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AGMANZ

JOURNAL

FORTIETH BIRTHDAY ISSUE

19.2

1988



QUARTERLY OF THE ART GALLERIES & MUSEUMS ASSOCIATION OF NEW ZEALAND

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Journal 19.2
1988

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(Photo Les Maiden. National Art Gallery.)

Editorial

This Fortieth Birthday Issue celebrates the first forty years of AGMANZ.

First, we look back to reflect on some past achievements. My thanks to those who contributed - I know that you are all extremely busy people.

We look at Conference which celebrated our ruby anniversary and, staying with some of the Conference themes, we look forward.

Georgina Kirby issued a challenge in her speech to us and we must pick up that challenge. Here in the National Museum, Erenora Hetet has been administering a Maori Access Scheme and I have asked Arapata Hakiwai who was on that course to contribute a piece on museums. Ngahua Te Awe Kotuku talks about Maori collections and museums. I have also included an article by Dr Michael Ames who will be here in September.

The future takes shape. Sir Wallace Rowling has just been appointed Chair of the Interregnum Board of Te Marae Taonga o Aotearoa. The Board includes Sir Ronald Trotter,

Norman Geary, Henry Lang, Hamish Keith, Maui Pomare, Dame Miriam Dell, Jack Hodgetts, James Brodie, Fred Turnovsky, Ngahua Te Awe Kotoku and Peter Boag. Congratulations. We look forward to supporting you in your work!

The Minister of Arts and Culture, Dr Bassett, took the opportunity to announce funding for the Diploma Course at Massey University and we thank him for that announcement. The Diploma has been administered through AGMANZ since 1981. The Diploma Working Party has worked hard to have the Diploma Social Sciences (Museum Studies) established at Massey University.

Does the future look promising? Yes it does!

Happy Birthday AGMANZ!

Cheryl Brown

(My thanks to Arapata for his proofreading of the Maori text in this issue)

Notes From AGMANZ Office

Cheryl Brown, Executive Officer

May Conference was a success and many thanks to those who participated. The speeches were stimulating and seem to have provoked quite a bit of discussion. A special thanks to Auntie Bessie, the Haeta women and Wellington City Art Gallery who hosted us at their exhibition, Whakamamae.

And so now planning is under way for the September Conference. Dr Michael Ames, Director of the Museum of Anthropology, University of British Columbia and William Trampusch from the Colonial Williamsburg Museum are visiting in September. We hope to find funding which will enable some Pacific Islanders to be present. Planning is in its early stages but we hope to get

these visitors to Auckland, Taranaki, Wellington, Christchurch and Dunedin for workshops.

Since Conference, life has been a little quieter. The Picot Report and the Royal Commission on Social Policy came out in the same week and I undertook to read both. We are surprised that museums do not receive a mention in the Picot Report and the Education Working Party, convened by Cheryl Sotheran, will meet to discuss this. We are barely mentioned in the Royal Commission on Social Policy's Report.

Council met on 8 June and working parties were decided at that meeting. The list of Councillors and working parties for 1988/89 is in this issue. Con-

tact me or the Councillor in your area for news, information, or to pass on your feelings about AGMANZ.

Likewise the Corporate Plan is listed in this issue - we now have a clear path to follow.

Since I have been in this position, I have become aware how hard Councillors work for AGMANZ, so do support them.

I was in Dunedin recently and found the time spent with members valuable. My thanks for your comments and hospitality.

The year ahead looks extremely busy.

Guest Editor, AGMANZ Journal 19:4 December 1988

AGMANZ has instituted a policy of calling for guest editors for every fourth issue of the Journal. Bill Milbank (Sarjeant Art Gallery) and Chris Jacomb, (Wanganui Museum) contributed to this scheme by editing the December 1987 issue. Individuals or institutions who wish to edit the December 1988 issue of AGMANZ Journal are invited to send a summary of their ideas to The Executive Officer, Cheryl Brown.

Excerpts from AGMANZ Newsletter No. 2.

November 1953.

Editorial

The appointment of an Hon. Editor to be responsible for the production of a Newsletter was authorised by the AGMANZ Council at its last meeting. At least four issues per year are contemplated and it is our aim to provide council news, short technical notes, personals, news or anything which will quicken interest in our work, knit members more closely together and in so doing contribute to the advancement of our profession. For this issue the response has been good but two numbers do not make a volume, so please send forward further material.

Museum News

Southland Museum

This museum plans to concentrate on a comprehensive Maori and natural history collection of the Southland area with a special wing devoted to material of early pioneer historical interest. A diorama illustrating the Notornis is under construction by the taxidermist Mr Walker and Dr Orbell, the discoverer of Notornis. A marked improvement in the exhibition halls has been the installation of a heating system.

Nelson Museum

The Nelson Museum which has records relating to its origin dating back to 1841 also aims at building up collections illustrating the Maori life, natural history and early history of the Nelson Province. Recently a number of new exhibits have been added. Mr C.J. Lindsay of the Dominion Mu-

seum recently spent a week in the Museum offering practical help in a variety of ways.

Wanganui Museum

The most notable advance in recent months has been the construction of a small lecture hall in the basement which is used not only by members and the public, but also by visiting groups of school children. A movie projector has been installed and visiting lecturers have been invited to speak to Museum members.

Sargeant Art Gallery

The Gallery has undergone renovation throughout and consequently the setting for the pictures, always attractive, will be considerably enhanced.

Hawkes Bay Art Gallery and Museum

Building extensions are in progress and it is hoped to occupy the new block early in 1954. This block will comprise a large exhibition room which will probably house Maori and Polynesian material, while accommodation will be available below stairs for the Royal Society, natural history displays, and a new project in the form of an Art School. A craft exhibition held during September, to which exhibitors from all over New Zealand contributed, was very successful and included samples of pottery, woodcarving, needlework, weaving, book-binding, printed textiles and other craft forms.

Canterbury Museum

Building Plans. A new wing is planned

for the Museum as the Canterbury Centennial Memorial. The completion of this wing will almost double the floor space of the present building and provide 7 new display galleries, a lecture hall, School Service accommodation, workshops and a series of storerooms for the research and reserve collections and rooms for the staff. Of an estimated cost of £140,000 approximately £100,000 is in hand for the building and the assurance of a building permit will enable construction to be commenced in the near future after completion of the working plans.

Dominion Museum

The first of a projected series of large habitat groups has recently been finished in the Dominion Museum. Measuring 11 feet across the front, the case has been built between two of the pillars in the Ornithology wing and shows a model of *Megalapteryx didinus* (the 'slender moa'), a weka, two kakapo and a kiwi against the background of a limestone bluff near Lake Te Anau. Also incorporated in the case are copies of a number of snares and lures of the moa-hunter period scattered around an old camp fire, and a few cave drawings have also been included. Monthly film screenings have proved popular with the public and the coverage has been of varied character. Mr Gordon White, who has served on the modelling and display staff of the Dominion Museum for over three years, has resigned in order to gain overseas experience in modelling techniques.

Reflections on AGMANZ

Dr Richard K. Dell, Director Dominion Museum 1966-1980

I must admit that my most vivid memories of the first decades of AGMANZ are of people rather than events or issues. For me, the outstanding person was Sir Gilbert Archey, particularly reiterating in his calm lucid way, the three-fold functions of museums, summed up in the three words; collections, research and education. To him the concept summed up in these three words defined a museum and in reverse, if you took one of these functions away, you no longer had a museum. Archey gave me, as a young museum worker, a philosophical background to the whole museum movement. I suspect his influence spread to many of us, and, even if we didn't always agree with him completely, he made us think about our basic principles.

I remember too, with affection and respect, our Secretary, Vic Fisher, also from Auckland Museum, ever ready to champion the rights of the individual member as well as our member institutions, and active in ensuring that our constitution, our activities and our Conferences should take heed of this concern.

Then there was the protagonists of the smaller institutions, often extremely effective in their harnessing of local interest in particular, Colonel Brereton from Nelson, Leo Bestall from Napier and, later, Max Smart from Wanganui. And the orators, like Roger Duff, vocal on local issues, and in Roger's case somewhat apprehensive of the influence of the government funded institu-

tions and always seeking a method of abstracting some government funds for the provincial museums and galleries.

Issues that come to mind include the efforts we made to convince controlling bodies and Directors of the major art galleries to take a full part in AGMANZ, and the difficulties we museum-oriented people had in understanding that art galleries were "different". And then our delight when some art gallery directors, trained or experienced overseas, such as Peter Tomory and Eric Westbrook used to both types of institutions working together, just joined AGMANZ and took a full part in our activities.

Education received a good deal of our attention, with strong effort being made over a long period to extend the service, particularly to smaller institutions, and to art galleries. We struggled too, to convince the education authorities that regular meetings of Education Officers should be held, preferably in association with our conferences. We were also aware of the value of other specialist groups such as display staff meeting at our conferences and also taking part in our more general discussions, with strong support from people like Ralph Riccalton.

I well remember the concerns some of us felt that in order to increase the membership we should try to cater, at least in part, for the interests of our ordinary staff members, besides those of institutions and administrative staff.

And I can recall some of the difficulties we experienced in trying to find common ground in drawing up generally accepted policies on such matters as salary scales and conditions of employment amongst what we slowly came to realise was a very diverse group.

As we moved around New Zealand with our conferences, it was heartening to see the responses of local people outside our membership. The support which came so readily from mayors, members of local bodies and other local groups helped us realise that people in general supported the work our members tried to accomplish in local communities.

Above all else, however, I remember the excitement of our early meetings when we found that even though we worked in very different institutions, we had so much in common, that we shared the same essential outlook and faced the same problems, that we could learn a great deal from one another, and that we really belonged to a profession. From this experience grew a conviction that we needed to find ways of convincing others of our professionalism, and thus we needed continually to improve our own standards.

I have been away from close contact with the affairs of AGMANZ for nearly a decade. Memory is of course a very selective process, but as I thought of the earlier years of AGMANZ, I have wondered how much our concerns may have changed over this last period.

Forty Years On

Mina McKenzie, President AGMANZ

Forty years ago AGMANZ was incorporated to reflect the concerns and meet the needs of our members and the institutions in which we serve. Dur-

ing the past forty years we have witnessed a tremendous change in the work of art galleries and museums in New Zealand. New museums and gal-

leries have been established covering many fields of interest. Specially designed buildings have been constructed. In many of our museums and

galleries we have incorporated environmental control, sophisticated surveillance systems, and specially designed storage facilities. There have been new developments in exhibition design and construction; lighting equipment and techniques. We are mindful of the necessity for the proper handling of our collections; for environmental monitoring; and for the elimination of rodents, insects, harmful fumes, mould, dust and dirt. We have developed new methods of interpretation, particularly our interactive 'hands on' activities for education and extension programmes. New specialities have come amongst us; Extension Officer, Education Officer, Registrar, Conservator, Designer. We have initiated training programmes for our members to improve the professionalism with which they meet their tasks and carry out their responsibilities. We understand the need for modern administration and management systems, and 'cost effectiveness' and 'market forces' are among our new buzz words. We have joined the computer age!

Yes, looking back we can say that tremendous developments and changes have taken place within the museum profession and in the work of our museums and galleries. However, I think the key words here are 'within the museum profession'.

For the next forty years, while we must continue to build on the progress we have made, a new and urgent task confronts us. We have concentrated on necessary inward looking growth and we have not always been able to meet the challenges of the tremendous changes which are taking place in our society. We live in changing, challenging and exciting times. 'Te Maori' gave us glimpses of another world and of the necessity of the partnership with the tangata whenua which must be forged if we are to truly reflect our society. Those of us who are privileged to be Maori have the added task of acting as bridges between the tangata whenua and all other New Zealanders. Together we must all welcome and foster debate about the relevance of such words as 'primitive' and 'tribal' when de-

scribing the works of other cultures. We must examine the philosophy and implications of the disciplines of anthropology, ethnology, ethnography and archaeology as they affect one culture's view of another. If we are to truly reflect the nature of New Zealand society we must open our doors and encourage more Maori people to enter the museum profession. We must not be reluctant to listen to the opinions and concerns of the spiritual owners, and the makers of their own cultural property.

I shan't be here at the end of the next forty year period but it is my profound hope that those of you who are will have been party to as profound change as we have seen in the development of our profession and professionalism over the past forty years. We must welcome change, be at the forefront of the debate and, in this rapidly changing society, we must be sure that we have a role to play in the 21st century. If we have no relevance, our society may pass us by or, worse still, close us down.

Reminiscences on AGMANZ

Dr Terence Barrow MA. Ph (Cant.) AMA. FMANZ, ASA

Aloha to colleagues and friends in New Zealand's museums, and to other readers of AGMANZ Journal. I trust this short reminiscence of my experiences at the Dominion Museum in the 1950s and 1960s and my comments are of general interest. Reading the *Journal*, occasional visits to New Zealand, and friends passing through Hawaii keep me more or less up to date on current museum affairs in my native land.

I am now 65 years of age so am free to say what I wish about things without being taken seriously. Any unacceptable opinions may be excused as attributable to age, although I feel no older than thirty years.

The men and women I worked with in New Zealand museums, and at the

Dominion Museum in particular, have been good company. Yet my social friends have usually been artists, writers, and potters. At times I may have seemed a rather unsocial creature to many of my contemporaries, but to tell the truth, I found few who had any interest in ceramics, Asian thought, and world cultures.

The older men who were my teachers, particularly Dr H.D. Skinner and Dr Roger Duff, were men of very broad interests. The provincial museum directors I got along with very well and always tried to help them in every way I could. The older men (women were very restricted in museum occupations) are now all dead while those who were my peers were usually younger

than myself and several still remain in museum work.

My maternal ancestors were early New Zealand settlers. One family arrived at Wellington on the ship *London* in 1840; some came in other vessels. They were in Otago and Canterbury in the 1850s and in Hawkes Bay by 1876. My father was born in Barnstaple, England. Unfortunately, I have no Maori ancestor in the family tree. That would have been of inestimable benefit, but who can select one's ancestors?

To recollect my earliest years in Wellington, where I was born in 1923, I have the clearest of memories of frequent visits to the old 'Colonial Museum' building in the late 1920s when Elsdon Best was still the dominant fig-

ure in that institution. He was a tall, picturesque man who dressed in a busy jacket and fixed his piercing eyes on anything or anyone that caught his attention. He was also Wellington's champion jay walker. I had seen him cross busy streets oblivious to traffic while gazing at the ground. It is a surprise to me that he lived to reach 75 years of age (he died in 1931).

Like many of my contemporaries, I suffered the hardships of the Great Depression. During those years, as a boy, I amused myself by wandering on foot over Wellington's hills, about the bays, around the winding streets. Among other habitual calls, I would visit the museum branch at the Farmers' Institute Building presided over by Mr Phillipps, and the Newtown Museum, managed by Charles Lindsay, which was opposite the Wellington Public Hospital.

My thirst for a seafaring career was insatiable. I took an apprenticeship in the Luke Brothers marine engineering shop at Clyde Quay. Captain Eckford kindly allowed me to work passages on the scow *Echo* and I was always about Evans Bay or the Oriental Bay boat harbour trying to pick up a sail as a spare hand. I later turned to radio as a means of getting away on ships.

During World War II, from my eighteenth year, I served as a ship's radio officer. Among the many adventures of that phase of my life I was dumped off in Calcutta with malaria at the height of the Bengal famine and barely survived. My first ship was the MV *Matua* on the Pacific islands trade. This gave me at least a glimpse of certain small islands that were still caught in a 19th century limbo. The Japanese attack on Pearl Harbour changed all that and radically altered Pacific history and the destiny of its peoples in a dramatic way.

My post-war ambition was to set myself up as a craft potter on a farmlet in either Nelson or Hawkes Bay. I had communicated with Bernard Leach in the late 1940's and other potters on the matter, but the Rehabilitation Department was uncooperative and decided there was no future in such a scheme.

When this decision reached me, I had already obtained a temporary job at the Dominion Museum, from late in 1948, so I thought it a good idea to hold on and try to make a career of museum work. I had an intense interest in Pacific peoples and their cultures. While at sea, *The Pacific Islands Yearbook* had served as a kind of bible, and I had also built up a usable library.

