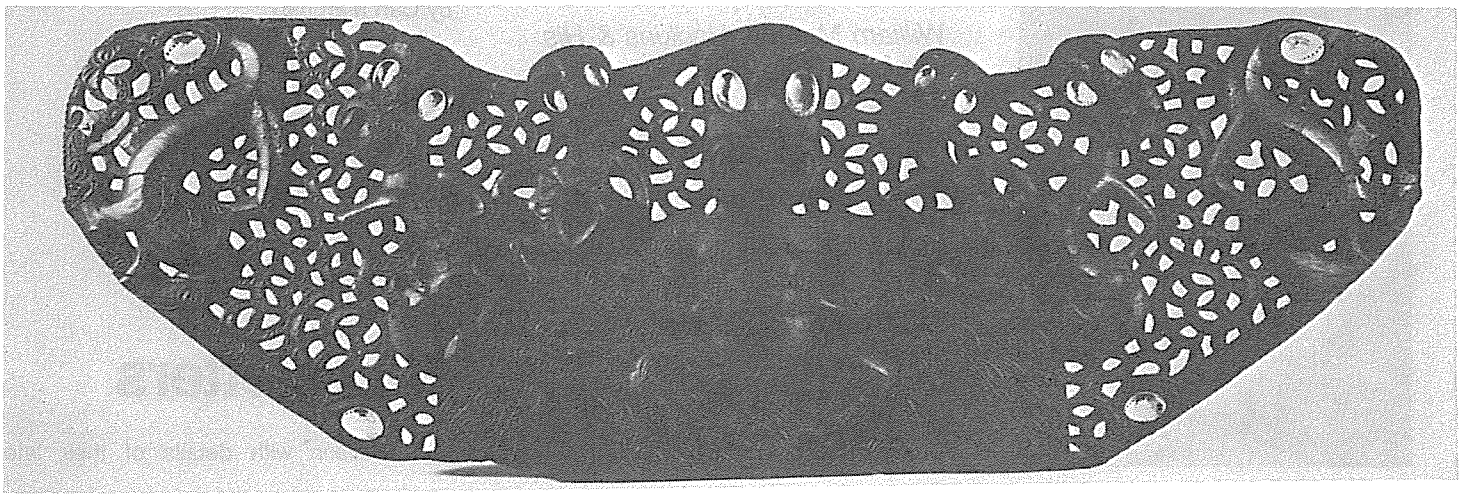
amo *n.* upright carved posts on either side of a meeting house entrance.
haka *n.* dance, usually applied to male posture dancing.
hangi *n.* earthen native cooking oven.
hapu *n.* literally pregnant; a social division below the level of tribe (iwi), hence sub-tribe.
hui *n.* meeting of people, coming together to talk.
kakahu *n.* a garment of fine texture.
karikia *n.* incarnation; modern meaning of prayers.
kaumatua *n.* an adult person i.e. 60 years.
kie kie *n. Freycinetia banksii* — a climbing plant with elongated leaves used extensively in weaving kits and fine mats.
ko *particle, spec.* to indicate the subject about which something is about to be said.
mana *n.* psychic force, authority, control, prestige, power, influence.
maihi *n.* barge boards, facing boards on the gable of the house.
mauri ora *n.* life principle, source of life, of vitality.
Maoritanga *n.* concept of Maori identity and aspirations, often used to mean Maori culture.
mana Maori motuhake *n.* Maori sovereignty.
mihi *v.* to greet.
mokihi *n.* type of reed raft.
moko *n.* tatto patterns, tattoo as an art form.
Nga Taonga Korero *n.* (title) literary manuscripts etc.
patu *n.* a hand weapon of symmetrical shape used to strike or hit.
pa *n.* fortified and stockaded village often on a hilltop; now used to mean the village where the carved meeting house stands.
paepae *n.* beam or bar across the front of a carved house or storehouse at ground or floor level.
paepae Maori *n.* Maori orator.
pakeha *n.* common term for non-Maori.
pataka *n.* store house raised upon posts.
taonga *n.* anything highly prized, property.
tangi *n.* mourning and funeral ceremony.
tapu *n.* under religious restriction, ceremonial restriction.
tangata whenua *n.* people of the land, the hosts as opposed to the visitors.
tiki *n.* neck ornament — usually made of greenstone.
tipuna *n.* ancestor, grandparent.
tohunga *n.* skilled person, priest, wizard.
toki *n.* adze.
waiata *v.* to sing *n* song.
wakahuia *n.* carved box, literally a container for prized huia feathers.
whaikorero *n.* oration, speech.
whare whakairo *n.* carved house.
whare runanga *n.* meeting house.
whakapapa *n.* genealogy.
whare wananga *n.* school of higher learning.
whariki *n.* woven or plaited floor mat.
wairua *n.* spirit of an individual or a group, an indistinct and shadowy image, style, flair, elan.
Te ao Hou o nga Kaitiaki o nga Taonga *n* **(title) "The Modern World of the Treasure Keepers"**

