

AGMIANZ

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Cover Illustration: Takapuwahia Marae, Porirua which was the venue for the Hui Taonga Maori organised by the AGMANZ Committee on Maori Collections for AGMANZ members. Photo courtesy of Patricia Reesby.

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AGMANZ

JOURNAL

December '85

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Treasures at home. Young women of Ngati Tuwharetoa wearing and holding valued family heirlooms. Taupo, about 1890.

Maori Treasures in many contexts

The illustrations have been selected from the archives of the National Museum to give an idea of the different contexts in which Maori artefacts have been made, used and appreciated. These contexts stretch around the world and involve many different groups of people with very different motivations.

— Roger Neich, National Museum

The Hui — Takapuwhia

Te mea tuatahi ki wehi ki te Atua. Me mihi atu ki o tatou tini Aitua kua hoki ki tua o te Arai, Ki te huinga o te Kahurangi ki te moe e aua i taa ratou moe E moe tonu ana i roto i nga ringaringa o te Atua.

Noo reira kia ratou nga mate, Haere, haere, haere. Kia tatou ra nga kanohiora, tena ra tatou katoa.

Well as some of us would say — “What a boomer of a weekend” we all had at Takapuwhia Marae, Porirua from the 21-23 November.

The hui was called to discuss Taonga Maori: its interpretation, physical and spiritual care and display techniques.

Firstly, we must thank the Ngati Toa Rangatira of Takapuwhia for allowing us to use their marae. We must also give thanks for the never-ending presents of food, so well prepared by the cooks.

Kia ora koutou nga iwi o te Marae.

Without the eagerness, determination and responsibility of people like David Butts, Mina McKenzie and Bill Cooper such a weekend would have been impossible. The results of that weekend have brought us closely together, not as Museum/Art Gallery personnel, but as Mina stated “family”. With the very wise words and aroha of Canon Wi Te Tau Huata we were given strength to stand and deliver our thoughts and concerns during the weekend. We were lucky indeed to have such notable speakers as:

Canon Wi Te Tau Huata (Ngati Kahungunu)

Luit Beiringa (National Art Gallery)

James Mack (Dowse Art Museum)

John Ford (Ngati Ruakawa)

Roger Neich (National Museum)

Dr Ngahuia Te Awekotoku (Te Arawa/Waikato)

Piri Sciascia (Ngati Kahungunu)

Prof. Hirini Moko Mead (Ngati Awa)

Stuart Park (Auckland Museum)

All their presentations were full of interest and importance. In addition we heard people such as Harata Solomon (Ngati Toa Rangatira) talk about the history of the meeting house and marae, Mark Metekingi talking on Maori Taonga and Maori Values — a most striking person he was. For those who had never been to such a hui, let alone stay on a marae, it was a real eye — and not shy to say it — a real ear opener as well!

Much was said and much was learnt. Those who had little or no real understanding or appreciation of Maori taonga and its spiritual significance learnt a great deal.

To learn, hear and talk about Taonga Maori there is no better place than a marae and in particular, a meeting house for when you enter a meeting house you enter the body of an ancestor and there is a warmth felt as in no other place.

For the meeting house is the repository of Maoridom. The whole house, both inside and out is an immense taonga. Outside stand the guardians with their ever watchful eyes — inside is the expert and artistic work of the women, the tukutuku and kowhaiwhai and the handsome work of the men — the ‘whakairo tupuna’ (ancestral carvings). Each one representing tribal ‘Tupuna’ and taniwha. From the gods to the ariki, tohunga and rangatira, every single one most beautifully carved and each having a “Mauri” or spiritual life force of its very own. Carvings are to be felt with respect and talked to as if they were the actual ancestors themselves. They are the ones to whom we relate the past, present and future.

The weekend made us aware of what we are, what we should be doing and gave us a better understanding of what we are dealing with. Each one of us has our own responsibilities, we must all work hard and put into practice what we have learnt. We must also make closer contact with Maori elders and marae. We will all benefit. The task of learning is never ending.

As we broke up, another hui was being discussed for the near future.

I would like to end with a Maori proverbial saying (taonga):

E kore ahau e ngaro

E kii ana

He kaakaano i ruia mai i Rangiatea.

Kia ora, na Te Warena Taua. (Auckland Museum)

Editorial

David Butts.

The AGMANZ Committee on Maori Collections was established in 1984. At a meeting of this Committee on February 11, 1985, it was agreed that the main task was to investigate and promote discussion of the following subjects:

1. a re-evaluation of the aims and objectives of New Zealand museums in making and keeping collections of taonga Maori.
2. The identification of the audience(s) for whom these collections are exhibited and interpreted and the implications thereof.
3. The training necessary for museum staff to deal sensitively and adequately with collections of taonga Maori.
4. The need for consultation with members of the living Maori culture.
5. The need to give support to the living Maori culture.

At the 1985 AGMANZ Conference in Napier the committee recommended: 'That AGMANZ promote a three day seminar in 1985 on topics of particular concern to the profession in relation to the collections of taonga Maori held in New Zealand Museums, with particular reference to collection policies, collection management, interpretation and presentation, staff training, fieldwork and research.'

This recommendation was adopted by the meeting and the committee then proceeded to plan a hui to discuss these matters at Takapuwhia Marae, November 22-24 1985. The hui was attended by about 50 members of the museum profession and invited speakers as well as our very generous hosts, Te tangata whenua, Ngati Toa.

Invited guests from outside the museum profession included Canon Wi Te Tau Huata, Professor Sidney Moko Mead, John Ford, John Hipolite, Piri Sciascia.

Canon Huata gave an insight into the central place of whakapapa and traditional history in providing a context for understanding taonga Maori. He shared with us some of his knowledge of Takitimu and Ngati Kahungunu. He is a man who stresses the need to go to the heart of a problem, recognise the cause through a truthful analysis and then set about reaching for the solution. This was a line of argument he was able to pursue throughout the hui. His humour, knowledge, oratory, music and aroha were a very real influence on the hui.

Mark Metekingi and John Hipolite also made important contributions; Mark as tangata whenua, orator, singer, challenger; John as challenger and orator. When hesitation kept us glued to the floor Mark did his best to stimulate discussion. We took time to adjust to the new environment. Time to settle into a relationship with one another and the house. By Saturday afternoon we were ready to talk. Issues began to surface, expressions of frustration, apprehension and commitment. Unfortunately time ran out. A lesson well learnt by the organisers was to have fewer formal presentations and much more time for discussion and debate.

Important contributions were made by Stuart Park, Te Warena Taua, Ngahuia Te Awe Kotuku, James Mack, Roger Neich, John Yaldwyn, Mina McKenzie, Maurice Watson, Bob Maysmore, Lyn Williams, Richard Cassels, Georgina Christensen and Luit Bieringa. Each stimulated thought, reaction and discussion.

If you were not at this hui my report cannot recount the experience for you. Talk to the participants and even more important make sure you are part of the future activities organised by the Committee.

The primary message from the discussions of the Committee and the discussions at the hui is the need for individual museum people, not institutions and people. This requires a level of commitment to confront cultural boundaries and begin to devolve decision making power to those who have a right to that power. Consultation is by definition a devolution of power and without it the process is a sham.

Cultural sensitivity towards the tangata whenua is not a 'buzz topic' of the moment as some members of our profession assume. It will always be an important professional concern and one which must retain the high profile it has currently attained.

The Committee on Maori Collections has suggested that seminars be associated with each of the four Te Maori venues to allow a wide range of metropolitan and provincial museum people to observe the processes of preparation for such a major Maori event in our institutions. Members of the Committee would also like to hear from participants at the Takauwhia Marae hui as to whether they feel another hui would be useful, or whether some other type of activity should be organised.

*Nga Whare Taonga o Aotearoa te
Wai Pounamu*

*O te tairawhiti, o te Tai houauru
O te Taitokerau, o te taitonga*

*Ko te amorangi ki mua
Ko te Hapai o ki muri
Te tu Turutanga mahi pono
O te Maori manamotuhake*

*The Museums of New Zealand
Of the east, of the west
Of the north, of the south
Let God be the spearhead
Let achievement follow
It is true Maoridom
In action*

Waiata by Wi Te Tau Huata of Ngati Kahungunu written at Takapuwhia Marae Museum Hui November 1985.



Treasures at home. Te Awhi pataka at Maketu. In 1902, the Ngati Pikiao chiefs at Maketu agreed to present this pataka to the Colonial Museum in Wellington. In return, the museum undertook to provide a replacement, carved at Rotorua by Tene Waitere under the supervision of the Tourist Department's engineer-in-charge, L. Birks. Tene carved the replacement in 1910 for a total payment of £56, and these carvings are still at Maketu, now on the entrance to the dining hall of Tararua Marae. Most of the frontal carvings of the original Te Awhi pataka are now displayed in the Canterbury Museum, two others are on display in the National Museum and the rest are in the reserve collections of the National Museum.

Interpretation and presentation of Maori Culture

When I was asked to speak briefly about interpretation and presentation at this hui, I hoped that I might be able to say something fairly profound that would provide some guidelines for the future.

Instead, for two weeks, I found myself writing questions to myself, lots of big and small questions that I will try to group under a few major questions. At least, I hope that these questions will set people thinking and maybe we will even find some answers. Some of these questions sound like platitudes and very basic, but these are the sort of basics that we need to come back to, in the new climate regarding Maori culture in museums.

I was also asked to say something about these topics under the impact of the Te Maori Exhibition. The effect of Te Maori has been so pervasive that its influence cannot be avoided.

My major questions would be:

- 1 Why should Maori culture be interpreted?
- 2 Who is it being interpreted for? Who is the audience?
- 3 Who should do the interpreting?
- 4 How should it be interpreted?

For the first question of "Why should Maori culture be interpreted?" it is important to realise that everybody is constantly interpreting objects, their situation and their world. It is a human characteristic to interpret things. So we cannot naively avoid the question of interpretation — even to place an object on a pedestal in a plain room is an act of interpretation that makes all sorts of statements about that object and our attitude towards it. Or similarly, to put it in a case with ten other similar objects.

The challenge to museum and art galleries arises from the fact that people are inevitably going to interpret the object we display but they can only interpret them in terms of the knowledge and judgements that they bring to the act of interpretation. Thus, we are faced with the dilemma of supplying people with enough information to make the appropriate interpretation but without drowning the object in information.

If by 'interpretation' we mean achieving an awareness and understanding of the

meaning and significance of the object for its makers and users, then I think that museums have generally erred by providing too much and not always very relevant information. I suspect this is probably partly to compensate for our deep-seated feelings of inadequacy. But there are just as many dangers in leaving the interpretation too open to people's prejudgements (i.e., prejudices) or in attributing a spurious mysticism to the objects.

Then again, perhaps there are things and practices in Maori culture that should not be interpreted, at least in the museum or art gallery context — such things as whakapapa and questions of death and burial. It is very easy to trivialise matters that we do not understand well ourselves.