When I trudged up Buckle Street to seek work, I found the Museum was in a turmoil. Several displays were at the first stage of development with a public opening date looming in the not-too-distant future. The military had occupied the building and the place was in a general mess. Dr R.A. Falla, the new director recently arrived from the Canterbury Museum was an ex-teacher (many museum professionals were drawn from the teaching profession) and was not a practical planner. He was pleased to add at least one healthy young man to his labour force. I was put to work cleaning case glass and painting case interiors. However, when it was discovered that I knew my Pacific artifacts while available persons knew only the Maori collections, I was immediately made assistant to Mr W.J. Phillipps, the ethnologist.

I must confess the Dominion Museum was at times a very depressing place. For one thing, staff members were obliged to sign an attendance book by 8.00 a.m. before a red line was drawn across the page by a reluctant Mr Phillipps who had, to his disgust, been made 'Registrar.' What it imposed on him was the necessity of being at the museum before 8.00 a.m. regardless of weather. Only Dr Falla and Charles Lindsay owned cars. Most of us travelled by tram. Poor Mr Phillipps had only one eye and was generally in poor health, so it was all very hard for him. He was a wonderfully kind man and we got along well because of many mutual interests. He was, in his own way, a genuine mystic who could pass into a trance state at will - he called it 'going into the silence.'

That the Dominion Museum, now New Zealand's National Museum, em-

ployed on ethnologist, aided by one assistant, is to this day a disgrace to the authorities. Of course, times have changed.

The most inspiring job I was given as Mr Phillipps's assistant was to help unpack and check the W.O. Oldman Collection of Oceanic artifacts. It had recently been quietly 'smuggled' out of England under the very noses of the British Museum officials who could have, and intended to, block its export from England. We can thank Dr Roger Duff and Dr H.D. Skinner, two of New Zealand's greatest museum directors, for securing this unique and diverse collection of Oceanic materials.

The Dominion Museum did little to secure for itself a full assemblage of Pacific objects. When the collection was acquired too much was let go to other museums. After Mr Phillipps had made his priority selection of Maori objects he was satisfied. Dr Falla seemed more anxious to make his peers happy than to expand the collections of the Dominion Museum and so rank the institution as an ethnographical museum of international renown. I was seconded as an *ex officio* member of the selection committee and am the last living member of it. I have a very interesting tale to tell if anyone is interested.

My problem at the Dominion Museum was mainly in the area of salary. The ethnologist was excluded, until 1964, from being rated by the Department of Internal Affairs as a Scientist on the Science Grading scale. In 1953 a BA put me in the 'Museum Assistant' category at 605 pounds per year. After securing an MA I was designated an 'ethnologist' at 785 pounds per annum, then on succeeding Mr Phillipps as senior ethnologist (after having acquired a Cambridge University PhD and the Diploma of the Museums Association, London, in 1957) I was advanced to 1,000 pounds per year. Little happened until in 1964 when I was advanced to 'Scientist' at 1,540 pounds. Reluctantly, I decided to resign to take up the position of anthropologist in charge of collections at

Bishop Museum in Hawaii, with an annual salary then of U.S. \$11,500.

I was the first person in the ethnology division of Dominion Museum ever to hold a university degree, and to the best of my knowledge I was the first New Zealand museum-employed person to obtain a specific museology qualification after taking courses and sitting examinations in a specific subject (I refer to the Diploma of the Museums Association, London). I was able to fit in the necessary courses and sit the examinations while in England. I mention this only as a matter of interest. It illustrates how very recent the appearance of the present training programmes in New Zealand have been.

I am writing this letter as I am sitting

on a terrace at the Paul Getty Museum in Santa Monica. As a born wanderer and lover of museums, I move about as often as I can. The Getty Museum is the whim of the world's richest man, being a replica of the Villa de Papiri that was covered by ashes at Heraculaneum during the eruption of Vesuvius in AD 79. It is a fine museum packed with art treasures. The gardens are immaculate and under the brilliant California sun the architecture seems very Mediterranean. This adaptation of a classic style is far from the pseudo Greek temples and glorified chicken coops that are seen today in many countries, including New Zealand.

Yesterday I visited Howard Hughes's 'Spruce Goose' and the ma-

jestic RMS *Queen Mary*. The previous day curiosity took me to that museum of a kind called Disneyland. America is a land of surprises.

This evening I shall fly back to Hawaii to my home on a Manoa Valley hillside above Waikiki. I shall be welcomed by my Japanese wife, Hisakio, and my two university-age sons. Life is, after all my complaints, not so bad. I can make a fair living in Hawaii as the representative of a famous book company, and as an art appraiser certified by examination as a senior member of the American Society of Appraisers, Washington, D.C. This latter occupation keeps me very much in contact with museums and private collectors.

With Aloha to all.

AGMANZ - A Retrospect

Stuart Park FMANZ

The Art Galleries and Museums Association of New Zealand is forty years old. So am I. So how can I possibly look back over forty years, to something that began in the same year I was born? Yet someone should, because a fortieth jubilee is a time for looking back, as well as a time for looking forward. And at least I have been a member for half that time, since 1968. Quite a number of those who were AGMANZ founding fathers (and mothers) are now dead, though there are still many amongst us. I hope they have been asked to contribute to this issue too.

'AGMANZ? - what did they ever do for me? ... Why should I belong to that outfit? ... It's very expensive, and you don't get anything out of belonging! ... A Club for Directors - they never do anything for the ordinary member ...'

I wonder if that was said in 1948, or 1958? I recall it being said in 1968 and 1978, and I've certainly heard it said a lot in 1988. Why is it said, and how true is it?

The Art Galleries and Museums Association began with a meeting held in

Wellington in July 1947. It was attended by museum directors and chairmen of controlling authorities, and by staff from museums and art galleries large and small from many parts of New Zealand. The Association arose fairly directly from a report on 'New Zealand museums: present establishment and future policy', written by Dr W.B. Oliver, Director of the National Museum of New Zealand in 1944.

The Objects of the Association are written at the beginning of the Rules; the Rules have been altered a few times over the years, but the Objects have not - I suspect that few people now read them or give much thought to them. Yet even though we might word things a little differently today, these Objects are a guide to the reasons for the Association's creation, and they remain a good assessment of its reasons for continuing:

1. To raise the standard of service given by Art Galleries and Museums in their respective spheres of Art, Science, Education and Cultural

Recreation;

2. To increase and diffuse knowledge of all matters relating to or of interest to Art Galleries and Museums and to assist in the spread of knowledge among the public generally;
3. To encourage helpful relations among Art Galleries and Museums, their governing bodies and staffs and all persons interested therein;
4. To provide means for improving the status and/or qualifications of curators and staffs of Art Galleries and Museums;
5. To ensure for curators and staffs of Art Galleries and Museums adequate remuneration in accordance with their qualifications and the service required of them;
6. To arrange or hold courses of instruction and examinations both technical and administrative for curators and staffs of Art Galleries and Museums and to issue diplomas or certificates of attainment;
7. To affiliate with, establish relations with, become a member of or co-operate with any Association, So-

cial Body or combination of Associations, Societies or Bodies in New Zealand and elsewhere having objects in any way similar in whole or in part to the objects of this Association'.

(Adopted at the Annual general Meeting 27th April 1948).

In these, we see a mix of concern for museums and for museum people. In my view, that mix of concerns is entirely appropriate, and indeed is indissoluble.

I have heard the comment made that AGMANZ is concerned with what is good for museums, rather than what is good for museum staff. I have heard the response that the Association is also concerned for the ordinary member. But I am not convinced of the validity of that opposition. Can there be anything which is good for museums that is not good for their staff and other personnel? Can there be anything that is good for museum personnel which is not good for museums as organisations, as effective institutions? I think not. Surely for all those who see themselves as being part of the museum profession (and that does not of course necessarily include all those who are employed by museums), anything which improves museums is to their benefit also.

From its inception, AGMANZ has been active in trying to improve the museums of New Zealand. And it has achieved some notable successes.

Probably the most significant is the Art Galleries and Museums Scheme of the New Zealand Lottery Board, that annual handing out of now some \$650,000 to support museums throughout the country in their work, in their development, in their improvement. AGMANZ's patient but vigorous lobbying of successive governments, especially in the 1960s and early 1970s, but beginning earlier, lead to the establishment of the Scheme by the Minister of Internal Affairs Henry May in 1974. Several AGMANZ Presidents were involved in this lobbying, but Roger Duff was one of the most active and influential. The Scheme was

a development from the Small Museums Fund of the Queen Elizabeth II Arts Council which AGMANZ administered in the 1960s, until the QEII policy towards museums changed. It is a measure of the progress that New Zealand museums have made to note that in 1964, for the purposes of the Small Museums Fund, small museums were defined as 'all art galleries and museums other than Auckland, Dominion, Canterbury and Otago Museums, and the Auckland City and National Art Galleries.'!

Originally funded from Vote: Internal Affairs, the Art Galleries and Museums Scheme now distributes funds from the Lottery board. All of the major museum building or refurbishing developments over the last 15 years have received money from this scheme. Substantial amounts of equipment, especially for audio-visual activities, have been purchased with subsidies from the Scheme. Many of the smaller museums, and the positions of the people employed in them, would probably not exist if it was not for this Scheme.

The non-capital component of the Scheme provided travelling display programmes and museum training schemes in its first few years. More significantly, following a model developed by Ray Forster in Otago, the Museums Liaison Service now works on a nationwide basis providing advice assistance and support to museums and art galleries throughout the country. Earlier forms of this service were the grants to small museums made from Arts Council sources through AGMANZ, and the Schools for Curators held in a number of centres in the 1950s and 1960s.

AGMANZ not only lobbied for and initiated the Art Galleries and Museums Scheme, but representatives of the Association sit on the Committee which advises the Lottery Board on the disbursement of the funds. Almost all of the members of that Committee are in fact members of AGMANZ, though some attend the Committee representing other bodies.

Another major achievement, albeit it one that has taken longer to reach fruition has been the development of conservation services in New Zealand museums. Apart from the pioneering work of the Auckland City Art Gallery, in its own gallery and with the 'Co-Operative Conservation Service', conservation was unknown in New Zealand museums in 1970. A working party of the Arts Council, chaired by Keith Thomson and having several Association members amongst its number, brought down a report that lead in turn to a major meeting on conservation at Takapuwahia marae, to the establishment of the Interim Committee for Cultural Conservation, and to the establishment of the present Cultural Conservation Advisory Council.

However far from perfect and far from complete this process might have been, it has seen the training of a considerable number of conservators at facilities overseas, the establishment of conservation laboratories in most major and several smaller museums and art galleries in New Zealand, and the carrying out of a significant amount of conservation and restoration work.

Other areas of AGMANZ activity concerned with the protection of heritage have included the ongoing dialogue with Government agencies over the protection of wildlife in New Zealand and the control of trafficking in wildlife specimens, and the protection of historic artefacts and archaeological and historic sites. Copyright, both in respect of protecting the rights of artists and in protecting the interests of museums holding copyright works has been frequently before the Association's Council, particularly due to the work of Tony Murray-Oliver. The views of our members have been continually represented to those concerned with copyright law in this country. Long negotiations began in the 1970s to obtain Government indemnification for travelling international exhibitions, something finally achieved in the 1980s.

A major survey of type specimens in museums and other organisations was

conducted by AGMANZ in the 1960s, giving rise to measures to afford better protection for these immensely significant scientific objects. Former AGMANZ President Dick Dell was also later involved in a review of that survey under the auspices of the Royal Society.

AGMANZ has been involved in a long and arduous process of trying to improve the position of education services in museums, and especially in art galleries. Although the success rate has been less than we would have hoped, and movement has been frustratingly slow at many stages, progress has been made. Moves to abolish the existing Education Service have been resisted and overcome (at least up until the implementation of the Picot Report), and several additional appointments of Education Officers in museums have been made, following initiatives by AGMANZ. The Association has encouraged Education Officers to attend its meetings, by subsidising their costs itself, and by lobbying the Education Department to have them granted official approval to attend. News on the art gallery front has been less good, though there are now strong signs of a major breakthrough in recent months, resulting from hard work by several AGMANZ people.

AGMANZ has tackled a variety of taxation issues, from duty on the import of art and artefacts, and on the import of scientific specimens and equipment, to the imposition of the Goods and Services Tax on travelling exhibitions both into and from New Zealand. A satisfactory resolution has been achieved in all these instances. The tax-deductibility of monetary donations to museums was a major concern in the 1960s which was resolved to the benefit of museums, while the question of tax-deductibility of the value of donated objects was pursued with equal vigour, without positive result. Import licensing controls on overseas purchases of works of art and scientific objects, now just a vague memory, was a real problem in the 1950s, 1960s, the early 1970s, and one on which AGMANZ was very ac-

tive, both in administering the available licence, and in lobbying successfully for the removal of the need to obtain a licence. The taxation of charities is a current battle, and again one on which the Association is providing strong leadership to its members.

AGMANZ has initiated several major travelling exhibitions, perhaps most notably the Cook Bicentenary Exhibition 'No Sort of Iron', which brought artefacts collected on Cook's voyages back to New Zealand for the first time. The initiative and enthusiasm of Roger Duff and Canterbury Museum staff, on AGMANZ behalf, was the only reason this highly successful exhibition took place at all. The touring of exhibitions has in recent years become the province of the Art Gallery Directors' Council, a sister organisation comprised entirely of AGMANZ members.

The catalogue published by the Association to accompany 'No Sort of Iron' was one of several publications the Association has produced. Three 'Guides to the Art Galleries and Museums of New Zealand' have been published, in 1958 and 1969, and most recently in a joint publication with Reeds in Keith Thomson's major book on New Zealand Art Galleries and Museums. A Manual on packaging objects in storage and for travelling exhibitions, written by Margaret Taylor, has been through two very successful editions.

These examples are drawn from my own recollections, and from reading issues of the Association's newsletter, first published in 1952, and variously styled AGMANZ Newsletter, AGMANZ News, and most recently AGMANZ Journal. That publication has been a vitally important medium of communication between the museums of New Zealand, and their staff and other personnel.

Which brings me back to a consideration of what the Association has done for the individual member. As I have said, I believe firmly that all that has been done for the betterment of museums is ipso facto also for the betterment of the museum profession and

for individual members of that profession. But AGMANZ has been active on several fronts which affect the member individually.

Surveys of existing salaries and recommendations on desirable levels have been a continuing concern. Both because of the fact that museums and their controlling authorities are able to be members of AGMANZ as well as individual staff members, and because authorities employing museum staff are such diverse organisations, it has not been possible to develop a fixed code or salary scale. AGMANZ has however several times from the 1950s to the 1980s surveyed its membership to establish what rates are being paid, and publishing the information so that members can understand how they compare with their peers, to assist them in making representations to employing authorities. The Association has also published recommended minimum salary levels for different jobs in differing levels of museum, and these have proven useful in persuading councils and boards that their staff have been underpaid. In some cases, individual representations have been made, at the request of a particular member.

That area of individual representation is a difficult one, for AGMANZ is not a union. However in a number of instances, the Association has provided a mediation or advocacy service to a member who has requested it. By their very nature, details of this service are not widely known, but AGMANZ Council has tried to ensure that members know of its availability if required and requested.

Museum training has been a continuing effort of AGMANZ. The Schools for Curators held in the Association's first three decades, and the workshops which have taken their place in recent years have provided highly valued hands-on experience to many members of the profession, and to many volunteer museum staff. These Schools were funded with the assistance of the Queen Elizabeth II Arts Council and the J.R. McKenzie Trust. The courses run

to enable New Zealanders to study for and complete the Diploma of the Museums Association of Great Britain were a way of providing more advanced professional training. Six New Zealand museum people, I think, gained the British Diploma through this scheme, including Hamish Keith, Gordon Brown, R. Fraser, James Mack, Betty McFadgen and Ian Rockel. My own study for the British Diploma was also facilitated, in a less formal way, by AGMANZ officers.

AGMANZ was able to offer through the Gulbenkian and Carnegie Foundations museum training fellowships in the 1960s, and several leading members of the profession today furthered their museum training and their careers through this programme. Assistance with overseas travel to further their museum experience has been provided by AGMANZ to a considerable number of members through the generously endowed De Beer Fund. This fund was the gift to the Association over many more than the initially indicated ten years of Dora, Mary and Esmond De Beer, members of a family with long association as patrons and benefactors of New Zealand museums and art galleries, especially in Dunedin. Recently, the De Beer Fund has been augmented by AGMANZ from its own resources, and by the generous support of Unilever New Zealand Limited. Support from the Maori Education Foundation and from the Fletcher Challenge Charitable Trust enabled

AGMANZ to offer a Maori Curator's Fellowship in 1983, and moves are in train to offer a second Fellowship.