The translations given here have been taken from Herbert William Williams, *A Dictionary of the Maori Language,* 7th ed., rev. and enl. (Wellington: Govt. Printer, 1971).

Assistance also provided by Mr Bill Cooper, Maori Protocol Officer, National Museum, Wellington.

55. Lintel. Pare
Wood, shell, 235 cm. (7 ft. 8 in.) wide
Patetonga
Ngati Tamatera tribe
Te Huringa 1 period (1800–present)
Formerly L. Carter Collection
Auckland Institute and Museum (6189)

Photo courtesy of Athol McCredie



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AGMANZ 18th Biennial Conference

Hawkes Bay Art Gallery and Museum, Napier
April 11–12–13, 1985

CONFERENCE THEME — MUSEUMS AND THEIR COLLECTIONS
Venues: Century Theatre or Founders Room for all sessions

TUESDAY 9 APRIL
NZ Art Gallery Directors Council Meeting

WEDNESDAY 10 APRIL
Outgoing AGMANZ Council Meeting.

Meetings by Specific Interest Groups —
- Museums Anthropologists Group
- History Curators Group
- Museum Education Association of NZ
- Registrars Seminar

Evening — get together and movie in Century Theatre.

TUESDAY 11 APRIL

9.30–10.30 am	Registration and Coffee
10.30 am	Opening speech by Mayor (to be confirmed)
10.45 am	Keynote Speech by Hon. Peter Tapsell, Minister for the Arts
11.00 am	Discussion and Questions
12.30 am	Lunch
1.30 pm	Introduction to the Objectives of Museum Management and Collection Policies – Legal Responsibilities – Acquisition Policies – Rationalisation of Collections – De-accessioning (The Working Party on Maori Collections will divide among these groups)
3.30 pm	Afternoon Tea
3.45 pm	Discussion Group
5.30 pm	End of day's session
7.30 pm	Board of Hawke's Bay Art Gallery and Museum presents buffet meal in Bestall Gallery. Perhaps followed by movie in Century Theatre.

FRIDAY 12 APRIL

9.00 am	New Policies for New Buildings — Luit Bieringa and Ken Gorbey. Questions and discussions.
10.30 am	Morning Tea
10.45 am	Session with local Maori interest groups
11.00 am	Report by Working Party on Maori Collections.
	Report on Planning of Hawke's Bay Art Gallery and Museum Maori Exhibition.
	Tour of Hawkes Bay Art Gallery and Museum.
12.30 pm	Lunch — ICOM Meeting
1.30 pm	Continue morning discussions.
	Planning Session to formulate recommendations to put to the AGM based on Conference discussion. Chaired by Mrs McKenzie and Mr G. S. Park
4.00 pm	Diploma session for students and tutors
7.00 pm	Vidals Winery and Restaurant for Dinner (or equivalent)

SATURDAY 13 APRIL

9.30 pm	AGM
12.30 pm	Lunch
1.30 pm	Incoming Council Meeting

Note: This is a draft Programme only.

This number is published with the assistance of a grant from the Todd Foundation.