I suspect that much of the interpretation that occurs in museums and art galleries, both by staff and visitors, is concerned more with establishing the significance of Maori cultural items within our own systems of significance, whether culturally, scholarly, or racially based, rather than within Maori culture itself. Perhaps one way to break through this unthinking appropriation is to confront the visitor with a short sharp experience of Maori culture as the 'cultural Other', as a completely foreign culture and alternative way of life in its own right with its own systems of significance. This might be easier with tourists or recent immigrants than it would be for Pakeha New Zealanders, who have grown up with Maori culture always there as a familiar peripheral part of the New Zealand environment. But I am afraid that providing this total experience of the 'cultural Other' is beyond the capabilities of our present institutions — obviously a job for the new National Museum of Maori culture. Te Maori had something of this effect on its visitors in North America but it remains to be seen how strong this effect will be on a New Zealand audience. At least, Te Maori has demonstrated that the cultural aura around Maori objects is so strong that there is no possibility of treating them simply as well-formed aesthetic objects, no matter how much we may seek to isolate them from their culture.

This has already raised the question of the audience for whom the interpretation and presentation is being done. The three main categories of visitors to our displays

are Maori people, Pakeha New Zealanders and overseas visitors. These categories of people expect different experiences from our displays. But here we come up against one great gap in our knowledge — I don't think we know nearly enough about what our public expects of museums. I have already indicated that one ideal for the Pakeha New Zealander visitor is to demonstrate that Maori culture is a perfectly valid alternative way of life. But now I want to concentrate on what the Maori public expects of museums. In the absence of firm data, I assume that some of their expectations include showing younger Maori people the full range of richness of Maori culture, and providing the material for Maori people to establish and develop their own cultural and tribal identities.

Such special needs immediately raise the question of who should do the interpreting. It has been said that the museums have failed to present Maori culture in such a way that could combat the stereotypes and prejudices held by Pakeha New Zealanders. I would be the first to agree with that criticism and I would also agree that as a group, museum curators are relatively incompetent in the cross-cultural situation. Therefore if we accept that fact, it can only be presumptuous for us to claim that we should act as interpreters and translators of Maori culture for Maori people. All translation, even by the most expert translators causes some distortion of the message. When the translation or interpretation is carried out by relatively incompetent people, the distortion must be immense. But we have to face the situation as it exists here and now — there are not enough Maori museum workers to go around.

In the meantime, rather than claiming the presumptuous title of interpreters, I would suggest that museum curators dealing with Maori material need to become 'facilitators'. This is a term being used in Pacific literature for people with special knowledge of publishing who facilitate and assist others to express their point of view and their view on life. In this context, the experiments that are being carried out at Hawkes Bay Museum and Rotorua Museum are so important. It may be happening elsewhere too — there are signs that museums are becoming facilitators.

But I think it is also important to

recognise the difference between an internal and external viewpoint on a culture. Pakeha museum curators can never be full insiders with regard to Maori culture. They must recognise this themselves and so must people who criticise them for not taking a Maori viewpoint. But they do bring skills in archaeology, art history, anthropology, etc., that refine and deepen our outsider point of view. And I hope that if used sensitively, carefully, respectfully and humbly, our outsider viewpoints can enrich everybody's understanding of Maori culture. But while doing all these things, we also need to spend more time as facilitators, helping Maori people express their own viewpoint on Maori culture, both for the Pakeha and for Maori museum visitors. I hope that there will always be a place for both insider and outsider views on Maori culture. And until there are more Maori people in high positions of authority in museums, the rising young Maori curators are going to need all the help and support that Pakeha curators can provide in pushing aside some of the monocultural weight in our institutions — like devising security systems that can handle large groups of people at irregular hours, that do not scare away shy visitors, and that can distinguish between a visiting Maori group and a group of demonstrators.

This new role of facilitators brings all sorts of new questions.

How much consultation?

At what stage in the planning?

Who should be consulted?

Whose viewpoints should be facilitated?

How many different viewpoints can be accommodated and still make a coherent display?

How much of a museum budget can be devoted to this consultation and facilitation process?

The present facilitator role seems to lead to tribally-based displays — what about viewpoints of other groupings and categories, e.g., Ringatu Church, Maori Women's viewpoint.

One aspect of the facilitation function that concerns me is the demand that it places on the same small group of Maori people whose views we value and respect. Their group is represented by the Maori people who have made the special effort to join us in this hui and others who tried but could not make it. It tends to be the same small group who are sought out by all sorts of institutions. The demands on their time and energy are already immense. Are museums going to become another group imposing on them? Are we putting too much strain on these people by expecting them to stand up and speak for all Maori people and perhaps expecting them to take some of the responsibility and criticism that really

belongs with the museums.

With regard to how Maori culture should be interpreted, I just want to make the point that Maori people are now demanding access to all the collections of museums. Remembering that every time we look at or hold a Maori object, interpretation is taking place, this means that a very important part of museum interpretation and presentation takes place in the basements and store rooms.

We need to consider how these places look to a Maori point of view — how the items are handled, how stored, what other sorts of things are kept with them. What facilities are available for people to study this material, and to treat it appropriately from a ritual point of view, e.g., hand washing facilities, space for quiet services and ways of warning people where they are entering. There is still a strong feeling and suspicion among the public that the large museums are sitting on and concealing great masses of secret treasures.

We need to make our store rooms accessible and comfortable to allay these suspicions. We must find ways of explaining to people why we are holding all these racks full of taiaha and drawers of patu. Sometimes our explanations of research, conservation and future displays sound very hollow even to ourselves.

Nevertheless, some of my best museum experiences have occurred in the store-rooms, as both myself and my Maori visitor becomes learners and discoverers together, each bringing our special back-

ground and experiences to the situation, as we marvel at the work of the ancestors. That is the sort of experience that I would like to see extended to the whole museum and made available to all its visitors.

It has been pointed out that the way in which we construct museum displays is the same way that myths are constructed. Like the myth-making bricoleur of Levi-Strauss, we start with a strong story-line and then look for pre-existing bits and pieces, the debris of the past, the artifacts in our collections, to lend their authenticity and their reality to our mythical story-line. The myth is validated by the reality of the objects. These myth/story lines/concepts are ideological statements. I have nothing against myths; we all need myths to give meaning and significance to the contingent flow of historical events. But we should be aware that this is what our displays are doing. It then becomes interesting to consider — 'what sort of myth did the Dominion Museum Maori Hall displays promote? What sort of myth has Te Maori promoted?

There has always been a very strong message of political ideology in Maori art — making statements and intergroup relations. Museums and scholars are only just starting to recognise this — perhaps they have not wanted to recognise this ideological component previously.

We find evidence that we are indeed dealing with myth when we consider what is left out of our Maori displays. Museums have always been very coy about dealing with 19th century and 20th century Maori



Treasures at home. Group of Te Arawa people in front of their meeting house, *Tama-te-Kapua*, built at Ohinemutu in 1872. This house still stands at Ohinemutu on Papaiouru Marae, although it has undergone extensive renovations since the time of this photograph. Some of these original frontal carvings were then re-used on another meeting house in the Rotorua district.

history. Museum displays of New Zealand history are displays of Pakeha history, while the Maori displays are set in a timeless ethnographic present. Many museums have walk-through colonial European streets — where are the honest walk-through 19th century Maori villages? Where is the 19th century Maori social history, the evidence of the struggle for Maori cultural and even physical survival in the later 19th century. We find it disturbing and painful to display those ill-formed artifacts that are evidence of cultural loss and the pressures of the industrial world. Even the whole exciting and vibrant field of Maori folk art has been quietly ignored or deleted from our displays because it did not fit in with the myth that we were consciously and unconsciously promoting.

I can only conclude that museums have been afraid of the evidence of history. Yet, I would maintain that we have to display the cultural discontinuity and trauma of the past in order to demonstrate and make people appreciate the political and cultural achievements of the Maori resurgence.

One important thing that I have learnt from Te Maori is the tremendous power and influence that museums wield by virtue of

the fact that they are the guardians and caretakers of these treasures. I am thinking especially of the attributions and interpretations that were made of the pieces in that exhibition. Where our attributions used to be scholarly opinions expressed on labels, on catalogue cards and in obscure scientific articles, now they are public pronouncements made in the public arena and subject to severe criticism. Questions of moral, ethical and legal ownership are being based on these attributions. And it is an interesting effect that as our exhibitions and displays become more professional and more convincing, so our attributions and interpretations become more convincing and carry greater weight. And so, the responsibility placed on museum curators increases correspondingly.

As a final point, I want to return to what I said earlier about our lack of knowledge of what the museum visitor really wants and expects. We have scarcely begun the professional careful study of the New Zealand museum visitor; and we make all sorts of assumptions about them. Surely one way to show the public that we value their opinion is to get out and ask them. We could be doing much more evaluation and testing of

present exhibitions, and trying to understand any differentials in Maori and Pakeha expectations of museums.

I would suggest that the New Zealand tour of Te Maori would be a great opportunity to conduct surveys of all sorts of attitudes and expectations and reactions.

I see museums very much as testing grounds for the success of bi-culturalism in New Zealand. They are one of the most public of institutions where Maori and Pakeha values meet. They are a testing ground in two ways —

1 First — people will be watching museums to see how our bi-cultural experiment turns out.

2 Secondly — museums are, or should be, a testing ground for new ideas and new ways of approaching problems. If one solution does not work, we have the opportunity to scrap it and try again before anybody gets hurt.

Therefore in all this my only profound message and key word for the future of museums would have to be *flexibility* — in all things but especially in displays and in staff attitudes.

R Neich



Women doing a poi dance in front of Tama-te-Kapua meeting house, sometime after the 1904 renovations. The admission charge of four shillings posted by the door indicates the strong involvement of these people in the tourist industry.

He Tuhituhi Noa Iho . . .

He Tuhituhi Noa Iho... Some Notes from an Extemporized Address to the AGMANZ Maori Collections Hui, Takapuwahia marae, Porirua, November 1985.

Journal Entry, April 1985

Why would I want to work in a museum? Mōnga taonga a tatou, te Maori. Concern for them, and a deep sense that although too much damage and interference have occurred for any pieces to ever be returned to their rightful stewards, creators and owners, some of us — the people — must ensure that they are watched over and cared for. He mea miharo mo te iwi, he whakamaumaharatanga mo ratou, te hunga o Hinenui te Po . . . Yet how many of us are actually there? So very few.

I believe that it is up to us to choose our people from among ourselves, and deliberately train and foster them. Considering, though, that for almost all Maori people, the museum represents a place of death, of bones, of plunder and relics and pillage. And I remember . . . my own revulsion at the small glass case there in the lobby of the big museum in Wellington — somehow the whole experience is memory-tangled with my visit to the Dentistry School in Willis Street — another looming building; tall windows gleaming, and soaring concrete steps, and the chill recall of pain — needling and drilling. Eight or nine years old I was, and my eyes gaped in disbelief, as I peered into that glass case, and saw grimacing at me, a mask of agony and anger, a chiselled face. Lank dark hair scrawnlily inhuman, and that rictus grin . . . I was horrified, not so much by the fact that there was a dead person there — I'd accepted Egyptian mummies without a qualm — but by knowing it was, **he** was, a dead Maori.