I have mentioned above the Association's publications, and especially its Newsletter/Journal. As a mechanism of communication, of dispersal of information and of education, the Newsletter/Journal has been invaluable. Whether or not a particular issue has anything in it you are interested in, there is always some piece of information that is important or relevant, or if there isn't, there will be in the next issue. AGMANZ has been well served by its editors, and earlier its Hon Secretaries, in this respect - Jan Bieringa, Wendy Carnegie, Bob Cooper, Vic Fisher, Ray Forster, Brenda Gamble, Margaret Gibson-Smith, Ken Gorbey, John Malcolm and John Maynard are names which come to my mind - I hope I haven't omitted anybody, especially from the earlier days.

But it was the establishment of the AGMANZ Diploma in Museum Studies which saw the major advance in museum training. The establishment of the Diploma was the culmination of several years of hard work by several AGMANZ Council members, Keith Thomson, Rodney Wilson, James Mack, Peter Purdue and myself, among others. Many other people have assisted in the operation and teaching of the Diploma, since this has very much been a self-help scheme. For all its flaws the Diploma has provided an improvement of museum education to

many New Zealand museum people. The flaws of the Diploma scheme were primarily caused by the fact that it has been taught on a spare time basis by people with very heavy professional commitments already. The announcement by the Minister of Internal Affairs of the funding of the Diploma of Social Science (Museum Studies) at Massey University could not have been a better present for AGMANZ at its fortieth Annual General Meeting.

A celebration of an anniversary like a fortieth Annual General Meeting is a time for congratulations, and a time for looking back at the achievements of the past. It is also a time to take stock, and to plan for a better future. AGMANZ has much to be proud of in what it has achieved. It is however far from perfect, and it can and I am sure will achieve better things in the future. It will only be able to do that however, if every New Zealand museum, and all of those who are museum people, especially those who believe themselves to be museum professionals, are numbered in its ranks. Whatever AGMANZ may or may not have achieved for the museums of New Zealand or for the museum people of New Zealand, its strength to perform better depends absolutely on its perceived strength as *the* organisation which represents, or indeed which is, the Art Galleries and Museums of New Zealand.

Happy Birthday AGMANZ!

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Fortieth Birthday Conference April 28-29th 1988



The manuhiri is led on to the marae by Georgina Kirby, Mina McKenzie, Emily Schuster and Marjorie Rau-Kupa.



Bill Cooper welcomes us on to the marae.



Dr John Yaldwin is supported by the tangata whenua.



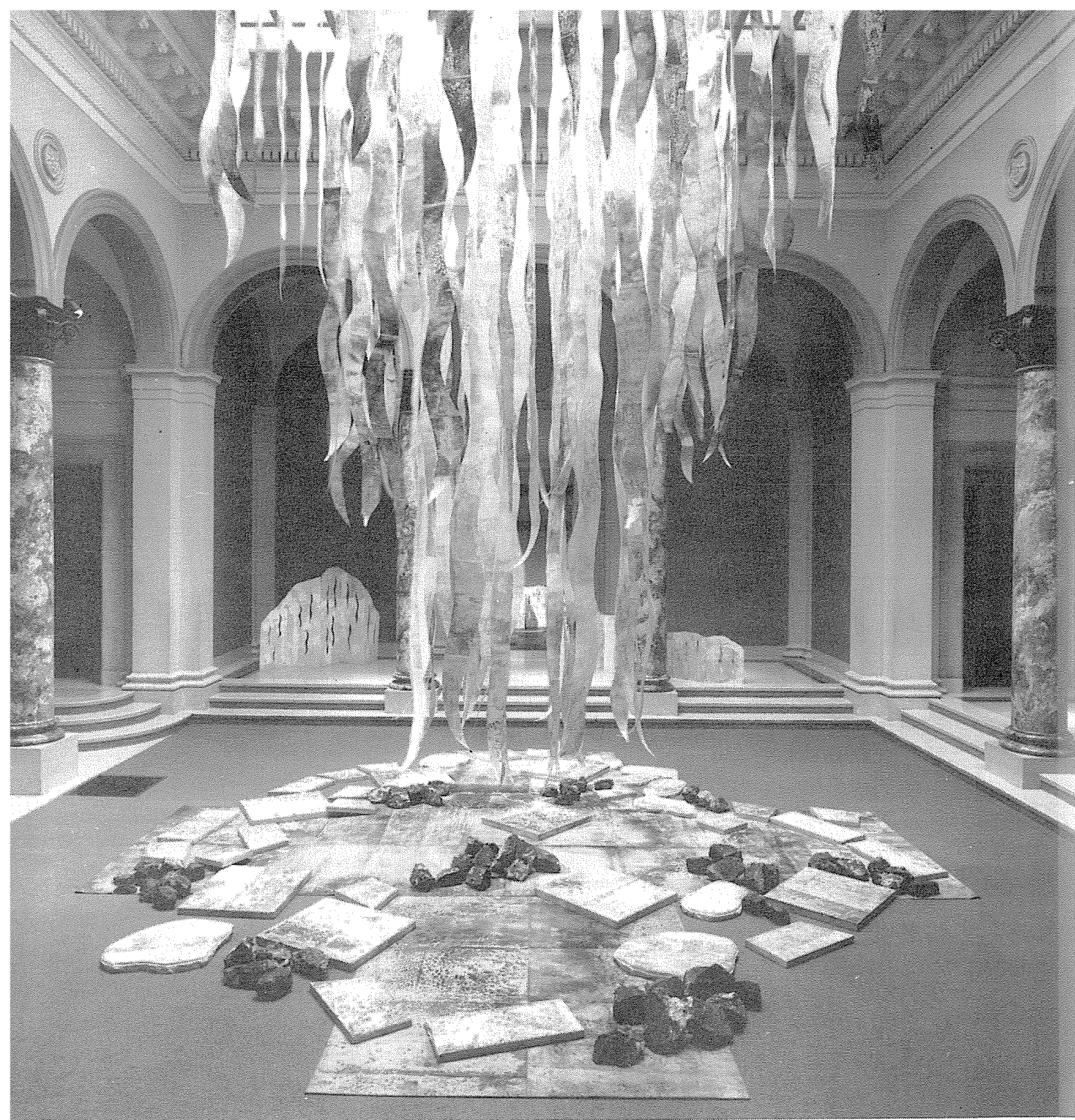
AGMANZ sings its own special waiata.



John Takarangi speaks for the manuhiri.



Ngapera Moeahu greets James.



Intensum/Extensum installation, Pauline Rhodes, 1988



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1988 Conference

*James Mack
President, AGMANZ
1986-1988*

Tena Koutou
Tena Koutou
Tena ra Koutou Katoa

Ka nui aku mihi ki a tatau
i huihui mai nei i te ra nei.

He aha te mea nui o te ao?
He Tangata!
He Tangata!
He Tangata!

Kei te wiriwi oku ringaringa me oku
ngutu ki te korero Maori, ahakoa, ko
toku Wairua kei te mohio.
Ko toku roro kua korouatia engari kei te
kaha tonu au ki te tu.
E whakapono ana au ki a koutou i
whanau au ki tenei moutere ataahua.
Aotearoa, nau i homai ki a au he
turanga tino nui, tino kaha hoki
Anei taku Kainga tuturu.

I nga wa o mua Ko Aotearoa te mout-
ere, te kainga o nga manu,
o nga rakau nui
kua purupurutia ki te kohatu kua
waihotia e Horu kei roto i a Rangi.

Kei te maranga mai ano nga reo a o
tatau tupuna, a,

Kei te korero ano matau i te Reo Ran-
gaira o Aotearoa.

Ko tenei hui he hui tino nui mo te kata,
mo te maumahara i nga mea katoa.
He wa mo tatau ki te korero penei - Pera
i o tatau Karanga nui, kia haere totika
ano tatau mo nga tangata kei te haere
mai ki nga Whare Taonga, a,
Kia tipu ano tatau he iwi kotahi.

Kua tae mai te wa me titiro tatau ki roto
i te moana, ara, Te Moananui-a-Kiwa,
ki o tatau whakaata kia mohio ai e
pehea ana o tatau ahua.

No reira, Tena Koutou, Tena Koutou
Tena Koutou Katoa.

As my hand trembles and my lip stut-
ters with this language that my spirit
knows but my aging brain won't learn, I
can still stand with pride and say that I
was born of this wonderful land. Aotea-
roa has made me what I am - there is no
other place that I want to call home. The
power of this land has nurtured me in
this profession that is my very life.

This land that once was the home of
great birds and great trees, has slowly
been filled with concrete and there is a
hole in the sky, but there is new resur-
gence, spirits which have been tired are
being heard once more talking the lan-
guage of the ancestors. This time the
voice cannot be denied.

This gathering is important. It is a
time for celebration. It is a time to
cherish the things we have been. It is a
time when we must debate our profes-
sionalism so we can project a future
that will be exciting for us and equally
exciting for those people who use our
institutions to make this nation grow. It
is a time when we must start looking
into the Pacific Ocean to see our own
reflection so we might know what we
really look like.

Aroha

*Hon Dr Michael Basset
Minister of Arts and Culture*

Thank you for inviting me to address
you in this, the year of the Art Galleries
and Museum Association's fortieth
birthday.

The theme of your conference is
'The Role of Museums in Interpreting
Culture'. I respect AGMANZ for tack-
ling such a vital issue directly. Culture is
something that all of us are part of, but
few of us are brave enough to try to
define. Rather like the air around us, we
know it is there but we are hard put to
know what shape it takes - where it
begins and ends.

As Minister of Arts and Culture, I am
often asked the vexed question - 'What
is culture?' I don't pretend to have the
answer ... although I have heard it
described as everything that gives
meaning to life. That must come close
to the mark.

Culture is not just about high art
hanging in hallowed halls, or elegant
string ensembles, it has just as much to
do with marching girls, hangis, hot rods
and hairstyles ... anything that gives

AGMANZ WAIATA

Nga Whare Taonga o Aotearoa, o Te Waipounamu
O te Tairāwhiti, o te Tai Hauauru
O te Taitokerau, o te Taitonga
Ko te Amorangi Ki mua
Ko te Hapai o Ki muri
Te Tuturutanga mahi pono
O te Maori mana motuhake

beauty and meaning to people's lives.

It is a positive trend that museums and art galleries are now displaying aspects of our culture which would once have been considered unworthy or tasteless. I hope that trend will continue. The only way our cultural institutions will attract more people to them is if they are seen to reflect people's perceptions of their culture. This government is determined to do everything it can to develop art and cultural activity, and to encourage New Zealanders to get involved.

To this end, I recently appointed a small group of people, headed by Mike Jarman, who have begun the process of consulting as widely as possible with groups, organisations and individuals, to report back to me on what shape the planned new Ministry of Arts and Culture should take. We are going to get that Ministry underway in 1990.

There are already a large number of Government Agencies working in the arts and culture area, ranging from the QEII Arts Council to the film commission and the National Museum, not to mention the many non-governmental arts groups that abound.

The challenge to the government is to find ways of better co-ordinating and developing arts and cultural activity in this country. Mike Jarman will be reporting to me in December. But he has

already indicated that there seems to be a consensus out there in the community that the Government should not set up a huge administrative structure for the new ministry.

We do not need a costly and unwieldy super-structure ... but something streamlined and action-oriented.

I hope you will be feeding in to that consultation process. As the largest body of people in New Zealand working professionally in the arts and cultural heritage area, all of you have a contribution to make. You have over the years played a forceful and important role in developing Government policy in this area.

You have played a major part in getting education officers placed in Museums. At the moment negotiations are underway with the Education Department to get further positions established in Museums and Art Galleries. Thanks to you, interactive programmes for primary school classes are now highly developed, particularly in some regional Museums, where kids get a chance to get involved in cultural activities as diverse as stone carving, printing, cooking and singing.

Anyone who has seen some of these youngsters getting thoroughly engrossed in, and excited by, learning about aspects of our culture, would feel optimistic about the future.

AGMANZ also showed extraordinary commitment to raising the level of professionalism in Museums by developing and administering a museum studies diploma.

Training and education are vital if we are to develop the already high standards in New Zealand's Museums and galleries. In that context, I am delighted to put on my hat as Chairman of the Lottery Board and to announce to you that lottery general has agreed to fund a Diploma of Social Sciences (Museum Studies) at Massey University for three years. After three years, Massey University will fund the course if a satisfactory level of student numbers is achieved. The Lottery Board grant will amount to a total of \$216,303 over three years. The first grant, of \$64,439 will be made to Massey University in October 1988, and the diploma will be offered as part of the University's academic programme in 1989. AGMANZ has promoted the idea of this diploma, so it is appropriate that this fruit of your labours should be announced first in this forum.

A Diploma of Museum Studies is an important step in the development of the museological profession. This professional, tertiary qualification will provide a sound theoretical base for administrators, historians, archaeologists, art historians, exhibition curators, and registrars. It should encourage more people into these professions, while also giving necessary stimulus to people already working in the field.

The Lottery Board has long recognised the importance of Museums and Art Galleries as guardians of New Zealand's cultural heritage. Through the Art Galleries and Museums scheme, it has granted a total of \$2,650,000 to Galleries and Museums over the last five years. This further announcement is in the grand tradition.

And what of the future? It is important that Art Galleries and Museums establish strong links with the people in their own town or region. The relationship with local Government will be particularly important, since this will be undergoing fundamental change over



The Hon. Dr Michael Bassett addresses the conference

the next eighteen months.

The Government is committed to a complete reform of local and regional Government, designed to make it more efficient, more cost-effective, fairer, and more responsive to its community. Central Government will be developing the responsibility for the delivery of a wide range of goods and services to regional and local Government. It would be unwise for Art Galleries and Museums to ignore the implications of these changes for future funding. They will need to develop effective advocacy at regional and local level to establish their claim to adequate financial resources.

AGMANZ will have a vital role in advising and assisting institutions or adjusting to the imminent reorganisation of local and regional government.

Given the way your organisation has developed over the last forty years, I am quite sure you will cope with the changes admirably. Happy fortieth birthday AGMANZ, and thank you.

*Georgina Kirby
Ngati Kahungunu*

THEME: The Role of Museums in Interpreting Culture

MIHI: E te Marae, E te Whare, E te Whare Tapu

E te Iwi tapu o tenei rohe

E awhina te Iwi nei

E manaaki ana te Iwi nei

Tena koutou, tena koutou, tena koutou katoa

Ki o tatou tini aitua kua wehe ki te Po

Haere koutou Haere koutou Haere koutou

Ki te Hunga ora, E Kui ma, E Koro ma,

Tena koutou i tenei ra

Tena koutou i runga i te kaupapa o te ra

No reira E nga Mana Tangata e Hui rawa

Ka nui nga mihi atu ki a koutou Ka piki te ora ki a koutou

Tena koutou katoa.

KI TE TANGATA WHENUA ME NGA MANUHIRI

Ki a koutou te tangata whenua tena koutou, Mr Minister Dr Michael Bassett, distinguish guests, members of the Art Galleries & Museums Association. Kia ora and Greetings AGMANZ - and oh to be 40 years of age ...

Celebration is a beautiful word, implying joyous human relationships, yet while we rejoice in the success of AGMANZ past deeds of 40 years with the tangata whenua, the memory and tributes of a long list of dedicated and notable people, like Te Peehi and Roger Duff, many many artists and artisans come to mind, of the work that was done, and of the progress achieved, such joy must forever be tempered by the concerns of NOW.

Evolution did not create two different human minds, one for westerners and another for everybody else.

It is culture that develops certain potentials of the human mind.

No one would care to deny that differences exist. Any denial would be tantamount to saying that differences in experiences, that result from living in different cultures and technologies have no importance.

What we should concern ourselves with are the nature of those differences and how they are characterised.

How does the culture in which a person is brought up affect the development of thinking and learning, and are the abilities to think and learn essentially different in cultural and racial groups.

If this is considered and agreed to, we then would be confident in saying no one is superior or inferior, but merely different.

The Theme

I am going to address the theme, the role of Museums in interpreting Maori culture.

Let me begin by expressing that there is no role for Museums and Art Galleries in interpreting Maori culture, it should be a role in presenting a tribal

history, on the basis of information agreed upon and gathered by Tribal elders, gathered by tribal people, so that Maori people are inspired, and where every other New Zealander or visitor is informed correctly about Maori culture.

In presenting any form of culture that makes a statement about a people and the evolution of their culture, all taonga should speak for themselves.