One of MY OWN. Exposed, exhibited. I turned away, not believing. And I told no one else of my grief that day; my shock and my shame. Carrying that through all this time, and now, here I am, thinking very seriously about joining the ranks of those necrophiliacs and graverobbers, filing in with them to ponder the recycled relics of another time, another people.

Why? Because of places like the Bishop Museum, the Pitt Rivers Museum, even that grandiose Met; and the British. Where, weakened by jetlag from the Auckland-London stretch, I wander in, in a semi-conscious stupor. Where the fetour and filth of decay assailed my skin, my nose, my senses. Tuned in to all those unseen

elements that lurk and weep and languish in those cluttered halls. Real or imagined, they were there. I turned and fled.

Do I really want to be the protector of other people's heirlooms, as well as my own? Yes. Yes, I do. Even if it means dealing with the so-called dead as part of my everyday life, even if it means dealing with the unpleasantness of white bigotry and arrogance, even if it means sifting through the dementia and dregs of colonial greed. That place is where I want to be . . . where I can be most help to my people, and myself . . . so I will go there.

Six months later. Here I am, a Curator of Ethnology. A person humbled by power, and responsibility, and privilege, a member of the Waikato Museum Team, beset with various questions. These questions include not only those I ask myself, but those I ask other people, particularly in the art gallery and museum world.

One is the issue of presentation of cultural property, and the regard for human remains. When, exactly, does an artefact merely become a material object? (If it ever does.) What is the difference between a mokomokai resting on a rosette of golden satin, and a daintily balanced loop toggle crafted from a human clavicle? Do we allow the finely shaped cloak pin, but put aside the delicate cranial ochre bowl? How can we be consistent? Who makes the rules? The Maori answer would be simple and to the point. We make the rules. Toggles and cloak pins are small, portable, frequently handled; touched and fingered by many many hands. Usually, this would dissipate any energies the taonga might contain. Whereas an actual head, an actual skull, presents the mauri of a person; enfolds the life force. Thus academic objectivity and cultural sensibility collide. To avoid the myriad misunderstandings that occur in this area, and to dissolve those unseen barriers too often perceived as impenetrable, dialogue must take place, and decisions must be made. It is not enough that we are offered the magnanimous opportunity of our very own spectacular and autonomous institution — that is quite another issue, though it demands much discussion.

What is important is what is happening now. The profession must accept the guidance of Maori decision makers, where taonga Maori is concerned. Technology, academe, and science aside, we DO know how to care for our material heritage, our ancestors' works. For they are a visible, sensuous, touchable part of us.

Yet what happens when I am confronted, as a museum professional myself, by the actual display of human remains in a New

Zealand institution? With respect, I would request their removal, despite the argument that these items are of scientific value and educative interest. That being so, the genuine researcher can make her or his enriching investigation of the article away from public scrutiny.

Dialogue is not the only solution. Another — much more practical — is the training and qualification of Maori and museum personnel, at ALL levels, from design and display to conservation, research, and curation. Just as our young people are at risk, so are our taonga tuku iho, and one can certainly help and nurture the other. The Maori design scheme about to open at Waiariki Community College is one way of ensuring some Maori staff in our institutions, and when they graduate, we should watch for them, as we could well be their prospective employers. The Tainui Curatorial Training Programme demonstrates another productive and empowering venture, with the sustenance and support of a person of Tainui descent in a museum-related university degree course, with in-house duties and responsibility as well. This Internship should become a model for other efforts in other centres, because it fosters an ongoing and intimate relationship between the tribal community that the intern comes from, and the museum staff. And it is a clear, and insightful way of helping, and seeing, and participating.

Over the last year at Waikato Museum, staff have organised four marae-based exhibits of taonga tawhito specifically related to the community and hapu in which they were shown. Other institutions and archaeology curators have done the same . . . I believe it is a highly effective way of letting the people know that their treasures are safe, and loved, and secure; for they can be taken home for a visit, as the museum itself comes onto the marae.

And we, the Maori people, must move into the whare taonga of this country with the radiant reassurance of our kinship to their contents, to the images and the memories within their walls. We must reclaim them as a vibrantly meaningful part of the colourfully complex design of our dynamic culture. For what is a museum? No more a rua koiwi, a death house, a sad repository of plunder and grief, a cave of relics; but instead a place of joy and laughter and memory; a haven of inspiration and hope; the silently sleeping seeds of life itself.

E kore matou e ngaro
He kakano matou i ruia mai nei
I Rangiatea

Ngahuia Te Awekotuku



The Dealers. Carvings collected from around the Bay of Plenty by Eric Craig, "Curiosity Dealer" of Auckland, in the 1890s. They are awaiting shipment to his shop in Princes Street, Auckland. Some of these carvings are now in museum and private collections in Auckland, Wellington, Honolulu and Calgary. Photo: Pulman.

Of Archaeologists, anthropologists and other bandits: training N.Z. museum curators for the future



Archaeology — a valuable training for all history curators. (Manawatu Museum archaeology training weekend, November 1985.)

(Based on a speech at the Takapuwahia marae hui, November 1985)

As a white middle-class male, descended from three generations of colonial administrators, trained in the grand larceny tradition of western archaeology, and mentally honed by the intellectual imperialism of anthropology, I feel more than entitled to claim ancestry from the gang of bandits who hijacked nineteenth century New Zealand history and are held largely to blame for the problems of the twentieth century.

The important thing however, is that, even with the transgressions of my biological and intellectual ancestors, I am here today, in the body of Toa Rangatira, to discuss the future — in particular the training of museum personnel.

First lets look at anthropology.

Don't forget that anthropology, which officially came into being around 1860, was then, and still is, fundamentally the attempt of Europeans to make sense of the bewildering variety of people and customs they had met as they ravaged and colonised the world. Admittedly, anthropology developed *after* the damage had been done, but nevertheless, it must be taken seriously as an at-

tempt to understand other cultures. The whole idea was to stop Europeans judging other peoples' customs as bizarre. The message of anthropology is that what may seem odd to you, probably makes sense from the point of view of the people doing it.

This non-judgmental approach of other cultures is exactly what we are talking about at this hui. So, even though anthropology has been western-centric, and has been almost entirely an intellectual exercise, it has over a century of thought behind it that must not be lost. While the impact of anthropology in particular has permeated throughout the school system, every museum curator still needs a good introduction to contemporary anthropology, at one of the universities. (And let's look forward to the scrutiny of anthropology being turned back onto pakeha society by maori scholars in the future!)

As an archaeologist who came to New Zealand 15 years ago, I've had to learn some very important things. In Europe and around the Mediterranean I had excavated sites between 100,000 and 3,000 years old. Needless to say, the creators of those sites had no living descendants around. When I came to New Zealand, the situation was

something I had not experienced before.

For my first five years here I excavated sites without consulting the tangata whenua. Now I am appalled at that. At the time I did not believe that any Maori people would find archaeology acceptable, and hence argued that I would never be given permission to do what I wanted to do. Also, frankly, with no knowledge of Maori language, and without the first idea of protocol or procedure, I was very nervous of even making a start.

Archaeology then was, however, not without ethics. High standards of excavation, conservation, recording, reporting and publication were expected. No professional archaeologist in those days would have dreamt of robbing graves.

Archaeologists fought a great moral battle in those days which resulted in two victories — the Historic Places Act and the Antiquities Act. The principle that underlay both of these was that the treasures of history do not belong to any one person, but to the community. No individual has the right to own, sell or destroy these treasures. Enacting this principle in legislation was real progress.

The problem we now face is that the treasures do now belong to 'the community' — but in practice the law read that as 'the state. We have some tinkering to do here.

In 1975, after a confrontation with the Maori trustees of an archaeological site in Taranaki, I virtually stopped excavating. Most of my effort went into the site recording.

In 1982 I joined the Manawatu Museum, and through the Maori background of the director, Mina McKenzie, I found the bridge I needed to the Maori community. At this hui, I have found many more bridges. For me, this is now the most important part of my training. (It will be up to other speakers in this session to describe how and what you or others should learn of the language and culture of the Maori people.)

I recommend archaeology to you. It is the skill of reading the landscape, of reading the soils, of looking at little scraps of stone and being able to tell long and fascinating stories about them. It's a skill developed in Europe that has a lot to offer the Maori people and museums. Go to universities, and do not miss the papers on New Zealand archaeology. There are now many precedents that show that archaeological investigation can be quite acceptable to

Maori communities if things are done the right way — and indeed some of those communities have been keen to do it themselves.

There are many times when I hesitate to recommend doing a university degree to any one. The system is full of nonsense. Perhaps you should just pick the eyes out of the courses — do the papers you want, and forget the degree.

All I can say is that whatever you do, do it as a discipline — and maybe the structure provides that discipline. How you do it is more important than what you do. Do it as an art, as an apprenticeship, as a discipline.

The other thing you must do is the AGMANZ Museum's Diploma. I will miss the diploma essay assignments when I've finished it — the chance to sit back periodically and assess exactly what it is you're doing. New Zealand is desperately short of people with museum skills — in conservation, registration, computerisation, public relations etc. As museums expand we will need every skills person we can get — to practise those skills and to pass them on to others.

Finally, I was asked, before this hui, to consider the question 'Should ethnologists

be Maori or pakeha?' The answer is that they will not be called ethnologists much longer, and they will be both Maori and pakeha; with the combining of the best of the two cultural traditions, New Zealand will have unique and internationally distinctive museums.

I would like to finish with a song about archaeology, a song that reflects the very crude standard of communication in the past between archaeologists and the communities they interact with. (The song was a 'pop' song in my youth, and I think the singer was Mike Sarne). The song is called 'Hole in the Ground'. It went something like this.

*There I was digging this hole,
A hole in the ground, big and sort of
round . . .
When along comes this bloke in a
bowler,
Which he lifted and scratched his
head*

*"Do you mind if I make a sugges-
tion?" he said.*

*"Don't dig there, dig it elsewhere,
You're digging it round and it ought
to be square.*

*The shape of it's wrong, it's far too
long
And you can't put a hole where a
hole don't belong".*

*Well, I leaned on me shovel and
sighed,
Lit me a fag and having took a drag,
I replied,
"I just couldn't bear to dig it
elsewhere,
I'm digging it round 'cos I don't
want
it square.
If you disagree, doesn't bother me,
That's the place the hole's gonna
be."*

*So there we were, discussing this
hole,
Hole in the ground, so big and sort
of round it was.
It's not there now, the ground's all
flat.
And beneath it is the bloke in the
bowler hat.*

Kia ora.

Richard Cassels
Manawatu Museum

The Dealers. Collection of carvings offered for sale to the Dominion Museum by James Frank Robleson of the Rotorua office of the Government Tourist and Publicity Department, in 1910. Some of these carvings were purchased then and later by the Dominion Museum, the housefront was used in Whakarewarewa Model Village, but the whereabouts of others are now unknown. While stationed at Rotorua, Robleson learnt Maori carving and later produced fake Maori bone carvings which he sold in London.



Training needs for curators of Maori material culture

The proposal to build a Pacific Cultural Centre could be the opportunity to allow our culture to be seen from a series of standpoints, changing contexts that express the complexity of life as we really live it. Not one viewpoint, not one context but many, for it is not just a matter of showing the latest concept of significant cultural property but also how those items are or have been variously used by society to define itself. We do not, and our institutions should not, stand untouched by our changing traditions. Although some items can and do in their own account transcend their original purpose, it is really our perception of them that allows this to happen. The item that we value today may be later joined by others once overlooked and so on into infinity. Unfortunately a collection defined as excellent today may be outdated and inadequate in the future. It is therefore important that the selection of elements of cultural importance should not be left only to a small group whose major concern is an immediate display in the Gallery (Hall) but should also be in the hands of curators whose major concern would be making a collection reflective of the total context of past and present.

The Galleries need to be sensitive to the contextual human factors that were working on the person or persons who created the 'items' they now value and be prepared to hold up that environment as worthy of study in its own right. For the old contexts deserve to be seen so that we are given the chance to face and transcend our past.

I believe that it is important that the Centre allow the widest possible view of our cultural inheritance to address itself not only to the public but also to us who are involved in creating new items, new forces, new performances, for it is from the whole of life as it interacts that we extract those elements which we symbolise. To show us only some end products in isolation or in selective comparison is to limit the sending messages we have a right to receive from our forebears.

This is a collage of lists, ideas, statements and suggestions rather than a well argued paper. I have not been able to prepare a comprehensive blue print but hope that you will find something here worth including in your working files.

There are certain prerequisites that I believe should be met before a curator is

appointed and therefore before any training programme is entered upon. They are:

- 1 that the curator be Maori and therefore able through birth to identify with some specific area of Maori culture.
- 2 that the curator should speak Maori or, be well advanced in an organised programme of language teaching which would need to be continued with.
- 3 that the curator upon appointment, if not already trained or partly trained in a manner deemed appropriate by AGMANZ be prepared to enter into an in-service training programme.
- 4 that AGMANZ accept the Training Programme as part of the duties of the curator, and provide sufficient time and resources for the curator to take and complete the course.

The Training Programme Outline

To be seen within a holistic approach which is the appropriate manner to study Maori Culture.

- a Developing skills in recognising, analysing and classifying the traditional material culture.
- b Research skills.
- c Rigorous study of Maori spiritual, mental and social concepts from their Pacific origins until today.
- d The relationship of the procedural cultural form with the material symbols.
- e The development of post-European cultural thought and symbols with particular emphasis on present innovative practices and symbolic forms.
- f The role of the guardians of the material items from the tradition within the varied living traditions of the present.
- g Communicative skills.
- h Entrepreneurial skills.
- i Conservation methods.
- j Basic display methods and technology.

Some notes relative to the first two categories of the Training Programme Outline

- 1 The traditional material culture — two basic lists:

Individual Items

Weapons
Tools
Utensils
Ornaments
Clothing
Mats
Baskets
Musical Instruments

Social Items

Houses
Food Stores
Gateways
Palisades
Canoes
Mats
Cenotaphs and Atamira
Hunting and Fishing structures

Not only must these lists be extended but within these items we will find other factors at work. For example some items may have been especially worked on to become what may be termed an art work as defined by the intention of its maker so introducing a further element for study.

We shall also need to develop further detailed study lists under various sub-headings as in the following Introductory Study of Traditional wood carving.

Section 1 — Wood Carving

Topic 1 — Figurative Wood Carving: an examination of human figure, manaia, lizard, bird, fish, whales and organic forms. A description of parts, posture and sculpture.

Topic 2 — Non-Figurative Elements of Wood Carving: spiral surface patterns, abstracted forms.

Topic 3 — Relation of Pattern to Form: pattern as it denotes form, enhances form, and as a means of expression.

Topic 4 — Usage and Siting: its social context — of wharehū, pataka, waka, kuwaha, taumata atua, etc. Personal context — wakahuia, comb, ko, mere, puturino, burial box, etc.

Topic 5 — Chronology: a brief survey of the archaic, immediate pre-European Nineteenth Century and 20th Century examples and some of the literature associated with the documentation.

As can be seen from this last list matters lying well beyond the scope of pure recognition and classification soon arise.

Not only does the search for a range of material items bring us face to face with such ideas as; "What were art objects and what were not?", but it even takes us on through such questions as, for instance, a need to understand the social and spiritual environment those items were made in.

My point here is that it will be hard to hold the programme into strict categories.

Work done in section one should also face the issue of evaluative judgement, its role and style in the tradition, its relevance today. The ramifications of evaluation which also inform Museum and Art Gallery selection policies as it relates to collection promotion and display must be fully explored in their Maori context and so the issue may well need to have some special thought given to its place in the programme.

2 Research Skills

That Nga Puna Waihanganga initiate our own (Maori) research in the field of Maori Education in the Visual Arts.

That this research be activated on a regional/tribal basis.

An overwhelming factor that emerged from the 'Education' seminar session of the Nga Puna Waihanganga 1984 Hui held at Ratana Pa was the diversity of needs and philosophic standpoints expressed. One aspect though that kept occurring was a defensive attitude, a suspicion, engendered by the use of the word Education itself. For many speakers it appeared to conjure up a European oriented process of something done to Maori people whether or not they liked or needed it. It seems to be now high time for Maori Education, in particular, Maori Education in the Arts, to be an expression of a Maori understanding of our own needs, otherwise we will continue to be defensive and therefore disadvantaged.

In attempting to define those needs and the methods and materials appropriate to meet them, we will need to involve ourselves in careful research. In the past when trying to make our point to the European mainstream institutions we have tended to generalise, seeking to encapsulate our thoughts into neat easily understood promotional packages. This has been counter productive in that it glosses over the variety of styles, the many individual family standpoints, and ultimately the mana of our multitudinous Turangawaewae. Sometimes we have been so loud, so strident in our efforts to impress "The Greater Maori View Point" that we have even begun to believe much of it ourselves.

This paper proposes that we start to do research to reveal the detailed collective medley of the Arts of Maoridom. Let us do it ourselves and so ensure that the very structure of the research as well as the research

itself is Maori. It is hoped that this material will enable us to fashion enterprises that will teach us what we need to know based firmly on who we are and how we feel about where it is we may wish to journey to in the future. That our learning about ourselves be based on detailed reality not generalisations so that, for instance, we no longer start carving studies with such modern myths as "all pre European Maori carvings have three fingers".

To ensure that any research undertaken is exhaustive and a reflection of the infinite variety of Maori life and its artefacts this proposal recommends a regional/tribal approach. This will enable those people for whom the region is intimately important to do the research that is dearest to them. Nevertheless the regional research should be made available to a central co-ordinating unit who in turn must notify all regional units of each others findings.

A regional/tribal style of research is also designed to make the region, whanau, hapu or tribe the first recipient of that research. What comes from them goes back to them, becomes the priority. The knowledge from the research may be worn as a kakahu of mana for each particular whanau. Yet as Maori life throughout its whole known history is a saga of journeys there is no one area in New Zealand that does not contain some history, some aspect, for instance some carving, that does not owe something to some other area. On this account it is therefore also felt advantageous to have the total body of research on any matter available to all. No reira, let us in future base our art work on the most up to date collective Maori knowledge gathered, maybe from any and all sources, but above all gathered by us for us.

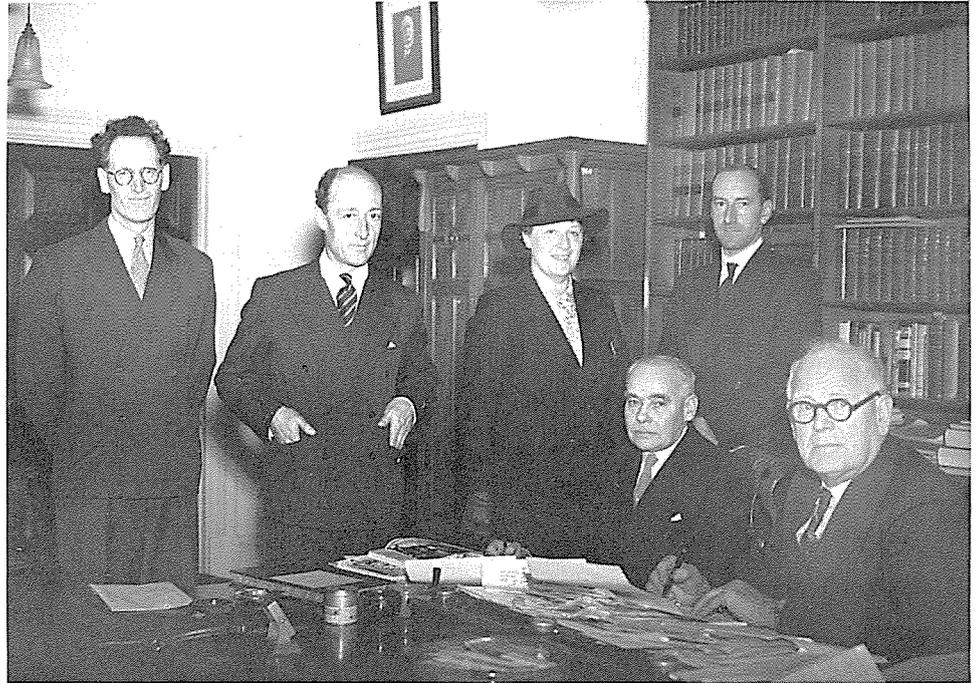
John Bevan Ford

The Collectors. W.O. Oldman with part of his collection in his home in Clapham, South London, where it survived the bombing of the Second World War. Oldman had been a dealer in ethnographica since the 1890s and retained the best pieces for his personal collection, including over 1,300 Maori items. In 1948, Oldman sold this collection to the New Zealand Government for £44,000.





The Collector. The Director of the Dominion Museum, Dr. R.A. Falla, the Minister of Internal Affairs, Mr Anderton, and on the right, Mr Ken Webster, photographed at the Dominion Museum in 1959. Webster was a New Zealander resident in London since 1936 who had assembled a large private collection of Maori artefacts and also acted as an agent for New Zealand museums in England. Many of his Maori artefacts were purchased from small English museums when they rationalised their collections. On his death in 1967, Webster's Maori Collection was left to the Dominion Museum, where it now forms a major component of the National Collection of Maori treasures.