Every Museum and Art Gallery in New Zealand, has been entrusted with Maori taonga, that has been imbued with a mana of its own, named and a tapu placed on them. So that all these institutions are considered Wharenoa or neutral repositories, that have become the Kaitiaki or custodians of Maori belongings, of gifts, of taonga, that are the mana of the Maori people. These reverent Taonga were kept, looked after, and respected. Museums and Galleries have benefited from the reflected mana of those Taonga.

Maori people have great respect for the skills of people whose task it is to help in protecting these Taonga.

Te Maori

I acknowledge AGMANZ on whose insistence and a pre condition before the Te Maori exhibition travelled overseas or in New Zealand, that the permission of the Tribal owners of the Te Maori taonga had to be sought.

The exhibitions in USA, I saw three of them, in New York, St Louis and San Fransisco were artistically and aesthetically displayed, there was very little need for interpretation, the Te Maori taonga spoke loudly for themselves, and we as Maori people could do no less, but join them, speak to them, but not for them.

I was irritatingly perturbed how Te Maori was crammed into display cabinets, and squeezed into unsuitable spaces back home here. Is that interpretation, or did it highlight a need for specialised training in how to exhibit taonga, or is it timely that we are getting a new National Museum.

I was further irritated to hear varying

translations by guides about the Taonga - it varied from city to city and with the changing of the guides.

Being forced into giving an interpretation, was it because it was an honour to participate, or did we feel guilty to be with our Taonga, or did we have to make up a good story to match the creativity of the past.

Maori people came in their droves to see their Taonga, and yet they and most New Zealanders did not get the opportunity to see Te Maori in all its magnificence.

Nga Taonga I Te Kainga

New Zealand must certainly have more Maori Taonga than anywhere else in the world. Since we have so many great Maori artists, artisans, men and women, I have to ask the question, why is it so few are prominent in our Galleries and Museums. The New Zealand public has recognised Maori art why not the Institutions too? Why is it so few Maori writers are not writing tribal, Maori or New Zealand history? Why isn't there adequate research funding for Maori people? Why is it younger Maori people are not encouraged to a free forming interpretation of their past or today. Who after Sir Peter Buck has had the opportunity to write about Maori people? Very few. Probably Professor

Hirini Meads is the only one. Over a period of fifty years there should be dozens of Maori historians emerging. Why is it prestige and credibility is given to Pakeha writers? Unfortunately and I do mean it is unfortunate that we all have helped to create such an atmosphere where Maori elders with knowledge of history, only see an ability for interpretation in Pakeha people. It seems like 150 years of conditioning to me.

Encouragement has to be made for Maori people to write the true Maori interpretation of their past, present and future.

Treaty Of Waitangi

I have been talking about gifting and sharing of a culture.

The Te Maori exhibition reflected the spirit and the principles of the Treaty of Waitangi. Even if we go back in history of this National Museum the late Te Peehi was held in high esteem, he acknowledged that partnership, though annoyingly superior at times, he still recognised Maori Rangatiratanga.

After Te Maori, Museums and Art Galleries will never be the same in their attitudes towards Maori people and their taonga. I might add it is not acceptable to retrenchment.

The Treaty advocates rights which

are absolute minimum to 'this earth' of Aotearoa, as a fundamental principle, Maori people have the rightful claim to 'this earth' of this country, by virtue of possession from time immemorial. 'This earth' is the foundation of Maoridom, the fountain from which Maori culture and language flourish, it is our historian, the keeper of events, and the bones of our ancestors. It is the source of Maori independence: it is Papatuanuku; It is our Mother; it is our life;

I recommend to you that a clearly defined relationship is established between tribal groups and AGMANZ on all relevant issues pertaining to art and cultural matters, under the partnership principle of the Treaty of Waitangi.

I go further and challenge AGMANZ to move towards a true partnership under the Treaty of Waitangi to that of equal partners, where satisfactory methods of consultation for the inclusion of cultural perspectives, and all levels of policy making, and the sharing of resources, power and decision making within all your institutions. You may be doing it already, but it has to be more meaningful and in real ways of assistance and support to Maori people.

These are the words of an English mystic who was an artist, and a Poet, that could well apply with equal force to the intricate work of a carver.

A great and golden rule of art as well as of life is this
That the more distinct, sharp, and wiry the boundary line the more perfect the work of art
The less keen and sharp the greater is evidence of weak imitation plagiarism and bungling
What is it that distinguishes honesty from knavery
But the hard line of rectitude and certainty in the actions and intentions
Leave out that line and you leave out life itself
All is chaos again

Discussion: The Role of Museums in Interpreting Culture

Cheryl Sotheran, Chair, introduced the

guest speakers individually as follows:

Hon. Leslie Gandar, Chair of the Board for Capital Discovery Place;
Louisa Crawley, Deputy Director for the Ministry of Pacific Island Affairs;

Jock Phillips, Director of the Stout Research Centre and author of 'A Man's Country';
John Bevan Ford, Senior Lecturer in Maori Studies at Massey University; and Marjorie Rau-Kupa, Ngati Mu-

tunga of Te Ati Awa, elder who has been deeply involved with main issues in Taranaki.

The speakers spoke in the order as set out above with John Bevan Ford agreeing to speak at 10 minutes notice!

Hon. Leslie Gandar

(The following report, with Mr Gandar's permission, has been edited.)

'Whakarongo ki te tangi a te huia
Huia, huia, huhuia mai tatou'

Years ago he read Wittgensteins 'Philosophicus Mathematics' - and the phrase that stands out in his mind is the saying "I am my world".

This was a moment of great truth and led Mr Gandar to realise that his ancestors live in him, and that his ancestors should be just as much part of a person as that persons' physical being.

The Maori, says Mr Gandar, can teach us a lot about this concept, it is something they understand instinctively.

Sir Apirana Ngata wrote:

E tipu e rea i nga ra o tou ao
Ko to ringa ki te rakau a te Pakeha - hei
oranga mo to tinana
Ko to ngakau ki nga taonga o ou tupuna
Maori - hei tiki tiki mo tou mahunga
Ko to wairua ki te Atua nana nei nga
mea Katoa.

(for translation see Marjorie Rau-Kupa's speech)

Remembering that these words were spoken to a young child, the poem shows the lesson we Pakeha need to learn. It is arrogant of us to interpret other cultures when we ourselves are embarrassed to talk of our own!

Mr Gandar told us that he had tried to bring to Pakeha, the understanding

that the indigenous people of this country had a unique culture; that their language must be preserved and we must recognise their relationship with their taonga.

It is with joy in his heart thus, that Mr Gandar takes up the task of educating again. His involvement as Chair in the 'Capital Discovery Place' gives him the opportunity to be involved with the youth of our country.

The Roy McKenzie Foundation which helped to fund the MEANZ conference 1985 'Interpreting Cultural Diversity' also gave a seeding grant to the Capital Discovery Place.

The three broad principles are:

1. Traditional emphasis on things that children could participate in, as well as look at.
2. Interactive sciences
3. An opportunity for the children of Aotearoa to respond to our cultural diversity. In this we need a diversity of help, advice, and education from the component parts of that diversity.

In the initial planning of Capital Discovery Place, it is evident that the vision

includes a special concern for cultural and aesthetic objectives.

The programmes will include dance, music, ceremonies, programmes in Maori, preparation of food, puppets, masks, dolls, and will try to interpret cultural customs, lifestyles and demand a high level of participation.

It is, says Mr Gandar, necessary to make things of the past come alive for children.

Can children hear the call of the huia if they see a stuffed one in a museum?

'If we truly listen we will hear the call of the huia - it continues in the spirit of the taonga that we are privileged to share with the Maori people. If only we would but listen'.

Mr Gandar then sang a waiata which had been given to him;

'E tu ana hau
E Koa ana roto
Ko nga mahi
Ka piki ki maunga e

Ka titiro ake au
Kua eke ki te rangi
Mo nga mahi
E arohatia nei, e tama'.



The Hon. Leslie Gandar and Jane Kominick

Louisa Crawley

Louisa Crawley introduced herself with a formal welcome. She thanked AG-MANZ for inviting her to share her thoughts on the topic. She said she had looked up the dictionary definition of 'museum' and had been disappointed because the definition and reality are quite different. She said that one of the exciting things about the museum is that different people have different definitions about it depending on what they experience inside the museum. When people put technology into a museum it is usually a sign that it is dead. All museums can become graveyards for culture but good museums give the objects new life as items of symbolic life and educational value, when their utilitarian life has been superseded.

"For me a good museum is what I will describe to you. I do not know any bad museums. A good museum is a building which is bright and beckoning. It has things in it that are attractive to look at. It will say, 'have a look'. 'Go and read all about me'. A good museum is one that is well funded, that allows staff to do the things they want to do, that they think the people in that community need.

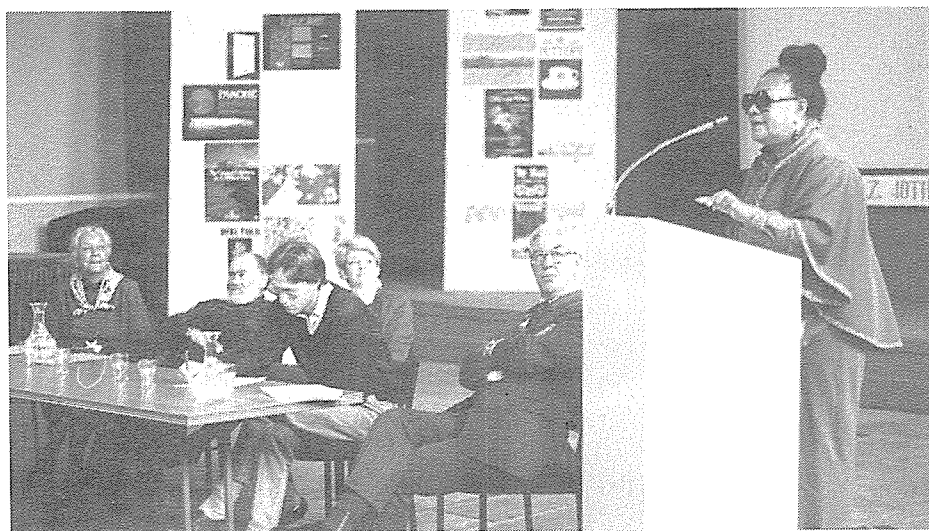
Funding is an important resource. I hope they are well funded throughout the country. The most important function is a museum which reflects people outside the museum so that what is inside the museum reflects the community. We need things from overseas which reflect a large section of the people in the community but more importantly we need people who understand the groups and items that are in the museum reflecting the community. As a Pacific Islander and migrant we have few, if any, who work in museums. Those in the museums can attract other people. I was in a plane last week and was particularly interested in the article in 'Pacific Way', on four New Zealand cities. The first was Dunedin on the Quiet - an article about a wonderful surprise in Dunedin. Another one was on - Christchurch on Wheels - all you need is a ten speed bike. Next was an article on - Auckland on Deck - city of sails. Anyone without a boat is someone who is unauthentic, unworthy and many companies will give you an experience in a boat! Finally there was Wellington on a Shoestring - many people have a preconception Wellington is windy and cold. It is not. There is a preconception it is boring and expensive, full of civil servants. The article talked about a parent with three young chil-

dren. How she was able to see a wonderful part of Wellington on a shoestring. In their half day in Wellington they were able to see three museums. The first one was a cricket museum at the Basin Reserve - cricket bats, cups, photos, momentos of great games - a maritime museum at the wharf in Jervois Quay - shop models, old maps, steering wheels, a completely fitted out captain's cabin - and the Porirua Museum with yesterday's household equipment, as well as a Colonial and Maori outdoor display.

That particular family planned what they wanted to see and went away with a certain amount of history of this city which is supposed to be windy.

I used the museums well in Christchurch in my job as an ESL teacher. I took some refugees from Asia outside of the polytech to the museum. Someone came to the class - a lonely looking male. I made the class see the New Zealand Maori section. They came and they looked and they touched things. I saw this loner standing with his hand on the glass cabinets. He was peering down with tears in his eyes. He said 'mine'. He felt very comfortable with the people there. It was the first time he smiled. He thought of his parents who no longer lived. In the museum there was a section which was precious and special to him. We both cried. I go to the New Zealand section because there is a section I can relate to as well. This boy allowed me to learn that all those sections I do not pay attention to are special to other students. Every section of the museum has a meaning to everyone who goes there.

I would like to conclude that things in museums interpret and express cultures. Make them alive. I would like to express an experience I had earlier this year at Dowse which held an excellent exhibition of tapa. I thought we were the only special people who had tapa. I learnt that most Pacific people have tapa. Two Tongan women were invited to demonstrate how those mats were made. It was important to make it alive. So yes, a museum has a role in interpreting culture."



Louisa Crawley

Jock Phillips

Tena Koutou

I am speaking here today as a 40 year old Pakeha and male to boot. Like your organisation I was born in 1947 and I am holding on to the fact that being 40 is the most creative period of one's life. I get the sense looking around at these posters that museums are in a period of great creativity. I have found over the last 3 or 4 years museums have become places I enjoy going to and give me a sense of living in Aotearoa. I am speaking in the capacities of parent and historian.

As a parent there are physical things any museum needs which determine whether they are enjoyable. Is there a restroom, a place to change nappies? (Disneyland provides disposable nappies.) When one gets into the exhibits, one wants fast pace and instant involvement. Tactile interaction is important in exhibits rather than passive observation like those in London where one is required to stand back in awe of British creativity.

In the U.S.A. I spent a day in a museum doing, experiencing and pushing buttons ... extending the whole range of one's senses and it seems to me that New Zealand museums still have expectations that visitors are passive observers. Children respond to new modes of communication - T.V. and video games. We need to be more creative in using video games and neon lighting. In the U.S.A. the life cycle of a chicken was so effective that for the next six years my daughter would not eat eggs.

My perspective as historian ... I am interested in jobs for my students. I believe that people trained in the history of this country should see themselves communicating in such places as the museum environment. This country has been extraordinarily deficient in any sense of its own country. We Pakeha people are realising the creative possibilities of our own past ... this move away from the study of elites

and politics ... this move into the study of minority groups and ordinary people ... into a broader range of every day experience and people's lives. Elite colonial families will have to give way. Minority groups will have to take their place.

The most powerful museum experience for me was in Mexico City which is a tribute to the Indian civilisations. I came away from that museum with the sense of shame of coming from a society where there was a distinct and precious culture we did not think magnificent and without a place to act as a tribute to that culture. We can broaden the emphasis to include ordinary people ... clothes people are wearing, transport and a range of issues which were not seen as important before, like the history of food, child birth or advertising, the history of prisons or forms of punishment. There should be more interest in the history of work. The list could go on. I am indicating the kinds of things which seem to me to provide possibilities for fascinating exhibitions. Recreating ways of life our people can relate to in their own experience. In terms of art, a move away from concern for high art and more concern with arts

and crafts of every day life. How little we know about stone masons, craft workers ... ordinary people who in many ways enrich the physical environment of our own world but who remain anonymous people, unremembered. I am aware too of women's crafts, sewing, flower arranging. These things need to be brought into the environment of the museum. This means there is going to be, before any of these exhibitions, an enormous amount of expansive and time consuming research. There needs to be more communication between media in society ... when publishers and people begin to write books co-ordinating museum people and publishers, e.g. history of food. We could ask publishers to design a fascinating exhibition on the history of food.

If one is going to move into speculation and interpretation of areas, what worries me here is an individual interpretation from a particular person. That the museum speaks with great authority ... museums need not be afraid of being speculative ... of presenting an idea and signing it. Names of people should be up front ... should be seen as interpretative. This is a plea for individual integrity.



Jock Phillips speaking to Conference

John Bevan Ford

He spoke to the Conference, thanking members of the profession for creating an environment in which he could talk to friends.

The report that John spoke to is one he made to Dorota C. Starzecka, Museum of Mankind, London. The report is on file for those who would like to see it, and with John's permission, those parts considered applicable to the discussion are printed here.

Report on Visit to Study Te Maori Collection

It is partly because of the new developments occurring in the management of the Maori role in this new complex (Te Marae Taonga O Aotearoa) as well as in the many New Zealand Museums and Art Galleries, especially in respect to display concepts, that I have taken the liberty to present you with a series of statements that reflect and partially describe Maori attitudes, past and present that impinge on the presentation of Maori work.