The Collectors. Mr W.O. Oldman and the New Zealand High Commissioner in London, the Rt. Hon. W.K. Jordan, sign the agreement to purchase the Oldman Collection in 1948. Also in the photograph are Mrs Oldman and, on the left, Mr K.A. Webster, a New Zealand-born artefact dealer and collector who assisted with the negotiations. When the Oldman Collection arrived back in New Zealand it was divided among the major museums.

The Collectors. Oldman's collection of hei-tiki photographed in 1948 at his London home while New Zealand Government was negotiating for the purchase of his whole collection of Maori and Pacific artefacts. Most of Oldman's Maori collection is now in the National Museum, Wellington.



Responding to current energies in Maori art

The Sarjeant Gallery has recently had the opportunity to be associated with several exhibitions of Maori art. This has resulted from developments taking place within the Maori community, and from us having been in a position to respond to them. It first started with the Maori Artists' and Writers' Conference that was taking place at Ratana in 1984.

The Gallery had shown work by Maori artists previous to this and it will be useful to briefly touch on this involvement. In going back through the records the Gallery exhibited Para Matchitt's work in 1974 — at that time he was art advisor for the Education Board here in Wanganui. Touring exhibitions of work by Ralph Hotere in 1975, and Selwyn Muru's *Parihaka Series*, 1978, were both shown at the Sarjeant, with the opening of the *Parihaka Series* being handled by the local Maori community. In 1980 we showed work by Matt Pine along with three other sculptors, and again in 1982 a series of works about the River by Matt Pine and photographs by Anne Noble were shown. Again, an appropriate Maori involvement in the opening took place. Also in 1982 the first of the Whanganui Art Awards (co-sponsored by the Morikaunui and Aihau-Whanganui incorporations; the Whanganui Maori Trust; Wanganui Newspapers and Trusteebank Wanganui) was opened and this was a significant component — an opportunity for encouraging Maori artists to participate. This has become biennial and so again in 1984 a number of Maori artists contributed work. Adjustments to develop a collection of Maori Art and to encourage a stronger Maori contribution is now under consideration. This does reflect an increasing awareness of the importance of providing more opportunities for a Maori voice within our programme. This opened the way for exploring an appropriate format for an exhibition to accompany the Maori Artists' and Writers' 1984 Conference held at Ratana Pa. With previous exhibitions at other venues that have accompanied the Artists' and Writers' Conferences frustrations had arisen with the expectations by the institutions involved for the material to meet a non-Maori aesthetic. It became apparent that if we were to appropriately service Maori artists then the decisions relative to content and format should be theirs. It was with this transfer of power and responsibility that the first of our associations with the Maori Artists and Writers came about. They supplied us with the

names of the artists to be invited and we facilitated the exhibition. That exhibition, *Te Puawaitainga i Te Kakano* (The Flowering of the Flax) — purposefully reflected the broader focus that the Maori Artists' and Writers' Society was about to embrace and included weaving, carving, and work skills projects alongside paintings and sculpture by the artists whose work had previously stood alone. At this conference the Maori Artists' and Writers' Society became *Nga Puna Waihanga* — an organisation intended to better cope with the broader implications in Maori art as they saw it. There was an overwhelming response to the all embracing nature of the exhibition, and the finely crafted weaving and carving supported and clarified the ideas and concepts expressed in the paintings and sculpture. Again in 1985 *Nga Puna Waihanga* decided to hold their conference at Ratana with the theme being *Rapua Te Taunataotepuawai* (Reaching the Heights of Excellence). This lent itself to the curation of an exhibition that looked at works by Maori artists held in public collections. It highlighted the inadequate holdings of recent Maori art in our institutions and provided the scope for *Nga Puna Waihanga* to formulate a programme to redress this.

Shortly after this mid-1985 exhibition the Gallery was approached by Robyn Kahukiwa on behalf of seven Maori artists to see whether we could assist with an exhibition of current work they planned to exhibit in Australia. Considerable exploration had already taken place and the Gallery's role was to become one of coordinating it; both for its exhibition here in Wanganui and for the preparation of the work for despatch to Australia then overseeing its exhibition at the Sydney Opera House Gallery before it tours to several regional galleries in Australia. The project has received considerable support from Government agencies including QEII Arts Council, MASPAC, Foreign Affairs, Maori Affairs, New Zealand Australia Foundation, Aboriginal Affairs and some private sponsoring. The seven artists provide a cross-section of work done currently by Maori artists and include not only painting and sculpture but also weaving and carving. *Te Ao Marama* (The World of Light) is very much about the blending of the old and the new, and demonstrates an increasing confidence in each artist's work. In each of these recent projects the Gallery has played a facilitating role, allowing those closest to the work — i.e. the artists or the

appropriate group of people to express their intentions. This has made it possible not only for the Maori community, but for us all to see "Maori Art" from their position. For the Sarjeant this approach has proved effective. It has been generally straight forward to develop as it is not dissimilar to the format that has been applied to a good number of our other exhibitions of recent art, both by individual and groups of artists. Our aim has been to allow the public direct access to the artists and their work rather than institutionally structuring it. The close involvement with the artists has so far resulted in valuable mid-career exhibitions of work by Trusstum, Noble, Fumpston, Peryer and this coming year, Matt Pine and Gretchen Albrecht. It is interesting to note that in the introduction to 'Seven Painters/The Eighties' exhibition that we organised in 1982, I stressed that the curatorial responsibility rested with that group of artists who had drawn themselves together and our contribution was in terms of the practical coordination and the gathering of the support necessary to bring it together.

Looking forward, we have, in the short term, two exhibitions by Maori artists planned for 1986. A Survey of Matt Pine, a nationally recognised sculptor resident in Wanganui, and an introduction to Albert McCarthy, an emerging Maori artist from our region. We have also commissioned Des Tatana-Kahotea (the first recipient of the AGMANZ Maori Scholarship) to develop a proposal that would provide a twentieth century context for looking at Maori art. This we hope could form into an exhibition in late 1987 or early 1988 providing a fresh perspective on the springboard for current energies in Maori art, curated from a Maori perspective.

Along with this we are now opening up dialogue on our acquisitions policy and its effectiveness in the Maori art, with the probable outcome of securing Maori expertise to give direction with future purchases.

This article has been put together as a result of several requests from people who have been interested in our recent involvement with Maori art. I wish to stress that our exhibitions to date have come about as a result of our responding to opportunities generated within the Maori community and our approach is just one of the ways constructive support can be given. The ways will be as many as the opportunities that will arise.

Bill Milbank

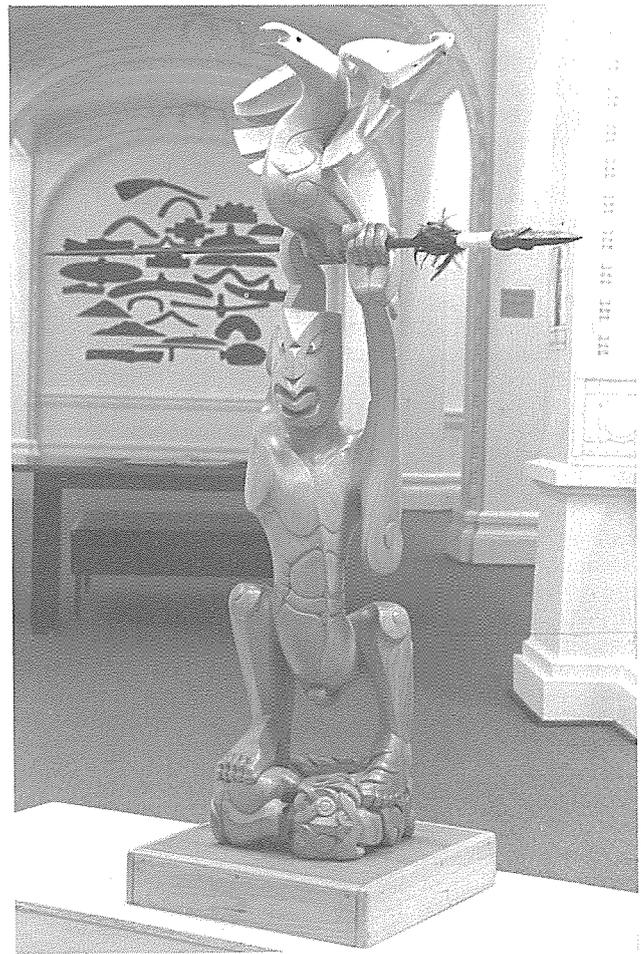
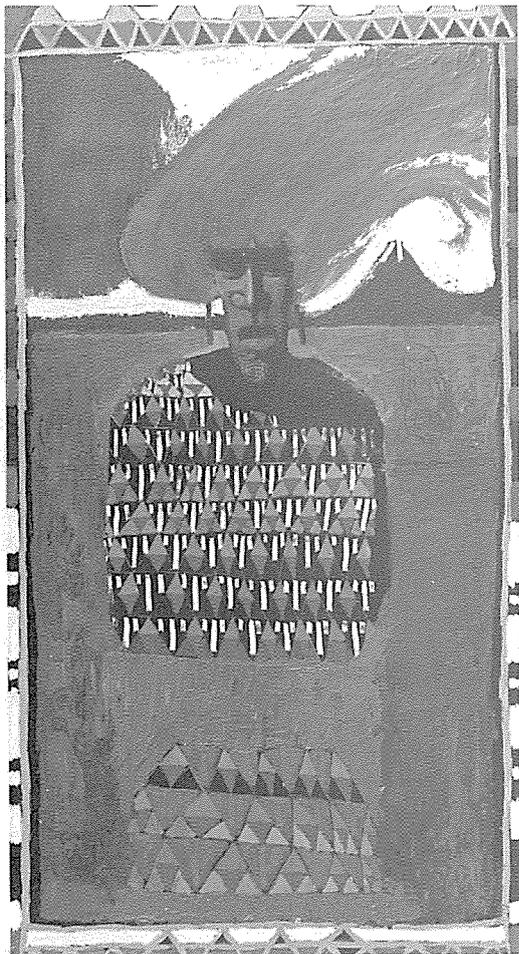
Te Ao Marama — Seven Maori Artists



Merupa Maori perform at the opening of Te Ao Marama — Seven Maori Artists Exhibition.

Mana Wahine Darcy Nicholas

Kahu Korako by Cliff Whiting.



Conservation

Dear Dorothy,

Has conservation had its day?

At a recent Hui on Taonga Maori held at the Takapuwhia Marae it was acknowledged that Maori people want greater access to Maori collections held by museums; that Maori people amongst other things, want to borrow and use these items for important cultural purposes.

This would seem to present a conflict with conservation. It seems conservators would prefer to have these items locked away in a dark storeroom.

Can you see a resolution to this conflict?

Concerned Curator

Dear Concerned Curator

The purpose of conservation is to care for collections so that they may fulfill a worthwhile purpose in the present and in the future.

I believe that the most important purpose for Maori collections is to continue to inspire Maori culture and that the role of conservation is to find the means by which these collections may be handled, displayed and used for as many generations as possible.

I see no conflict.

Dorothy

Dear Dorothy,

I recently added a Victorian-style verandah to an old historic house giving to it, I believe, a greater sense of historicity. Much rotten timber from the original building has been replaced and the entire structure has been painted up, I might say, rather stylishly.

When the local museum director came to see the finished product he praised the work but asked "Might it not have been better if the building had been restored, or even conserved?"

I don't understand. Can you explain?

Befuddled Architect

Dear Befuddled Architect,

Conservation and restoration are not the same thing and refurbishing is something else again.

Conservation aims to preserve the significant aspects of a building (or any cultural object) as they exist. Restoration aims to return an object to resemble an earlier appearance. It would be impossible of course to take an object back in time to its original condition.

Conservation wants to protect objects as they are; restoration wants to interfere.

This interference is acceptable to conservators if no destruction of existing,



Dorothy Dix

significant elements take place, at least not without exhaustive documentation of what will be destroyed by the restoration process, and, only if the restoration adds to our understanding of the object.

Dorothy

Dear Dorothy,

Is Conservation Killing our Heritage?

I recently came across a cutting I had taken from the *Wellington Dominion*, April 15th last year.

It was entitled **The Rape of the Old Masters Continues.**

In this article a picture restorer from the Louvre talks about full-scale damage by picture restorers to our fine art heritage — damage which is only now beginning to emerge.

She suggests that restorers would do better to "leave well — or near well — alone."

What do you think?

Confused Gallery Director

Dear Gallery Director,

I suggest it is the Louvre restorer not you who is confused. Many people have the mistaken idea that the main job of a conservator is to apply cleaners, strippers and other chemicals to art and artefacts.

This may be the case for amateur conservators and restorers but the ethical code guiding the work of professional conservators both in New Zealand and abroad clearly states that improvements in the conditions of the use and display of objects is preferable to interference with objects

themselves.

The necessity for any interference with an object must be clearly established if this is to occur.

When interference is considered necessary to protect the object against deterioration or to provide a clearer understanding of the object, the conservator should only use those techniques and materials which research has shown will not endanger the true nature of the object or confuse any future examination or treatment.

Furthermore, techniques and materials which least affect or modify the object should always be used.

Dorothy

Dear Mortified Conservator,

Change your name and have plastic surgery or, leave in disguise for South America immediately.

Dear Just-for-a-laugh

Deliver no more money. Confess to the Art Dealer and turn yourself over to the police.

The maximum sentence is only 5 years and your earnings on the art market will well cover any fine.

Dorothy will answer any queries or comments relating to the conservation of cultural property.

Direct letters to

*Dorothy Dix
c/o Conservation Unit
National Museum
Private Bag
WELLINGTON*

Correspondence

Dear Ms Bieringa,

We would be pleased if the following two letters could be published in the hope that these views be aired and debated within the profession.

NZ Bi-cultural Art versus Ethnic Art?

According to the Concise Oxford Dictionary, *ethnic* is that pertaining to race, *ethnikos* — *ethnos* (Greek): nation, characteristic spirit of community, people or system.

European, also according to the C.O. Dictionary, is a native of Europe, happening in, extended over.

Pakeha, according to H.W. Williams Dictionary of the Maori Language, is a person of, predominantly European descent. And the meaning of the word *Maori*, though of recent origins (1850, Williams) is worth looking up, especially considering the physical mixing of blood in New Zealand (again, William Dictionary of Maori Language)

I am a New Zealander, born in this country. My ancestors have lived here for 140 years. Not only was I born here, I grew up with the influences of both Maori and Pakeha cultures around me, as well as the physical aspects of land, bush, architecture and elements. By chance, I don't have any Maori blood, through I do have relatives who, by chance, have Maori blood.

The conclusion I'm forced to accept is that I must be an Ethnic Pakeha of New Zealand. I certainly wasn't born in Europe and have felt a total foreigner when there.

My work involvement is carving and design and I draw from my background for inspiration, so people recognize something in it as being of this place. This agrees with my own belief, as I know my influences are of this country and cultures. Elements I use are drawn from my surroundings — koru, miha, manaia and taniwha. These are developed to suit new concepts.

At different times my work has been exhibited on request from Maori Artist groups and associations, presumably because we have something in common. At other times my work has been represented in New Zealand touring exhibitions overseas and again I conclude that this represents some ethnic image for New Zealand.

Ethnic Art by definition, must be that which pertains to those people born in their own land at anytime past or present. I'm quite sure that contemporary carving being done in New Zealand now is ethnic quality, no matter whether the carver has Maori or non-Maori blood or a mixture.

Recently I was rejected from the art show *Winstone's Ties That Bind* on racial grounds, by a foreign judge, Marlise Stachelm, who was unfamiliar with New Zealand ethnic background and bi-culture growth. She made the statement that anything 'looking Maori' and made by a non-Maori was not selected. On my rejection slip is the comment, 'though I'm Swiss I don't yodel'. The selection was by this one person, yet how could she know my racial background and that of others, without the help of the Wellington City Art Gallery? What right did any member of the C.A.G. have to inform the judge, of details of the submitting exhibitors race or colour? I strongly question the responsibility of the director, Ann Philbin, in allowing this to happen.

At the opening of *Ties That Bind* one of the highly-commended prizes went to a European Jan van de Klundert who uses

Maori weaving techniques in flax. Obviously before a person can judge what is ethnic, that person has to be able to recognise the physical ethnic images of that land first. In fact an ethnic bi-culture.

Ironically, if Stachelin had judged the carved box I submitted in Europe, she may have found it to be of European Art Nouveau influence. Both Maori and Art Nouveau use not dissimilar design elements.

At a time when New Zealand is moving closer to a more balanced bi-cultural situation are we, Maori and Pakeha, going to tolerate this type of behaviour from judges, selectors and art gallery staff? Are artists not permitted to explore all aspects of their own country? Are we to look over our shoulders to check whether our influences are permissible before we put paint to canvas or tool to wood? Now that Maoris are working in the field of ceramics we are to make the statement 'Sorry you are not accepted using clay, its not of your ethnic background?' Are Pakeha potters going to be told 'Sorry you can't use any Japanese ethnic content?' And when will New Zealand Museums start recognising that what is happening in the contemporary carving of wood, jade, bone and ivory is not a separate movement but a natural blended, continuation from pre-European New Zealand to our present period by the mixed blood, bi-cultural, state of the New Zealand population.

● ●
Don Salt

New Zealand artists and craft people are becoming more and more aware of their standing and position within the social structure of their country. Both Maori and Pakeha art is being bought, collected and shown overseas by a number of different bodies.

Museums and Art Galleries are exhibiting and collected art. New artists, the products of our mixed blood and mixed influences, are emerging. Their work begins to shown a blending of ideas and elements, forming new motifs and spiritual concepts. For the judges and selections of this work, new guidelines are perhaps warranted or at least, need to be investigated.

A percentage of these artists are Pakeha who have grown up, within a Maori physical and spiritual influence; others are Maori who have grown up in a Pakeha world of thought and action and yet others share both bloodlines, with influences from both sides. So this New Zealand ethnic art will have images and concepts that can not and will be clearly "split" down the centre.

It is time that our Museums and Art Galleries started being a little more honest and understanding of a situation that will happen with or without their acknowledgement.

Owen Mapp

For Your Information

MEANZ Conference

The Museum Education conference held at the Central Institute of Technology (CIT) Heretaunga, Wellington and hosted by the **Museum Education Association of New Zealand (M.E.A.N.Z.)** at the invitation of the Museum Education Association of Australia was an unqualified success, both professionally and socially and in terms of the warmth and sincerity which pervaded the atmosphere during the week long conference. The conference title '**Museum Education Interpreting Cultural Diversity**' became the thread that wove together the strands of the many and varied issues relating to cultural diversity within the field of museum education. This thread continued on through plenary sessions, the seminars and the debate heard amongst small groups of delegates following these sessions. The discussions were often intense and frequently quite vigorous.

The Minister of Education, the Honourable Mr Russell Marshall's opening address prefaced by a traditional greeting in Maori, set the scene for 'Cultural Diversity'

The plenary sessions were excellent opening with Dr Malcolm Arth who reminded us of the pressures indigenous cultures face with regard to dominant cultures, that the issues of cultural diversity go beyond areas that experienced European Colonial expansion. Mary Cruttenden demonstrated that by consultation (an essential, and a point emphasised in many of the seminar sessions) with minority ethnic groups museum professionals and minority cultural representatives can work in harmony and produce displays and related cultural events which are of a high professional standard and truly representative of the cultures they purport to present. Professor Mead in his key address stated: '*During the last century museums have not only been the custodians of much of the material culture and heritage of the Maori people but they have also been the interpreters, the writers, the experts and the chief presenters of our culture and way of life to the general public.*'

Perhaps in the not too distant future we will see the appointment of Maori Museum Education Officers in order that the material culture and heritage of the Maori people be interpreted and presented by the

descendants of those who shaped the treasures.

The warmth, vitality, energy and dignity which permeated the input of the Maori representatives was a memorable and heart warming experience for all those who participated at the conference. We were indeed privileged to have an active Maori presence with representatives imparting their knowledge, talents, mana and warm sense of humour. Many sessions were interspersed with waiata and at the conference dinner, when entertainment was provided by an Upper Hutt Maori Group of an exceptionally high standard, we also enjoyed singing and dancing representative of many countries. Folk song and dance mirrors a culture's ethos — and as Professor Mead said: 'The taonga are warmed when the people arrive.'

What better way to keep our museums 'alive.'

A large contingent of Education Officers from Australia attended the conference. We were truly delighted that such a large number made the effort, we in New Zealand know only too well the sacrifices and personal effort that must be made in order to take part in such affairs.

M.E.A.N.Z. was delighted to be able to return in some small way the hospitality and kindness that has been extended to New

Zealand Museum Education Officers during previous Australian Museum Education conferences. Our two key speakers from Australia, John Atkinson and Professor Eric Wilmott made an impact on delegates that will long be remembered. A number of seminars were led by Australian education officers and these were exciting and vital sessions.

Our colleagues Ombone Kaiku from Papua New Guinea and Shadrach Sese from the Solomon Islands led seminars relating to their own work in the museum education field. Being able to communicate with museum education officers from such diverse cultural backgrounds was one of the best aspects of the conference.

Perhaps the most optimistic and positive point that emanated from discussion sessions was that many examples were given of practical and thoughtful ways of moving forward to improve methods of cultural interpretation.

The Museum Education Association of New Zealand Council is planning (at this point in time, December 1985) to meet in August of 1986 to see what progress has been made and what steps have been taken in relation to the challenges thrown up at the conference plenary and seminar sessions. My fervent hope is that we will be able to answer in the affirmative. That we

will continue to set both short term and long term goals in order to meet some of the challenges of interpreting cultural diversity.