In so far as my own experience within the Maori community goes, whether the Museum of Mankind is an 'ethnographic' or an 'art' institution is at present of little consequence to most Maori people. The important factor to us is that the works are things our ancestors fashioned and are links we have with those ancestors. For us it is through the ancestors that we feel and express our day to day identity and sense of well being. The past is always present in Maori awareness and as has been demonstrated so clearly during the course of the Te Maori exhibition through U.S.A. and New Zealand, we have a most direct and vibrant affinity to the material manifestations of our ancestors. We would hope that institutions that are the present guardians of the works would act not only with respect toward the works themselves (which we feel that they do) but also with respect to ourselves and our vision of them (of which we are often less

certain). In other words let us reverse the cultural appropriation attitudes of the past and rapidly move towards methods and styles of exhibition presentation based on the values and visions of the people who created the works. For instance let us consider the implications of the following: Captain James Cook was an English and European navigator of great renown but he is not a Maori of standing. To highlight him or 'his' collection in an exhibition of Maori works is to subtly change the emphasis away from a Maori event toward a European perspective. In past times that view meant that our art was pinned against a panel in a glass case and labelled, 'items collected by X'.

Te Wairua Maori (The Questing Spirit of the Maori)

The questing spirit of the Maori people took them across the Pacific Ocean to eventually settle in New Zealand where every stream, valley, inlet, beach, hill or mountain was explored and named. This spirit was also seen to be reflected in the creative humanism that was applied to virtually every aspect of our material culture: from small fish hooks to large house carvings and personal clothing of old to the contemporary dress patterns and murals of today, the art process is continually used as a statement of human identity, acknowledgement of the ancestors and a celebration of the questing spiritual impulse itself.

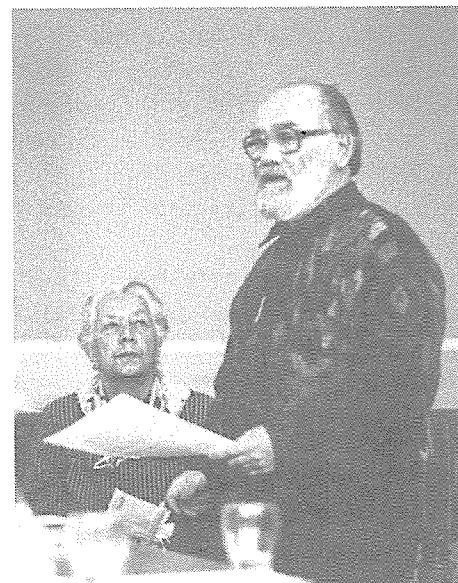
In Maori society neither mana (prestige) nor life is taken for granted and the art forms represent an endeavour to continually reaffirm mana and to reflect the wonder of life. The presence of the art is the means through to the presence of the past which provides a release for the forces which we hope may cope with today and tomorrow.

The connection between the spiritual state called wairua and the material art forms can be found through whakapapa (genealogy) and korero tahito - ancient explanations.

There was first the dawning of awareness from which evolved the

awareness that time was before awareness dawned. Te Kore is the name or title given to that pre-awareness existence and is appropriately ambiguous: meaning both The Nothing and Not The Nothing. The association with Te Kore is seen as a genealogic link but the connection covers so vast a span and occurs in a pre-awareness time, it is referred to as Te Po. The main factor that is transmitted through this descent and which validates it is a character or feature of Te Kore, namely the invisible essence called mauri whose essential feature in turn is creativity.

Awareness evolved to the level where man perceived that the sky arched overhead, the earth stretched out below, the trees grew in the earth and reached toward the sky, and he, man, was in the midst. He perceived the fertility of the earth and that this was related in some way to the sky. In telling how his reality came to be he would reach back into his memory to events dimmed by distance and would say: There was a time when all was darkness as sky and earth lay in such embrace as to exclude the light. A prehuman ancestor Tane separated sky and earth allowing not only for light and space but also for a variety of creative activities. Tane created the first anthropomorphic female by shaping her body out of the fertile earth and



John Bevan Ford

transmitting as an agent the mauri that unites them. Hence she possesses the creative spirit and the creative or fertile body.' (Tawhai personal communication 1988). Maori society began to symbolise the concept of Mauri through a piece of land or stone or something that emerged from earth or stone. Further deliberate fashioning or designing these materials through the art process could not only focus upon particular ideas, events or relationship but still contained abstract qualities which eventually reach back down into the world of *primaeva* evolution. Hence we have a lineal development toward art forms that are added to the cyclical movement of the natural order of recurring forces. It is interesting to note that the thread from which the *taniko* pattern develops in the making of a cloak is called the *aho*. This is also a term used in *whakapapa*:

aho wahine - a female line of descent
aho tane - a male line of descent

An important point here is that the art act is at a distance along the chain of events starting from the deeper cosmic forces. Therefore the use of art forms to express people's *mana* and a chief's *tapu* (sacredness) allows for a less dangerous perception of these latter yet still contains the germs of the deeper (more dangerous) forces. The human thread finds a parallel in the material thread and could be explored by imaginative and innovative display techniques in this exhibition.

The *wairua* can be thought of as the ability of the Maori mind to make the sorts of connections just described, connections that are part of the creative process needed to design images that put us in contact with those ideas with symbols that at the same time protect us from their dread. Europeans would understand this as creative imagination, especially that aspect of imagination which enables us through memory to plan in abstract.

The last connection I wish to make between the *wairua* and Maori art is that of abstraction. Not only is the

wairua concerned with discovering many layers of events and ideas but so too is Maori art for it is abstract in style as well as in content. Maori art carries many layers of meanings and effects from its on the surface specific messages through to the expression of non-verbal indications of social order and emotional states of pride, wonder and often a little fear. Nevertheless I must admit that it is difficult to explain *wairua* without becoming trite or trivialising a concept that in the main operates in that area of the mind just before symbols are formed. Because symbols that eternalise our thought and feelings are sought by the *wairua* is perhaps the most significant reason I can promote for the use of the title I have suggested.

The Exhibition

Whatever else the exhibition should try to accomplish it should, above all else, concentrate attention on the works themselves. They are, as Ngata said of names (A. Ngata, *The Price of Citizenship* 1943) 'charged particles... (they) would release forces that would invoke the spirit of the ancestors'. They are not only what they are and what they used to be and what they were once used for - they are also a way through to the future in their role as models of creative integrity. Any contextual display used should also support and extend their potential for immediate emotive impact. 'How it was used on Mondays', or 'what it was made of' display cases for little (or big) learners may easily trivialise the meanings these *taonga* (treasures) have for living Maoris. The thousands of Maori people that crowded the 'Te Maori' exhibitions - the largest attendances at any Maori or European Visual Arts exhibition in New Zealand, reacted vibrantly and actively to the power of the works themselves and thoroughly endorsed the 'high art' display methods often employed.

The *tapu* nature of the works also invokes a sense of distance - as it were an area of emotional tension - the same distance that the placing of the works on an *ariki* achieves by identifying the

person and therefore invoking the *tapu* associated with him and warning us not to trespass on to that *tapu* space.

Highlighting 'display' techniques can with imaginative flair evoke the emotional context of a work - the flashing dread of a deadly mere, the *mana* of an *ariki* in the folds of a *kaitaka* cloak or in an angled comb - floating on high. The techniques of visual display can be made to carry many messages on their own account - in particular messages of immediate emotion and feeling that explanatory notes may only partially reflect. 'Context' is not only the dimly glowing idealised past but also the bright sharp vitality of now.

The 'highlighting' or 'art object' technique need not be used all of the time and in any case it need not preclude the simultaneous showing of a quantity of similar items (say to show variety of single form and style). In fact quantity and variety can be used to create an accumulative impact which may tend to highlight one of the works and that in itself may reflect attention back onto the others.

Light

Light is a factor that could well be a starting point for display methods, for light is an important Maori cultural symbol: from the realms of potential being, to the realms of night, to the separation of *Rangi* and *Papa* that allowed the light to break in. The creation of the stars and the partial taming of the sun are each elements of concepts about light as well as part of the ancient explanations of the great migrations, the approaching seasons, and the rainbow warnings of spiritual movements. Not only can light be used to trace the course of a Maori day but also Maori eternity and poetic memory.

As the Maori world is a world of continual movement, linear and cyclical, moving light and colours can be made to symbolise aspects of that world. Even at the mundane level of spotlights or flood lighting one can provide a space for charged particles!

Lighting cleverly used can also pro-

vide links and unifying effects that can mediate between differing display sections and can create a movement between them. It can also stop us at a particular place for a specific period of time demanding our attention and then release us to move to another display. The following brief list are simplifications of its possibilities:

- Light as illumination and its opposite lack of it.
- Light moving through various intensities.
- Light as a means of creating shadows.
- Light as an awareness of colour - also coloured light.
- Light as illumination of the mind.
- Light as an aspect of density.
- Light as a symbol of the changing natural world.
- Light as stillness.

Movement Concepts -

the vigour and ever changing relationships between people and things can be hinted at by the use of moving display methods.

Space

The use of space to allow a work to create its own resonances is well known. In Maori society space is also a feature of tapu and mana - is a consequence and an expression of these - so space carefully used, can create a conscious feeling of this in the exhibition.

Art Concepts

There are several concepts concerning Maori arts that the exhibition may be able to address. The following are some of them:

- Symmetry with its contradictory asymmetry.
- The importance of distance as an aspect of tapu and mana.
- The abstract style with its multiple levels of meanings.
- The sense of commemoration.

The economy of symbol sign and colour.

Dislocation - an element of abstraction.

The invasion of art into almost every form of the material culture.

I hope that in discussing the display under various separate headings I do not contribute to the design of a sectional concept. On the contrary it is important that a holistic view of the culture is attempted and that considerable thought be given to creating linear links and other means to draw together all the items within one cultural and visual world.

Marjorie Rau-Kupa (Ngati Mutunga o Te Ati Awa)

Mrs Rau-Kupa, or Auntie Marj as she is often known in Taranaki, spoke to Conference on the importance of aroha, emphasising that, in the end, the people are most important. He aha te mea nui? He Tangata, he tangata, he tangata.

She spoke to us of the importance of her white feathers, symbolising peace and signifying her relationship with Te Whiti o Rongomai.

She talked of Parihaka, where the prophet Te Whiti brought the Christmas message to the Maori people, and emphasised again the message of aroha.

The Maori are concerned, she said, that Taranaki will become the Texas of New Zealand. They are concerned for their fish and land but after all, they are concerned for 'he tangata'.

She explained why she went only to the closing of Te Maori in Chicago and reiterated her distress at what Mobil is doing to Taranaki.

She asked how many times we had seen exhibition of artifacts and told us that objects were more than just artifacts. They are the *wairua* of the people who make them. We have, she told us, such a long way to go before we understand wairua. 'It is the wairua question

we are looking at. If this is a Christian message, then so be it, but the white feathers, peace and goodwill, signify this wairua'.

Auntie Marj said that we have a moral responsibility to one another which is why she doesn't base her arguments on the Treaty of Waitangi.

Auntie Marj asked us rhetorically, if she belongs to an art culture or a culture that has art and told us that to her, culture is the study of the love of humankind.

The Maori culture is one that treasures wairua, expressed in the hongi.

For me, the message that was brought to us by this kuia was that you cannot separate the objects from the spirit, that wairua is a difficult concept to understand at times, but it is the secret to unlock the understanding of the tangata whenua of Aotearoa.

Auntie Marj ended by quoting in English the great poem of Sir Apirana Ngata, which the Hon. Leslie Gandar had begun the session with.

'Grow and flourish during your days on this earth

Your hand grasping the material things of the Pakeha



Marjorie Rau-Kupa

Your heart buoyed up by the treasures of your ancestors
 As a diadem for your head
 And your spirit with the God who made all things'

Tena koe, e Aunti Marj Kei te hoki ki o korero toku ngakau.

Representatives talk about their own institutions.

On Friday afternoon representatives from institutions spoke about their institution using slides. Because the session was quite informal the presentations were unable to be printed here.

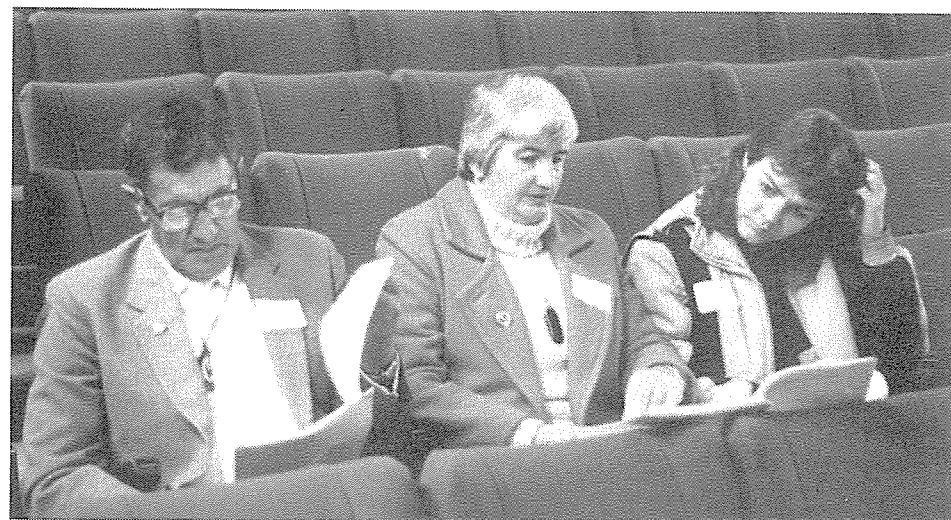
Roger Mulvay from Otamatea Kauri and Pioneer Museum has kindly given us his speech, which will be published in a later issue. Other speakers were, Bob Maysmor, Porirua Museum, Elizabeth Hinds, Otago Early Settlers Museum, John Leuthart, Wellington City Art Gallery, Geoff Sharman, Kelly Tarlton's Underwater World. Our thanks to them all for interesting discussions.

On Thursday Jonathan Dennis and his staff showed an excellent programme of films from the N.Z. Film Archives.

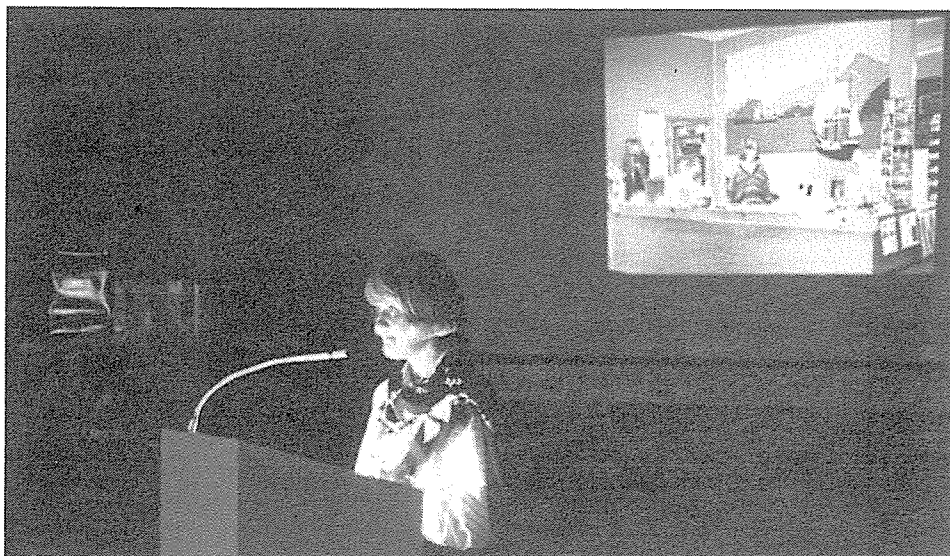
Pamela Lovis Science Technician (Entomology), National Museum

As a member of AGMANZ for only 6 months I was probably one of the newest members at the Conference. In celebrating AGMANZ's 40th birthday it seemed appropriate to comment on why I had joined and why AGMANZ is important - at forty years of age why not give ourselves a pat on the back after all?

One of the most valuable features of AGMANZ is that it serves to keep us in touch and better informed. The institu-



Eager conference participants



Elizabeth Hinds talks about Otago Early Settlers Museum

tions in which we work are both very diverse and widely distributed throughout New Zealand and it would be easy to become isolated. AGMANZ helps to keep us in contact through the journal and by holding an annual conference at which members can catch up with each other, exchange ideas and discuss recent developments.

AGMANZ is also important because it enhances our status as professionals. At a time when rapid changes are being introduced by government it is essential that we do have a professional organisation to increase our credibility and to act on our behalf in preparing submissions.

AGMANZ has also been closely involved with establishing the museum studies diploma and it was therefore excellent news to hear that the diploma course has been formalised and will commence in 1989.

Finally it is important to remember that an organisation is dependent on and can only be as good as its constituent members. We must therefore encourage more people to join AGMANZ and encourage support for our organisation.

Happy 40th Birthday AGMANZ from one of its newest members - and here's to a positive, successful future!

The President's Report *James Mack*

Tena Koutou, Tena Koutou, Tena
Koutou Katoa

Distinguished Guests

It is 1947. AGMANZ is inaugurated and commercial television broadcasting gets underway in the United States. Museums would never be the same again. In the same year the 200 inch Mt Palomar telescope was opened to the distant skies and human could see further than they ever could before. In Aotearoa the Wanaganella runs aground, the National Orchestra gives its first public performance, there is the Polio epidemic and Frances Hodgkins dies.

In 1948 the year of our first Annual General Meeting saw the development of aureomycin, the State of Israel, xerography, long playing records, holography, the Polaroid land camera, in the midst of the miracles of modern science on the international scene here in Aotearoa the Takahe is rediscovered, Ruapehu and Ngaruhoe erupt simultaneously, Mabel Howard becomes the first woman Cabinet Minister and aerial topdressing gets underway.

This instant history lesson is to pose the question, how many of these important discoveries are publicly interpreted in our Museums or Art Galleries?

But back to the future, with some things that did get through in 1988 that are really significant for the Museum Profession for want of a better potato crisp joke.

The most important thing to have happened to our profession is the approval given for Massey to proceed with the establishment of a Diploma. Government have made a commitment to an establishment grant and a three year commitment to the Diploma after which Massey themselves will take responsibility. It is hoped that the lecturer will be in place before too long so that the first students can enrol at the beginning of the 1989 academic year.

There are dozens of people who

must be thanked for their dedication to the Diploma beyond the call of duty. There is however one outstanding individual without whom the Diploma could never have been. Without whom our profession would have been a lesser place. We have showered him with all the accolades our profession allows. Government have honoured him. Professor Keith Westhead Thomson. This profession stands yet again to applaud the superlative contribution you have made and continue to make to our wellbeing and development.

In the last year we have also been given tangible proof that we AGMANZ are capable of being a strong lobby force to central Government. In the 1987 budget Russell Marshall then Minister of Education made provision for five Art Galleries to be given half time Education Officers (it was only half what we were asking for - but the first time such provision had been made since the early 1960's).

Government are to be applauded on a couple of initiatives they have undertaken that will have considerable effect on our profession.

The first of these and the only one an actuality is the formation of the Cultural Conservation Advisory Council which is chaired by Mina McKenzie your Chairperson elect. This council, which is so very different to the long term interim Advisory Council, have widely distributed their two draft documents on Policy and how that policy will be implemented. The second important initiative is the appointment of a special project Officer in the Department of Internal Affairs to pursue the formation of a Ministry of Arts and Culture.

While Government earns some worthy applause AGMANZ should also do some corporate back patting for having produced its first Corporate Plan. This document lays the ground for the next five years of development for the Association. The implementation of the Mission, Goals and Objectives will make us a stronger more dynamic organisation and lead us towards the 21st Century well organised and with good heart. All members are

urged to get a copy of the Corporate plan and participate in all levels of its adoption.

E toku hinengaro ano
He wa Kainga hokia mai ano
Ki nga rau murimuri aroha

My mind is like a hive of a hundred honeyed memories, some of the really exciting, others not as palatable. I am beholden to the Council and must pay particular attention to the tremendous assistance given on your behalf to Stuart Park by Bronwyn Simes who acted as Secretary/Treasurer with precision, aplomb and her usual bouncing good humour in our interregnum. During the year, long serving Council Member David Butts resigned, to pursue Museums even harder than he had done in the past through his role as Advisory Officer Conservation of Cultural Property for the Department of Internal Affairs. We have also been advised by Elizabeth Howland and Michael Trotter that it is their intention to resign because of pressure from the full time jobs. We thank them for the effort they have made on our professional behalf. Stuart Park, Ex-President of AGMANZ has been important to the Museum profession, and in this year, he leaves AGMANZ Council, after 12 years of good service. Stuart, your articulate mind, your knowledge of rules and your very presence will be sorely missed.

Thanks also to all those Council members who automatically stand again for another year, and thanks also to those Council members who have put themselves forward for another term. Thanks also to those who have allowed their name to be put forward to the ballot. I wish you all well, elections make for healthy organisations.

To you all I say get out there and Wow them! Don't forget the public will allow you to do anything except being boring.

Council 1988/89

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Immediate Past President

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Working Parties

Maori Working Party

Mina McKenzie (convener), Bill Cooper, and Executive Officer as observer, with others co-opted from time to time.

Education Working Party

Cheryll Sotheran (convener), Ann Betts, Sherry Reynolds, Gillian Chaplin (co-opted), Bill Milbank, Judy Wright, James Mack.

Hodgkins Fellow

Roger Smith.

Membership Working Party

Rodney Dearing (convener), Robin Sutton, Roger Smith, Bob Maysmor, Elizabeth Hinds.

Code of Ethics Working Party

Jenny Harper (convener), Mina McKenzie, Alan Baker, Sherry Reynolds and Executive Officer as observer.

Diploma Committee

Jenny Harper (convener), Keith Thomson, Cheryll Sotheran, Stuart Park, and Sherry Reynolds.

Finance Working Party

President (convener), two Vice Presidents, Past President, Rodney Dearing, Robin Sutton, and Executive Officer.

Communications Working Party

Bill Milbank (convener), Elizabeth Hinds, Alexa Johnston, Peter Ireland, Anthony Saville.

Publications Committee

Bob Maysmor (convener), Peter Ireland, Alexa Johnston, Roger Smith, John Leuthart, Bill Milbank, and Executive Officer as observer.

Executive Officer's Support

President, Vice President (2) and Past President

Conference 1989 Working Party

Bill Milbank (convener), Cheryll Sotheran, Mina McKenzie, Alexa Johnston, Sherry Reynolds, Anthony Saville, and Executive Officer.

Conference September 1988 Working Party

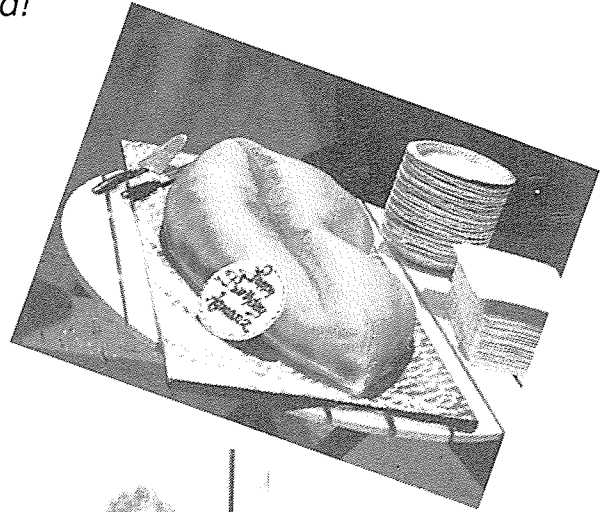
James Mack (convener), Cheryll Sotheran, Sherry Reynolds, Bronwyn Simes, Mina McKenzie, Ron Lambert, and Executive Officer.

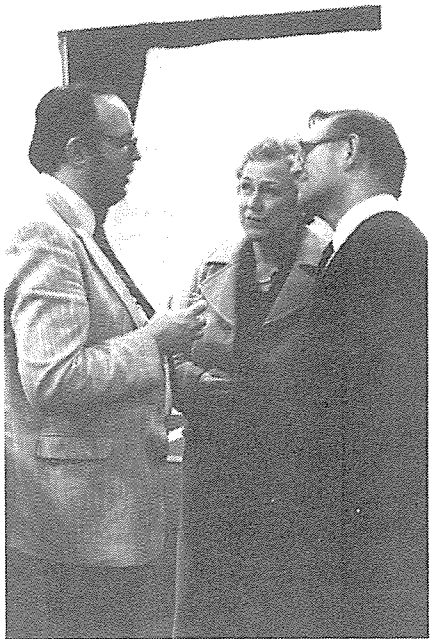
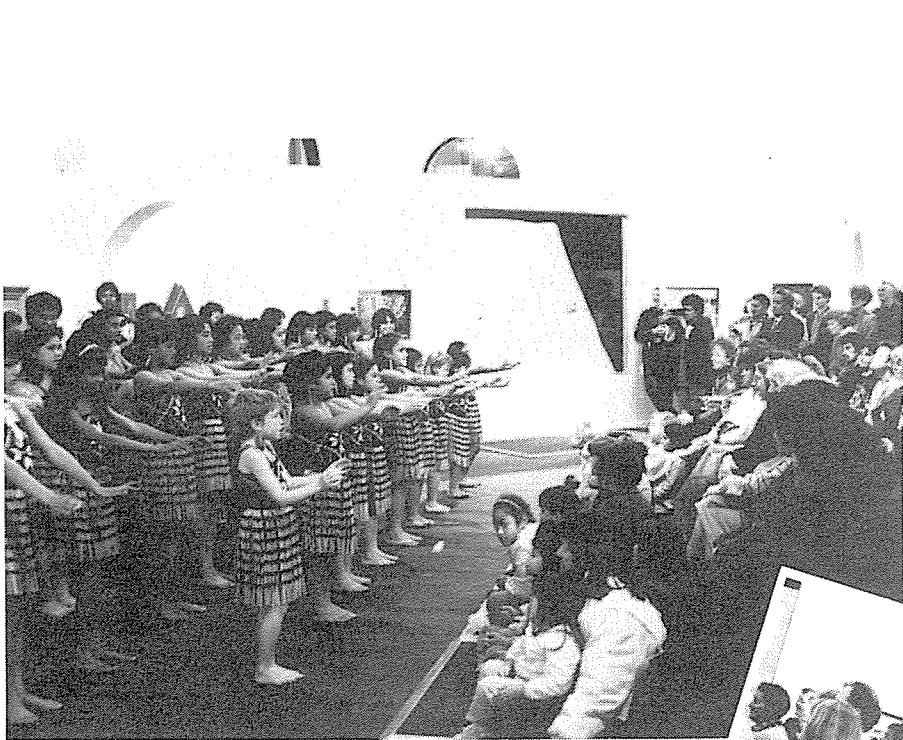
Data Base Committee

Peter Ireland (convener) and Nicola Woodhouse.

Friday Evening Party at the Dowse Art Museum

Theme wear red!





AGMANZ Corporate Plan 1988-1991

On 7th and 8th of April 1988 AGMANZ Council spent two days at Dawson Falls, on the side of Mt Taranaki putting together our Corporate Plan.

Mission Statement

The mission of AGMANZ is to represent, to promote, and to invigorate the museum profession and the museums of Aotearoa/New Zealand.

Goals

- Goal 1: To improve the Association's communication with the tangata whenua of Aotearoa.
- Goal 2: To maintain and improve professional standards in the museums of Aotearoa/New Zealand.
- Goal 3: To improve the communication processes of the Association, both internally and externally.
- Goal 4: To be an effective advocate for museums to governmental agencies, controlling authorities, and other relevant organisations.
- Goal 5: To encourage all museums and their personnel to be members of the Association.
- Goal 6: To establish an appropriate financial base and administrative structure for the funding and operation of the Association.

Objectives

Goal One

- 1. To improve the Association's communication with the tangata whenua of Aotearoa.
 - 1.1 To compile a directory of

contact and resource people on a tribal/regional basis by 1 December 1989.

- 1.2 To review by 31 March annually the information in the directory.
- 1.3 To review the aims and the implementation of the Maori Curators' Fellowship by 1 September 1988.
- 1.4 To make provision in the programme of the 1988 September Conference for one session to deal with the relationship of museums and their tangata whenua.
- 1.5 To hold a hui/meeting in 1989 to discuss the implications of the Treaty of Waitangi for the museums of Aotearoa/New Zealand.

Strategies

- 1.1.1.a. Plan the directory of contact and resource people by 1 December 1988. (Mina McKenzie, Alan Baker and Executive Officer)
- b. Install computer in AGMANZ office by 1 July 1988. (Executive Officer)
- c. Report progress on the development of the directory to each Council meeting. (Mina McKenzie, Alan Baker and Executive Officer)
- 1.2.1.a. Establish directory review procedures by 30 June 1990. (Executive Officer)
- b. Complete first review of the directory by 31 March 1991. (Executive Officer)

- 1.3.1.a. Research the history of the Maori Curators' Fellowship and report on its success by 1 June 1988. (Maori Working Party)
- b. Discuss ways of implementing training programmes for Maori curators with the National Museums of New Zealand Project Development Team by 1 September 1988. (Maori Working Party).
- c. Report to Council on the Maori Curators' Fellowship and the training programmes at the following meetings of Council. (Maori Working Party)
- 1.4.1.a. Discuss September 1988 Conference programme by 1 June 1988. (James Mack, Cheryl Sotheran and Ron Lambert)
- b. Establish a working party immediately to ensure conference contribution and assist in organisation by 1 July 1988. (Maori Working Party)
- c. Report to the next Council meeting. (Maori Working Party)
- 1.4.1.a. Develop plans for the hui/meeting to be held in 1989. (Maori Working Party)
- b. Report progress to Council in September 1988. (Maori Working Party)

Objectives

Goals Two

- 2. To maintain and improve professional standards in the museums of Aotearoa/New Zealand.
 - 2.1 To define the role and respon-

sibilities of the Association in the Diploma of Social Science (Museum Studies) at Massey University, and report back to the next Council meeting in 1988.

2.2 To review and publish the AGMANZ Code of Ethics by 30 October 1989.

2.3 To develop by 1 April 1989 an educational plan to complement the Diploma of Social Science (Museum Studies).

Strategies

2.1.1.a. Meet at Massey University to discuss new Diploma of Social Science (Museum Studies) including Calendar content, lecturer's job description and advertisement, admission and continuing AGMANZ involvement.

(Keith Thomson, Stuart Park, Cheryl Sotheran and Jenny Harper)

b. Report to incoming Council meeting.

(Jenny Harper)

2.2.1.a. Redraft AGMANZ Code of Ethics by 30 October 1988 (Mina McKenzie, Jenny Harper, Alan Baker, Sherry Reynolds and Executive Officer, Executive Officer to co-ordinate)

b. Consult with members and receive comments by 28 February 1989.

(Executive Officer)

c. Make necessary amendments to Code of Ethics by 1 May 1989.

(Mina McKenzie, Jenny Harper, Alan Baker, Sherry Reynolds and Executive Officer)

d. Publish Code of Ethics and distribute.

(Executive Officer. Above group to advise on distribution)

2.3.1.a. Establish an Education

Working Party which includes museum liaison officers by 30 May 1988.

(Cheryl Sotheran, Sherry Reynolds and Executive Officer)

b. Report progress to Council at each meeting.

(Education Working Party)

c. Ensure that an AGMANZ representative on the Massey University Diploma Board of Studies is or becomes a member of the Education Working Party (or is able to liaise on a regular basis with the Education Working Party) to ensure that the educational plan complements the Diploma.

(Education Working Party)

Objectives

Goal Three

3. To improve the communication processes of the Association, both internally and externally.

3.1 To re-examine the purpose and scope of the AGMANZ Journal, and to report, with recommendations, to Council by 30 October 1988.

3.2 to develop and implement a communications plan to deal with both internal and external matters by 31 December 1988.

Strategies

3.1.1.a. Hold meeting to initiate examination of scope, purpose and publication of AGMANZ Journal by 30 June 1988.

(1987-88 Publications Working Party)

b. Report progress to following Council meeting.

(1987-88 Publications Working Party)

c. Continue examination of scope, purpose and publi-

cation of AGMANZ Journal and prepare recommendations.

(Publications Working Party)

d. Prepare final report to Council by 30 October 1988.

(Publications Working Party)

3.2.1.a. Establish a Communications Working Party by 15 June 1988 to identify groups with whom contact must be maintained and developed.

(Incoming Council)

b. Report to following Council meeting on groups identified.

(Communications Working Party)

c. Devise a communications plan and report to Council prior to 31 December 1988.

(Communications Working Party and Executive Officer)

Objectives

Goal Four

4. To be an effective advocate for museums to governmental agencies, controlling authorities, and other relevant organisations.

4.1 To submit the AGMANZ Corporate Plan to the Department of Internal Affairs by 29 April 1988 and to make the Plan available to AGMANZ members.