The closing address was given by Mr Bill Renwick, Director-General of Education. Mr Renwick extended to the delegates an appropriate greeting in Maori and noted in his address the increasing awareness and value which is being placed upon Taha Maori within the New Zealand education scenario.

In conclusion I would like to thank most warmly the members of the Conference Planning Committee for their hard work and dedication, to Ron Lambert (Director;) Taranaki Museum) to Michelle Rouse (Administrative Secretary: Taranaki Museum) to the Principal and staff at West End School, New Plymouth and to George Kay, Robin Wright and Arch Gilchrist, Executive Officers of the Education Department, Wellington.

The museum education conference drew to a close with a traditional Maori poroporoaki, led by Maori elder Mr Mark Metekingi. The poroporoaki was a truly wonderful and quite emotional conclusion to a memorable week.

Judy Hoyle
Convenor

Conference Planning Committee

Nga Mahi a Hine te Iwaiwa : Maori & Pacific Island Weavers' Hui Turangawaewae Marae, Ngaruawahia

Labour Weekend

Heavy, pelting rain and a languid full moon opened the Third Annual Hui of Maori and Pacific Island Weavers, funded by MASPAC, organized by a twelve woman steering committee. Despite the bitter cold outside, the richly textured walls of Kimiora warmed with the excitement of almost three hundred weavers, all ages, all levels of expertise, from throughout the country and the Moananui a Kiwa — the Pacific. The conference format was very loosely structured, with weavers exclaiming, "We are practical people, we want to DO things, not talk about them". A variety of choices were offered — workshops in kete weaving, lauhala basketry, and children's toys.

Highlights included the poignant but quietly energetic image of a kuia Maori, supple limbs folded as she leaned over the beautiful whariki she was forming on the floor. Close by, a Pacific Island group flashed pandanus, as hats, tablemats, baskets took shape. All around the hall, women weaving, their voices soft, melodic; the tones as gentle and as subtle as the fragrance of their freshly gathered material — flax, kie kie, pandanus. Some chose to make small novelties — fish, centipedes, bounceballs; most crafted more complex items, many of which appeared on the

generously laden sales table at the end of the hui. Kits, placemats, hats, containers. Noticeable too was the sharing of traditions; Maroi women trying their skills with the soft pandanus, Pacific Island weavers manipulating harakeke.

Watchers, and weavers, moved amongst the cosy groups settled on the floor, or across large tables. Te Arikinui, Te Atairangikaahu, slipped quietly through, admiring the work, inspiring the women, and expressing her enthusiasm for the activities and displays.

Saturday night's diversion included a series of archival films from the National Film Archive in Wellington. Two of the films, *The Maori as he Was*, and *Scenes from the Whanganui River*, showed actual weaving sequences, which enthralled the hui. Other scenes were also incredibly funny, but everyone mellowed considerably with the screening of the Maori Battalion film.

Throughout the hui, two exhibits were on view. One presented the finest works of contemporary Maori and Pacific Island weavers — screens and tables vibrant with exquisite pieces, including an unforgettable collection of feather evening bags hung by a supremely shy work skills group from Te Kuiti. With such excellence emerging from the younger weavers, the tradition will cer-

tainly flourish.

The other exhibit was more conventionally 'museum', but heartily received and enjoyed. The staff of the Waikato Museum of Art and History, with local Turangawaewae people, and members of the Tainui Cultural Council, set up a diverse and exciting display. Material borrowed from the Auckland Institute and Museum collection included a number of cloaks and baskets which spanned many centuries and tribal areas and styles. More than one weaver vowed to recreate an archaic fashion garment with her hands — we anticipate a season of newly made raincoats, pora and whakatipu. Handsome, and (they say) "simple to do". We eagerly look forward to it.

Monday morning, the hui wound down. Resolutions were passed to maintain contact through regional workshops, and the next major gathering will probably take place in the next two or three years. And one intriguing subject was the proposal to mount a travelling show of Maori weaving, as a counterpoint of women's art to the 1987 return of Te Maori.

E Kui ma, noho ora mai koutou i te atawhai, i te whare mahana o Hine te Iwaiwa.

Nghuia Te Awekotuku

Publication Reviews

Witness to Change: Life in New Zealand

John Pascoe, Les Cleveland, Ans Westra
Photographs 1940-1965, published by
Photoforum/Wellington Inc. 1985. Retail
\$7.50

Intended as a catalogue to accompany an exhibition of some sixty-nine photographs this publication serves a far broader function. The two curators, Janet Bayly and Athol McCredie (who are photographers themselves), have spent three years researching a largely ignored period of this country's history taking three photographers as their point of departure. Not only are we made aware of considerable individual achievement by these three but of the very nature of life in this part of the Pacific which no longer sees itself as a cultural outpost of somewhere else. Three chapter headings state the perimeters clearly — John Pascoe: Documenting Wartime New Zealand; Les Cleveland: The Social Landscape; Ans Westra: Finding a 'Place' in New Zealand.

Pascoe, Cleveland and Westra were chosen from a number of possibilities as the outstanding documentary photographers from the period under review. Each necessitated the laborious, although satisfying, task of selecting from literally thousands of negatives images that summed up the range of their concerns and at the same time took into account the over-all theme of the exhibition. The three complement each other superbly. Pascoe's prime interest in people has left lively visual accounts of Wellington during the War when Canadian and American sailors captured more than a few hearts. Cleveland's focus was on weathered buildings and people in Westland but he also took memorable photographs of cafes in Wellington with their surfeit of signs. To Westra we owe a provident attention to the life style of the Maori and of human qualities and emotions in general. These diverse talents are as relevant to their times as to the subsequent generation of self-consciously expressive photographers who emerged in New Zealand in the mid to late 1960s. Indeed, the insights that this publication and exhibition provides is immensely instructive when considering photographers nowadays as idiosyncratic as Peter Black, Laurence Aberhart, Robin Morrison, Fiona Clark and Anne Noble.

The comprehensive text, accompanied by illustrations, to the *Witness to Change* catalogue is in my opinion a model that curators of any historical material could emulate for supplying well-researched yet readily accessible information. Besides the separate essays on the three photograph-

ers, there is an introductory chapter backgrounding the beginnings of New Zealand Documentary Photography in which other contributors to the field are acknowledged. Also useful is a chronology of significant events between 1935 and 1967, and a detailed bibliography. Marketed at a very modest price, and beautifully designed, this publication deserves to be collected and used widely. An exemplary document in itself, it augurs well for the museum profession as a whole in this country.

Anne Kirker

NOTE: The exhibition *Witness to Change* was hosted by the Wellington City Art Gallery, and toured to nine New Zealand centres by the Sarjeant Gallery, Wanganui 1985-1987.

Polynesian and Micronesian artefacts in Australia: an inventory of major public collections. Volume II: New Zealand and Eastern Polynesia L. Bolton and J. Specht, Australian Museum, Sydney, 1984.

Every metropolitan and provincial museum in New Zealand should have a copy of this recent publication by Lissant Bolton and Jim Specht. New Zealand has participated in this UNESCO project (Oceanic Cultural Property Survey) at the Phase One level but at present there is no intention to move to Phase Two. This new Australian publication clearly indicates the value of making this next step.

This survey provides detailed information for all the Maori and Eastern Polynesian artefacts held by the 16 major public institutions in Australia. Where available the following elements of information are given for each artefact: Artefact type, Registration Number, Date of Registration, Donor/Vendor, Locality, Collector, Date of Collection Negative Number, Publication and Remarks.

This detailed information will be invaluable for anthropologists researching Maori and Eastern Polynesian material culture and for museum curators preparing for exhibitions. It is particularly interesting to note which areas are well represented in the provenanced material. Rotorua, Tasman Bay, Murihiku and Northland are well represented. Hawke's Bay artefacts are very few in number but several pieces may be of considerable importance. Research into the unprovenanced material will be of importance in the years to come.

Eastern Polynesian holdings in Australian institutions are small. For those who have research interests in a particular island group there will be material of interest and such a publication enables one to direct enquiries much more effectively.

The 16 institutions hold 3,626 Maori artefacts. Entries for Eastern Polynesia vary from 12 for Tokelau to 410 for Tuvalu.

I would hope that we in New Zealand can begin to consider how we might undertake such a survey of Polynesian artefacts so that this information is available both for the people of Polynesia and anthropological research. Perhaps this is an initiative that the Museum Anthropologists Group could pursue.

David J. Butts

Guides for the Curation of Geological Materials

Geological Society, Miscellaneous
Paper No. 17

Edited by C.H.C. Brunton, T.P. Besterman
and J.A. Cooper

These **Guidelines**, for the first time, bring together an integrated series of contributions written and edited by practicing geological curators which provide guidance upon curation from the time specimens are found to when they are added to the permanent collections, used by scientists or in an exhibit, to when they may be discarded.

Five Parts deal with major aspects of curation, the first, **Acquisition**, discusses and recommends upon primary (field) methods and the various secondary methods of acquiring material. A vital part of good curation is **Documentation**, and in this Part principles are discussed and information provided on matters such as fixing paper tags to specimens or dealing with loans. This major Part is divided into sections dealing with marking and labelling specimens and entry documentation as specimens come into the museum; the details of full cataloguing; dealing with specimens moved within the museum; and finally with material leaving the museum. The use of computers as curatorial aids is briefly discussed. **Preservation** is a vast subject on its own, but, information is provided on field material, conservation and repair, the important consideration of environmental control and aspects of physical storage, as well as the organisation of collections and their security; there is also a section devoted to archives. **Occupational Hazards** deals with aspects of museum safety, including legislation, and possible dangers from specimens. The **Uses of Collections** covers aspects of information retrieval, and the use of catalogues and indexes; the ways in which collections are used scientifically, including a section on types and status specimens; and how an exhibition might be planned. Available from: The Publications Officer, The Geological Society, Burlington House, Piccadilly, London W1V 0JU. U.K.

AGMANZ Diploma in Museum Studies —

1985 WORKSHOP PROGRAMME

March

3, 4, 5

ADES — Workshop on Monitoring 3 pts
Georgina Christensen ph (04) 846-019
National Art Gallery & Museum Conservation Unit
Details to follow

April

Weekend not yet finalized.
Basic Storage and Conservation of Textiles
Valerie Carson, Gordon White
Otago Museum

12-13

Handling and Packaging
Margaret Taylor
Manawatu Art Gallery

10-11

AGMANZ Conference
Wellington

19-20

Oral History Conference
NZ Oral History Archive
Judith Fyfe, Hugo Manson (04) 846-820
(Please note this is not a AGMANZ Workshop)

May

19-20

Training & Use of Docents
Gillian Chaplin, Sherry Reynolds
Auckland City Art Gallery
Please contact Gillian Chaplin re details Reg. fee \$20

June

Paper conservation
Bronwyn Simes, Gillian Watt
National Museum and Art Gallery
Conservation Unit

July

August

Display on low budgets
Bob Maysmore, Bronwyn Simes
Porirua Museum

Exhibition Officers Seminar
Ross Bythell, Bronwyn Simes
City Art Gallery

September

October

November

Projected topics

Textile Conservation: storage and display of textiles

This workshop is designed for all museum people who are interested in and concerned with the care of textiles. The course will offer practical suggestions and methods for the storage and display of textiles in museums.