4.2 To maintain active advocacy on key issues affecting museums, as they arise.

4.3 To determine the requirements for the establishment and maintenance of a database about the New Zealand museum profession by the first Council meeting in 1989.

Strategies

- 4.1.1.a. Distribute draft AGMANZ Corporate Plan to Council members by 18 April 1988. (Executive Officer)
- b. Make necessary amendments on 27 April 1988. (Outgoing Council)
- c. Deliver final plan to the Department of Internal Affairs by 29 April 1988. (James Mack)
- d. Make Corporate Plan available to AGMANZ members at the Annual General Meeting on 30 April 1988. (James Mack and Executive Officer)
- e. Publish AGMANZ Corporate Plan in AGMANZ Journal issue 19:2 1988. (Executive Officer)
- 4.2.1.a. Prepare appropriate submission outlining AGMANZ interest in contributing to the planning of the National Museums of New Zealand and the proposed Ministry of Arts and Culture by 30 May 1988.

(Bill Millbank, Mina McKenzie, Stuart Park and James Mack)

- b. Distribute copies of the submission to Council members by 15 June 1988. (Executive Officer)
- 4.2.2.a. Nominate people to hold watching briefs over issues of concern to AGMANZ at first meeting of new Council. (Incoming Council)
- b. Institute agenda item for discussion of issues of concern at each Council meeting. (Executive Officer)
- 4.3.1.a. Establish a working party to plan the database and report to the Council by first meeting of 1989. (Incoming Council)

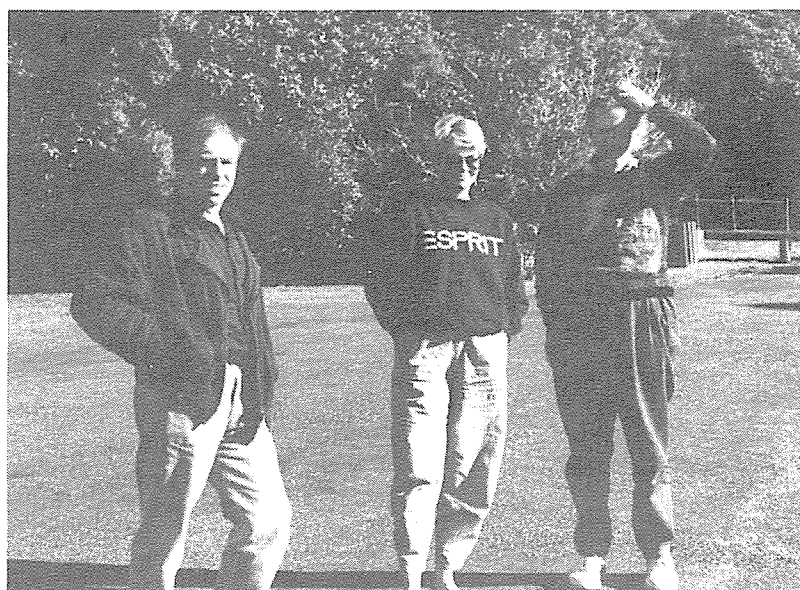
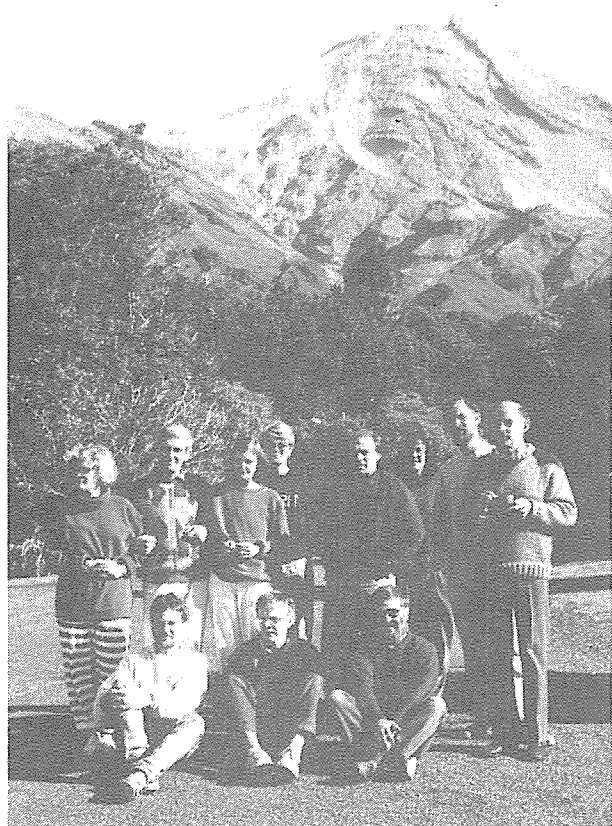
Objectives*Goal Five*

- 5. To encourage all museums and their personnel to be members of the Association.
- 5.1 To develop and implement a

membership recruitment and marketing plan by 30 November 1988.

Strategies

- 5.1.1.a. Establish a Membership Working Party by 1 June 1988. (Incoming Council)
- b. Analyse AGMANZ membership by 1 June 1988. (Executive Officer)
- c. Identify the needs of actual and potential members by 30 August 1988. (Membership Working Party)
- d. Report to Council with membership recruitment and marketing plan by 30 November 1988. (Membership Working Party)
- e. Implement the membership recruitment and marketing plan and review progress at each subsequent Council meeting. (Council and Membership Working Party)



Members of AGMANZ Council With Albert Stafford, the facilitator on Mt Taranaki

Objectives

Goals Six

6. To establish an appropriate financial base and administrative structure for the funding and operation of the Association.
 - 6.1 To review and assess current and potential sources of funding, and their implications for the goals of the Association by 1 November 1988.
 - 6.2 To prepare short and medium term financial plans for the Association by 1 March 1989.
 - 6.3 To establish a financial management information system by 1 September 1988.

Strategies

- 6.1.1.a. Establish a Finance Working Party to prepare a back-

ground report for Council by 1 November 1988 (to contain information on: existing sources of funding; levels and timing of current funding; potential sources of future funding; cost of AGMANZ implementing above action plans; assessment of shortfall; benefits to sponsors of AGMANZ activities) (Incoming Council)

- 6.2.1.a. Prepare and adopt 1988-89 budget by 1 June 1988. (Executive Officer and Council)
- b. Make application to the Department of Internal Affairs for continuing financial support by 15 June 1988. (Finance Working Party and Executive Officer)

- c. Project AGMANZ funding requirements for the following three years by 1 March 1989. (Finance Working Party)
- 6.3.1.a. Prepare a discussion paper on the amount and level of financial information required by Council by 30 June 1988. (Rodney Dearing and Executive Officer)
- b. Inform the Finance Working Party of the financial situation on a monthly basis from 30 June 1988. (Executive Officer)
- c. Supply current financial statement to each Council meeting. (Executive Officer)

Reflections on Conference

Barbara Moke-Sly

I have been asked, by way of my Tainui Traineeship at Te Whare Taonga o Waikato to give an assessment of this years annual AGMANZ conference. When this request was made, I was hesitant feeling that my experience and background knowledge of the association too minimal. Perhaps there was some other - more capable. However after much thought and persuasion I finally agreed.

In doing so I give this assessment through the eyes of a trainee and a first time attendant at an AGMANZ conference. Being a small fish in a big pond gives you the unique opportunity of observing from the peripherals - the goings on, within the swimming pool! I chose to attend the conference in Wellington for a number of reasons. Among them being the opportunity to return home (having been born there), to decide whether to continue in this

profession and to be able to assess for myself where the profession was, and where it was going. In the first two instances then, I am glad to say I came to the same positive conclusions. It was good to be there and yes I'll stay. To the latter however, my assessment remains incomplete.

I remain puzzled and am still wondering, what was the essence of the conference. The theme '... interpreting culture' has left me perplexed. The term culture itself is ambiguous and could mean one of a hundred things. Therefore interpreting culture must inevitably lead to a multitude of variations. My observations therefore turned to extreme irony as I surveyed the obvious 'oneness' of the conference and the profession itself.

This comment is not said in malice, for I equally observed the sincerity of many people who had also identified

such irony and their active attempts to deal with it.

In the main I don't think that the challenges offered by the guest speakers were really taken up. It appeared that people were intent only to work through the primary stages. I think that this is a pity, as such hesitancy prevented getting to the real nuts and bolts of the conferences theme. I also think we missed a glorious opportunity to discuss such challenges in-house. Perhaps it reflects the association's hesitancy to really take on-board, the essence of what is happening 'outside'. As words like bi-cultural and multi-cultural take on a more common usage and with 'Te Maori' as part of our most recent history, these challenges will continue to arise. I wonder then, how we will cope?

The Democratization of Anthropology and Museums

by Michael M. Ames, Museum of Anthropology, The University of British Columbia

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Administrative responsibilities at the Museum of Anthropology, where I have been working at directing since 1974, have not allowed time for long field trips to South Asia, where I previously studied. I needed a field station closer to home, a more conveniently located culture area. Why not, I thought, study anthropology and museums? Given my own dual location, embedded in both a museum and a university department of anthropology, what could be homlier? Here, then, is a report from my exotic new field!

I began my new research program with a simple question: what would anthropology and museums look like if I looked at them as if they were Indians? That is to say, if I looked at the profession of anthropology and the system of museums as anthropologists look at native Indians and their communities. This could be described as 'doing anthropology in our own backyards', an anthropology of anthropology and museums (Ames, 1979).

Field work is not too difficult to do. I know a lot of anthropologists and museum workers; I can speak their languages, more or less, except for the more technical jargon; and some are even my friends. (My daughter tells me, however, that knowing what she now knows she wouldn't want to marry an anthropologist).

There is not yet much to report. I have been looking at how anthropologists assist in defining who an Indian is and what it is an Indian does, how we might think about the so-called Indian arts, the symbolic or meta-messages of museum exhibitions, relations between anthropology and museums, and the democratization of museums (Ames, 1986).

These enquiries wandered off in dif-

ferent directions, yet all seemed to circle back to a common theme: what has been the impact of democracy on cultural institutions, like museums, and on academic professions, such as anthropology?

This question can be linked to a broader issue. Museums and anthropology are among the principle ways in which a society regards or contemplates itself - as all societies must do if they are to have any kind of ideological unity - so an examination of these institutions should tell us something about the production of self-images of a society and how they might be changing.

Democratization is one of the aspects of the process of development or 'modernization', thus it is a process that is occurring in all societies around the world, to some degree at least. Max Weber referred to an evolutionary trend towards increasing rationalization. I would suggest that there is a corresponding movement, equally pervasive and directional, towards increasing democratization, what the *New Yorker* (July 30, 1984) once referred to as 'creeping democracy', 'an insidiously infectious ... benevolent trend'. The principle of democracy, that one has the right to determine one's own working and living conditions and to participate equally in decisions affecting one's own destiny and identity, is one of the most powerful and corrosive ideologies ever constructed, corrosive in the sense that it can so easily penetrate the most stubborn defenses, dissolving other ideologies in its path.

What consequences does this process of 'creeping democracy' have for cultural agencies like anthropology and museums, as it creeps over us?

Democratization and Museums

The process of democratization has had a tremendous impact on muse-

ums, transforming them within the span of several hundred years from private pleasure palaces of the gentry to public houses of mass education. As the public role of museums increased, they came more and more to represent the values and images of the wider society. This has led to a number of interesting developments, with profound implications for those who work in museums and for the management and use of the collections under their supervision.

There is no space to describe the course of these developments, but I would like to report on two museum conferences I recently attended to illustrate the working out in the museum community of this democratic impulse and some of the consequences.

In May and June of last year the National Museums of Canada convened three successive conferences, each with about 40 participants, entitled, rather grandly, as 'Consultations '85', to consider the present and future of the Canadian museum community. Directors, curators, trustees, civil servants, journalists, business leaders, and union representatives were invited to participate.

The conference topics were suitably national in relevance, general in scope, and bilingual in presentation, as would befit gatherings of such eminent people, who were introduced to one another by the conference organizers as 'the vital stakeholders in the museum sector's future'. How can we, we were asked and asked ourselves, develop a common understanding of the heritage mosaic and museum system in constituency terms? What are the opportunities and constraints, the key trends, the economic indicators, and the social demographics? What kind of strategic planning will attain best museum scenarios, and what are the implications of these plans for key constituents? How do we actualize individual and commu-

nity potentials?

These were all heady topics, and the stakeholders at each of the three conferences spent three intense days locked in extended and serious debate, breaking only for quiet meals and brief exercise periods. Each conference was brought to a conclusion by a business meeting.

The second conference I attended was the B.C. Museum Associations 29th annual meeting held in the small Okanagan town of Vernon, October 2-4, where I joined with about 90 other people to consider the present and future times of British Columbia museums. This conference chose "Communications" as its theme.

Compared with the National Museums "Consultations", the BCMA agenda was simpler, the vocabulary more basic, and the issues more local - one museum director, who began her museum with an annual budget of \$3.85, proudly invited us to visit her new museum; a second reported on how his committee was building their museum by their own hands, and would welcome any help or advice; a third asked how she should deal with the personal conflicts between a strong-willed employee of her community museum - the only employee, in fact - and an equally strong willed trustee, one of only three; the director of the province's largest museum talked about how at his place they are trying to rejuvenate their spirit by reorganizing themselves; and then the president of the association, herself from a town smaller than Vernon, handed out apples to everyone as a gesture of friendship. During the concluding banquet delegates, driven like those attending the National Museums conferences by their individual passions and bonded together by the nobility of their intentions, celebrated the conclusion of their meeting by throwing paper airplanes and bread rolls at one another.

On the one hand, there was the sophisticated performance of a national conference, concerned with the broad issues and the major institutions of so-

ciety; and, on the other hand, there was the small town conference of little museums and amateur workers, concerned with local problems and simple pleasures. The language and style of these conferences were clearly different from one another. The same two problems surfaced at both places, however, and dominated much of the discussion. First was the professed need to become more skillful in what we do, and second was the expressed desire to serve the public better. How could we, we repeatedly asked ourselves, become more professional, on the one hand, and more popular, on the other.

There was first, then, a probing examination of the museum community itself, its internal constitution, its strength and its needs, leading to the realization that, as a community of professions who 'profess' museum work², both amateur professors and paid ones, we are ourselves responsible for how well we perform. We therefore acknowledged, at both conferences, that we still need to mature in our understanding, to grow in our knowledge, and to develop in our capacities to perform.

Considerable time was spent at both conferences discussing professional needs - topics which, by the way, seldom seem to be considered when university anthropologists gather together - such as how to improve the governance of our institutions, how to make training more accessible to ourselves, how to become more effective grant writers and fund raisers, how to articulate more clearly the public images of our institutions, and how to promote our institutions more effectively? Note that the focus was on improving institutional as well as the individual's professional standing. Individual and collective interests were more closely linked together than one would expect to find in a university setting.

On the other hand, there was the second problem: how could we improve our service to the public? Discussion of public service ran alongside

those of professionalization, seemingly for the most part in harmony, as if they were complementary thrusts in a common direction. And indeed they are complementary to some degree, and the concern for improved public service is certainly one of the incentives to improve our professional capacities. But underlying these two ideas lurks the potential for contradiction, waiting like a time bomb with an unstable fuse. At what point does the growth of professionalism promote self-interests over institutional and public ones?

It was easy for both conferences to proudly affirm, though in different words, declarations of individual rights to culture. At the National Museums conference we declared that the individual has the right to determine, develop and profess his or her own heritage. At the BCMA we agreed that we should give the people more of what they want. Thus, at both conferences we explored ways of making museums more accessible, more relevant to diverse populations, more technologically modern in presentation, and more entertaining.

Large museums first discovered the general public as a population to attract in the early 1960s, and there was a lot of discussion in the following years about whether and how to make museums - to borrow a 1980s term - more 'user friendly'. Even as recently as 10 years ago, the museum professions were undecided about how popular their institutions should become and how much their knowledge would appeal to the masses (Curtis, 1978: 202). The debate now seems to be resolved. The thrust of the 1985 conferences, with their noble declarations of the individual's rights to personal heritage, was to push museums even further along the road to popular appeal, to being - to borrow another phrase from modern times - more 'user driven'.

On the other hand, as those working in museums continue to professionalize themselves they begin to formulate more sophisticated notions of how they can best serve the public interest. Claiming the democratic right of self-

control over the institutions they manage, they claim, as well, the specialized knowledge of how best to serve the people. They thus would like to see their institutions move towards being more 'driver driven' than 'user driven'.