To include:

- basic cleaning
- correct environment
- storage methods
- display techniques
- identification
- cataloguing of textiles and the importance of full documentation.
- care of textiles in emergency situations
- use of volunteers

Tutor: Valerie Carson, National Textile Conservator at the National Museum.

Accessibility to Museums (disabled visitors)
Auckland, contact Sherry Reynolds, Auckland Museum
Storage
Wellington, contact Bronwyn Simes, National Museum
Preparing a sponsorship application
Christchurch, contact Dr Campbell, Canterbury University
Financial Administration
Christchurch, contact Lyn Willians, Canterbury Museum,
Robin Sutton, Ferrymead
Ceramics
Auckland, contact Sherry Reynolds, Auckland Museum

Workshops listed under projected topics will hopefully occur — given time and energy. The present list is being published to give people some indication for budgeting purposes. Greater details about workshops will be printed in the AGMANZ Journal closest to the workshop dates. Further advertising will be carried out by the Liaison Officers to all museums in their region. Dead line for next AGMANZ issue March 31st.

There are usually a number of topics that come up throughout the year. Could convenors who are thinking of proposing workshops (however tentative) please drop a note to:

AGMANZ Executive Officer
Valerie Harris
National Museum
Private Bag
Wellington

with a summary of what they are proposing to do, where and when. Greater program details will be required for the AGMANZ issue closest to the date of the workshop.

Many students have suggested workshop topics. Where possible we are trying to action some this year, others will be considered for next year.

If you are wanting to advertise your workshop the Liaison Service in your area has a regional mailing list for students and all museum related institutions.

Bronwyn Simes Liaison Officer

Details ICCCP Workshop Museum Environmental Monitoring

1 The New Zealand climate

New Zealand Meteorological Service

2 Light & light filters

Physics & Engineering Laboratory, D.S.I.R.
Dr Bittar

3 U.V. & LUX measurement

Jeavons Baillie

4 Thermohygrograph (a)

Jack Fry

5 Thermohygrograph (b)

Jack Fry

6 National Art Gallery & Museum Environmental Monitoring Programmes

Gillian Watt

7 Deterioration of Harakeke

Jack Fry

8 Silk, linen, cotton; structure & deterioration

Research Institute of Textile Services, D.S.I.R.

9 Wood structure & deterioration

Jeanette Drysdale, N.Z. Forst Productions

10 Paper structure & deterioration

Dr Cardwell, N.Z. Forst Products

11 Skin, parchment, leather and features; structure and deterioration

N.Z. Leather & Shoe Research Association

12 Pigments & dyestuff; their structure and degeneration

J. McKean, Ciba Geigy

13 Iron, copper & copper alloys; structure & corrosion

14 Building design for environment control

Building Research Institute
H. Trethown

15 Silica Gel and other buffering means

Kate Roberts, Otago Museum

16 The need for ventilation of museum collections. Recommended temperature, relative humidity and light for museum materials. Inspection of deteriorated materials.

Jack Fry

17 Mechanical means for heating, ventilation and air-conditioning

New Zealand Institute of Refrigeration & Air Conditioning

18 Disaster preparedness

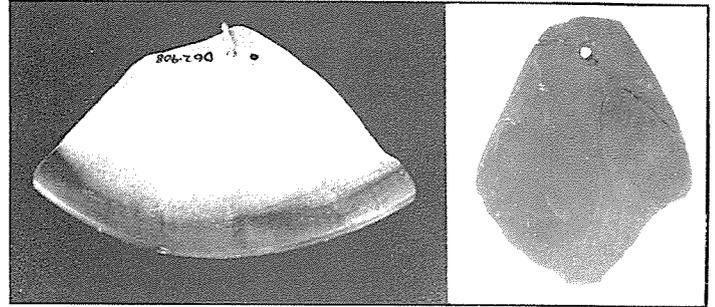
Tony Clarke

19 After the Flood

Jeavons Baillie

This workshop rates 3 credit points for students undertaking the AGAMZ Diploma.

Errata



In Volume 16 No. 3 I would like to apologise to Dr Helen Leach for the reversal of the illustration on page 11. Also a rather scrambled reference section.

In some magazines the illustration on page 2 has been too heavily trimmed so the caption has been removed. It should read Maori Displays. Colonial Museum 1907. Ed.

Tax Rebates — Claimable Employment Related Expenses

- **Rebate on text brought for work or study directly relating to work.**
Maximum deduction per publication is \$50.00
- **Fees for professional organisations directly relating to work.**
- **a) Fees for a study program relating to work and that will bring an increase in pay when course is finished (within four years)**
- **b) Fees for refresher courses**
- **c) Expenses incurred in undertaking research when this is a condition of your employment.**
The costs of travel and accommodation in connection with refresher courses and research are deductible.
The *maximum* deduction allowable overall (a, b and c combined) is \$1,000 including claims on text.
- **Deduction on purchase, maintenance or repair of any hand-tool, equipment directly related to your job. Maximum deduction is any one item is \$250.**
- ★ **These figures may be altered in 1986 when the new tax law is passed.**

1986 A.G.M. will be held in
Wellington on 10/11 April

AGMANZ 1986 Subscription rates will be:

- a) Institution Members: (I)
 Institutions with no paid professional staff \$23
 All other institutions on the basis of .1% of annual operating budget (excluding purchase funds and capital programme).
 Minimum \$35, Maximum \$230
- b) Ordinary Members, Associates and Fellows: (O)
 Based on annual salary:
 Below \$11,000 \$17
 \$11,000 — \$16,000 \$25
 \$16,000 — \$20,000 \$34
 \$20,000 — \$25,000 \$44
 \$25,000 and over \$52
- c) Non-voting members: (N) \$22
- d) AGMANZ Journal Subscriptions (J)
 New Zealand \$23
 Overseas NZ \$30

Please Note: Council is at present considering implications of G.S.T. which may require a rise in your subscription from October.

Diploma Costs:

Registration — \$20.00 with a continuance fee of \$5.00 per year payable after 4 years. Cost per paper — \$25.00

The Art Galleries and Museums Scheme Financial Allocations 1985

INSTITUTION	PROJECT	\$
Auckland Institute and Museum	1. Refurbishing Maori Gallery	50,000
Canterbury Museum	1. Strengthening of building 2. Security alarm	60,000 5,000
Catlins Historical Society — Owaka	1. Blacksmith's Shop 2. Display and Storage	550
Cheviot Historical Records Society	Airtight glass-walled display room	800
Coaltown Historical Museum — Westport	New buildings and permanent fittings	8,000
Dowse Art Gallery and Museum	Permanent fittings	9,000
Firth Museum	Resiting, renovating Pioneer Cottage Conditions: On condition N.Z. Historic Places Trust be consulted	4,300
Geraldine Vintage Car and Machinery Club	Shelving	250
Gisborne Museum and Arts Centre	Star of Canada Bridgehouse	30,000
Howick Historical Society	Photocopier	3,000
Huntly Mining and Culture Museum	Display building	2,100
Langlois Eteveneaux House Museum — Akaroa	Audio visual display	3,300
Northern Wairoa Maori Maritime and Pioneer Museum	New construction and permanent fittings	28,600
Otago Early Settlers Museum	Roofing alterations	15,000
Patea Historical Society	Lecture room floor and carpet	3,000
Putaruru Timber Museum	1. Minginui Stream Mill 2. Mill House	22,500
Robert McDougall Art Gallery	1. Storage racks 2. Tungsten lighting	7,000 1,800
Rose Hellaby House — Auckland	Fittings	1,350
Rotorua Museum	Display fittings	5,000
Southland Museum	Five display cases and audio visual equipment	2,000
Taranaki Museum	Refurbishing	6,000

Situations Vacant EXHIBITIONS OFFICER

The new National Library building in Wellington will be opening in early 1987. With a floor area larger than that of the nearby Beehive, it will be the base of the National Library of New Zealand, a cultural institution covering activities as diverse as rare and fine printing collections, support services to schools, on-line networks, manuscripts and current information.

The building includes a 300m² exhibitions gallery to make the resources of the Library — particularly the Alexander Turnbull Library — available to a wider public. The Exhibitions Officer will start work in early 1986 for planning the Library's display programme, for not only the gallery but all public areas of the building. A salary of up to \$26,054 is offered for the right blend of experience, flair and commitment in a totally new situation.

Further information is available from the Director, Support Services, National Library of New Zealand, Private Bag, Wellington, telephone 04-722-101 and inquiries are welcomed. Applications (on form PS17A available from Post Offices) close with the Library on 12 February 1985.

Thames Museum Society	New building — storage	32,000
Waikato Art Museum	New museum	125,000
Waiuku Museum Society	Extensions to museum	16,000
Warkworth and District Museum Society	Refurbishing	6,700
N.Z. Thoroughbred Racing Museum	Fire sprinkler and security system	8,000
N.Z. Film Archive	1. Portable projector 2. Shelving	4,000 650
Featherston Borough Council (Friends of the Fell)	1. Electric Motor Drive 2. Audio visual equipment	3,000
Whangaroa County Archives (Friends of the Fell)	Photocopier	500
South Canterbury Traction Engine and Vintage Steam Club	Storage and restoration of building Conditions: Subject to clarifying land and building ownership and security of tenure.	13,500
Eastern Southland Gallery	Storeroom and fittings	1,000
Historical Maritime Park — Paeroa	Display cabinets	1,000
Hauraki Gulf Maritime Park — Kawau	Audio visual equipment	2,000
Christchurch Teachers College Education Museum	Fire alarm system	3,200
East Coast Museum of Technology — Gisborne	Fire alarm, lighting, security and heating	900
Founders of Nelson	Construction of Energy Museum	36,000
NON CAPITAL SUBSIDIES		
Auckland Institute and Museum	Liaison Officer — Salary Travelling Expenses	17,162 3,000
Canterbury Museum	Liaison Officer — Salary Travelling Expenses	15,899 3,000
National Museum	Liaison Officer — Salary Travelling Expenses	13,272 1,726
Otago Museum	Liaison Officer — Salary Travelling Expenses	19,084 1,726
N.Z. Art Galleries and Directors Council	Executive Officer — Salary	19,084
Advisory Committee members	Consultancies/Feasibility study fees	9,383
		SUBSIDIES RECOMMENDED 104,610

Art Galleries and Museums Association of New Zealand (Inc.)

PRESIDENT:

Mr G.S. Park
Auckland Institute and Museum
Private Bag
Auckland

SECRETARY-TREASURER:

Mrs Valerie Harris
c/o National Museum
Private Bag
Wellington

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Wellington

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