There was a continuing dialogue, at both conferences, concerning the relations between the professional interests of those who manage and work within heritage institutions, and the public interests those institutions claim to serve. The tensions between these two sets of interests were usually muted by the enthusiasm of the participants, thus the inherent contradictions only made fleeting appearances in our debates. They are likely to become more prominent in the less artificial circumstances of everyday life and work, however.

Democratization of Anthropology

What is the situation in the profession of anthropology, as it is professed in universities? The situation is different, of course. Academics are more insulated from public pressures, there is less demand on them to perform on a regular basis in such a variety of ways, and they seldom have to account for themselves as collective units. Nevertheless, there are several developments worth noting.

The first is the claim by leading Canadian anthropologists that anthropology is facing a crisis (*cf.*, the London conference papers published under the title *Consciousness and Inquiry* (Manning, 1983)). Anthropology, we are told, is losing public interest and respect - it is, after all, rather difficult to compete with the Tribal Eye and David Suzuki all in one week. Governments do not listen to us; there are diminishing employment opportunities for our students; growing and increasingly rancorous debate within the discipline over

theories, methods and Margaret Mead; the other social sciences are increasingly encroaching upon our methods and, more insultingly, upon 'our' societies; and - most embarrassing of all - there appears to be a growing rejection of anthropology by the very people we traditionally studied and claimed to represent to the world at large. When even the Indians no longer want us around, then we *are* in serious trouble!

The second development is one that may threaten the very foundation of how we go about our academic work: people are questioning the traditional privileges of scholarly research. It was once thought that the pursuit of knowledge was a good unto itself, and therefore the principle of freedom of inquiry was almost a law unto itself (Nason, 1981). The search for knowledge knew no territorial boundaries. We could go anywhere, study anything, and bring our data and our specimens back to our own laboratories and offices without restrictions.

Then, during the 1970s, universities discovered the ethics of research involving human subjects, and required us to pursue knowledge within certain moral constraints and with the advance permission of our informants. The 'public interest', as we can see, has begun to exercise more control over what we do. The universities face other public pressures as well. Are these pressures increasing?

Do the recent developments in the museum community, whose workers are now openly and whole-heartedly entering into a dialogue between professional interests and public responsibilities, foreshadow what is destined to occur in universities? I don't know, though I doubt that universities and the professions sheltered within them can continue to avoid the pressures to become more responsible to public needs and interests. Academic anthro-

pologists might, therefore, learn something by examining what is going on in and around our museums.

Notes

1. Presented to the Department of Anthropology; University of Calgary, October 9th, 1985.
2. By museum *professions* I refer to the range of traders and disciplines, both volunteer and paid, concerned with the management of public museums: curators of history, anthropology and art; conservators; educators and interpreters; designers; administrators; technicians, etc.

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The Role of Museums in Interpreting Culture

He Whare Taonga, He Whare Korero Are Museums Really Necessary?

Dr Ngahuia Te Awe Kotuku

Yes, but in saying yes, we must consider the relationship of museums to the communities they serve, for it is surely this relationship which determines their role. And we must ask, in this bicultural environment, whose culture are they about to interpret?

In Aotearoa, the most potentially critical and volatile community served by museums is the tangata whenua, the Maori, whose material and even spiritual culture the museums have been attempting to interpret for decades. After the huge impact of the Te Maori exhibition as a consciousness raising exercise, in both the Maori and museum communities the need for clear, rational, constructive dialogue is urgent indeed. Some talking has started, slowly. Both sides have much to gain. For the Maori, an immediate proximity to the taonga, the ancestors works, and access to historical records and archival information; for the museum professionals, the opportunity to rectify and review information and exhibitions, and to enrich the institutions with an indigenous input and perspective.

Yet the Maori can claim another, special role in relation to the country's museums; a role prescribed by the principles of the Treaty of Waitangi. This means, ideally, that the Treaty should be observed in the policy statement and activities of all museums that care for Maori collections - for those collections remain taonga Maori as described in Article Two of that covenant, whether or not they are tribally provenanced or securely identified. Whether or not they are purchased at auction, or donated by overseas collectors. They

come, primarily, from within this land, and are an essential part of its heritage. So, what about the future? Are museums necessary?

Two possible options may be proposed, for museum people to think about, for the decision makers to implement, and for the Maori to strive towards. Neither option is exclusive - one could most certainly grow out of the other, and there is no reason to assume that both could not amiably and supportively occur, side by side.

Opinion One is Staying with the System. This involved the Maori community working within the existing museum infrastructure, ensuring that the latter undertakes considerable change and self reassessment at a number of levels. In all those areas affecting taonga Maori - research and publication, cataloguing, purchase and acquisition, photography, design and display, education, curatorship and conservation - there should be Maori personnel. If there is a scarcity of qualified Maori, then training programmes and internships should be initiated on a partnership basis, to prevent any such lack in the next generation - or the next few years. Related to this is the issue of job interviewing panels, on which there should always be Maori representation, if Maori collections are involved. Similarly, it is essential that the governing boards and decision making bodies of museums firmly and equitably represent Maori interests - an assemblage of well-meaning, well-intentioned pakeha gentlemen scholars, academic liberals, token Maori appointees, and local body representatives will never be enough. There should be a bilingual and articulate Maori presence on every museum governing body with Maori collections, in this country, as of right, in accordance with the principles of the Treaty, and the mana of the aonga in these collections. Selection of Maori board members could be done by the tribal

authority of that museum's region, or, in the case of a national or metropolitan institution, by a consensus of tribal authorities. This option offers the maintenance of the status quo - certainly, all that is good about it - while empowering the Maori community to determine how they can participate in, benefit from, and ultimately direct institutional activities, while still celebrating and learning from the taonga *tuku iho* within those walls. The interpretation of culture becomes, in this instance the prerogative of the makers of that culture and the descendants of the older culture - because culture is not a static ethnological artefact; it is a living, vibrant, ongoing experience.

Option Two is Moving Right Out. What about a Tribal Museum; the setting up and maintenance of separate, marae or community based, museum facilities, with trained staff, and tribal programmes?

In the current stormy climate of devolution, where economic resources are supposed to be directed away from central government and into the control of tribal authorities, this would seem a worthy proposal. To the Maori, cultural self determination is as vital as financial autonomy. Tied in to the development of Kohanga Reo, marae-based cultural and performing arts centres, traditional workshops, and the growth of ethnic tourism, the tribal museum could possibly even become a successful up-market user-pays facility - but this is, of course, a remote and long term goal.

The Tribal museum is primarily that - tribal - for the people of the community. The Tribal museum is the place to care for the taonga *tuku iho*; to present and interpret them with sensitivity and pride; to love and cherish and be physically near them; and most of all, to let them inspire and motivate those younger Maori coming on. Such a museum would generate work, and enhance self esteem; it need not be a

massive statement at the very beginning - it need only be a few shelves in the meeting house, or a permanent glass case somewhere on the marae, close to those buildings which are in themselves intrinsically archival and museological, and a stunning resource base for a museum project.

Established museums could play a major role in setting up trial facilities - benign paternalism aside, they offer excellent training grounds, employ specialist personnel, and have the custodianship of much taonga tuku iho, that could be returned at the request of their maker's descendants. For surely one of the finest gestures of cultural interpretation is in the voluntary repatriation of taonga Maori, by a museum, to the tribal community.

There are many more issues to be discussed, and perspectives to be considered, in this subject area. Repatriation is one; funding, and the training of Maori staff is another. Qualifications and credentials according to the criteria

of which culture and knowledge tradition is yet one more. Conservation and safe custody of returned taonga were worrisome as well.

I am aware that there are a lot of institutions making a genuine and often heartbreaking effort to meet the Maori community; to involve and consult with them; to facilitate access and discussion; to initiate the appropriate and dignified return of kiwi and other taonga. Maori staff have been appointed at senior levels; Maori advisory groups meet in the planning of exhibitions; a few institutions currently support training schemes for young Maori prospective staff.

Exhibitions have occurred on marae throughout the land - some generated through museums, others coming from within the marae themselves; and there is at least one tribal museum on the drawing board.

But all that is not enough.

This paper urges you to think about these two - and many other - options; to

consider all the related issues; and then to talk, then write, then act out and implement whatever you can. It is a challenge. Take it.

Kia Kaha, Kia manawanui!

Suggested reading.

Claudia Orange *The Treaty of Waitangi*, Allen & Unwin, 1987.

Royal Commission on Social Policy *The Treaty of Waitangi: A Discussion Booklet* July 1987

Michael Ames 'Free Indians from their Ethnological Fate: the Emergence of an Indian Point of View on Exhibitions' *Muse* Summer 1987.

George P. Horse Capture *Some Observations on Establishing Tribal Museums* AASLH Technical Leaflet No. 134, no date.

Candace Floyd *The Repatriation Blues*, History News April 1985.

Museums as Guardians of our Nations Treasures!

Arapata Hakiwai (contract worker with the National Museum)

'Toi te Kupu, Toi te Mana, Toi te Whenua.'

Ki nga iwi, Ki nga reo, Ki nga mana, Ki nga huihuinga Tangata e noho mai na koutou i nga parae, i nga takutai o Te Ikaroa-a-Maui me Te Wai Pounamu. Tena Koutou, tena koutou, tena koutou No reira koutou ra e te Kahui Ariki i te po, haere, haere, e moe mai ra i Tuawhakarere! Ka whakapukepuke ai te mamae me te tangi kai roto i te wehenga atu i a koutou i te ao nei. Na, I runga ano i nga kupu o te Waita Aroha/ Tangi a Ngati Kahungunu:

'E to e te ra, to atu ki te rua,

Ka haramai roimata, ka maringi me he wai.'

Ano ra, kei te huri nga mahara ki a Te Okanga, te puhi o te waka Takitimu, te taniwha no runga no raro o te

whenua, te ahurangi, te tangata ngawari i kaingakautia e te hau-tonga, e te hau-uru, e te hau-taparoa. He toka-tu-moana koe akinga a tai, akinga a hau, akinga a ngaru tuatea. He tangata hautu, he kaka waha nui o te pae, he whakaruruhau mo te iwi i nga wa ka huri. Heoi ano ra, i tenei wa ka wahangu.

No reira, haere ra e koro, e wehe i te ao, Te murau a te tini, te wenerei a te mano. Ka tere te parata, ka maunu te ika i tana rua. Watea kau ana ko te turanga kau o Rehua. Ko tena te po, Nau mai te Ao. Tihei Mauriora!!

Ki a koutou e noho mai na i o koutou papa-nekehanga, tena koutou. He tuhituhinga tenei e rere atu i runga i te matata-hautonga hei kawae atu ki nga wahi katoa o te motu nei. He korero tenei mo oku whakaaro ake e pa ana ki

nga ropu-mahi i whakatungia e te Kawanatanga, pera i te 'Whanau Paneke o Te Upoko-o-te Ikaroa a Maui', ara, Museum Access Training Module, Ano ra he whakaaro e pa ana ki nga Whare tiaki taonga me te mahi tiaki taonga. Kati, me timata au. I waenganui o tera tau kua taha atu nei ka timata au i konei i te Whare pupuri-taonga o Aotearoa. I taua wa he tauhou au ki nga tu-momo mahi a te whare nei. Engari, ko nga Taonga a kui ma, a koro ma e whakaari nei i roto i tenei whare he meatino piripono ki toku ngakau, mairano. Ehara ratou i te tauhou ki ahau.

Ka timata mai i konei i te marama o Hune i a au e haere ana ki te Whare Wananga o Wikitoria. Mai i taua wa tae noa ki enei wa ka pakake haere oku whakaaro e pa ana ki te whare taonga me ona ahuatanga. Ka kitea au i nga tu-

whakahaeretanga o tena tari, o tena tari me nga whakaaro i puta ake i nga kaiwhakahaere no era tari. Ahakoa te poharatanga o enei tari he whakaaro naku pea kia whakanui te putea e te Kawanatanga kia u, kia tamaua nga pou herenga whakaaro a te whare nei. Na te mea kei konei nga taonga maha o te ao nei he mea whakahirahira kia awhi, kia tiaki pai enei taonga motuhake kei pirau haere.

Ki te iwi Maori he mea whakahirahira nga taonga a kui ma a koroma. Hemaui to tena, to tena. Tera pea ka kitea te motuhaketanga me te ahua tapu o o tatou taonga. Kei nga whare pupuri-taonga o Aotearoa i mararatia enei taonga a te Maori, engari hoki, ka tu-mokemoke te nuinga o ratou kaore he whare pai mo ratou kaore he aroha mo ratou. Na te aha i pera ai? He patai nui tonu tenei.

Ki ahau nei me korero ano taua tahi te iwi Maori me te iwi Pakeha kia whakakotahi ai o tatou whakaaro, kia orite ai te kakau o te hoe i waenganui o te ao turoa nei. Ina hoki ra me whakarahi ake te tokomaha o nga Maori kei nga whare taonga. Mehemea ka tutuki tenei ahuatanga ka tipu haere te aroha mai o te iwi Maori ki nga whare taonga. I a au e mahi ana i konei ka kitea au te ahua whakahihi o etahi tangata a te whare nei! Pohehe ai ratou kei a ratou ke nga korero tika, mo o tatou taonga, nga Korero, mo o tatou hitori, mo nga ke ranei.

Ki oku whakaaro ma matou tonu te iwi Maori e Kawea nga kaupapa Maori i te tuatahi, a, ko te hunga Kiri-ma e tiaki e awhina. Ko te tino awangawanga o te whare pupuri taonga o Aotearoa, ko tenei: Kei runga te korero; kei raro te rahurahu. Ahakoa nui rawa nga korero i puta mai i nga komiti-whakahaere o te whare taonga kaore i whakamana ai era korero. He aha te take mo tera? Kati, inaianei ka huri ki te reo ingarihi.

When Cheryl first approached me to write an article for AGMANZ my first reaction was one of disbelief and shock, disbelief because I considered myself still very young in relation to the many workings of the Museum and to the many people working in it. However

on thinking it over for a while I thought why not; perhaps my comments could be useful and helpful to those working in Museums if considered in the light of an initial reaction.

My work with the Museum started in the month of June 1987 while I was still attending Victoria University. The opportunity came in the form of an Access Museum Module. The Access programme gave me an opportunity to work in the Museum, and more importantly to gain valuable experience. The Access module was and still is a success, because of the kind permission and foresight of the Director, John Yaldwyn, in allowing this kind of programme to operate in the first instance. Although the number of real jobs that can be created as a result of this programme is rather limited, the benefits for the Museum must be regarded as immense, rewarding and beneficial. As N.Z. moves through to the end of the twentieth century let the hope be that the museums throughout the country can reflect a more culturally diverse workforce. Given this foundation, let me now talk about a few ideas that have grown as a result of working at this Museum.

Museums serve a critical role in our society by preserving and interpreting our culture and heritage. Concurrently therefore, is it not justifiable to say that the 'collections' housed in our museums are the very essence of museum practice? As guardians of our nation's cultural heritage museums have a responsibility not only to themselves, but more importantly to the people whose artworks are regarded as very much 'alive' and 'speaking'.

The care of collections is the primary responsibility of all museums.

The museum collections throughout N.Z. represent a unique and irreplaceable national resource and treasure. For many, these national treasures cannot be given a monetary value, rather, they are looked on as being imbued with a life-force and spirituality all of their own. If one is to look at an artifact (to use a cold term) one sees more than a 3-dimensional figure,

rather, that person is transported in time through history, reliving events and experiencing the awe and power of that moment. So it is with our national treasures, national in the sense that we can all appreciate, understand and learn to love all that is meaningful in those artworks.

The Te Maori exhibition was our canoe into the international world. Unfortunately however and an indictment on us as New Zealanders was the fact that our artworks had to leave the country before the majority of New Zealanders could appreciate and respect our artworks as 'art per se'. Nevertheless they did travel and those who were touched were enobled by the experience while those who failed to be invited felt that they had been deprived of something good (Mead 1985: 12). What the Te Maori exhibition showed Museums throughout N.Z. was that 'art is for people, is about people, and is people' (ibid: 13). A carving is not just a carving, a beautiful example of Maori craftsmanship, it has meaning and reality. Meaningful in the sense that we treat our artwork as part of the human element and reality in the sense that they are very much an integral part of our identity as Maori people. As Sid Mead so aptly puts it 'They are anchor points in our geneologies and in our history. Without them we have no position in society and we have no social reality. We form with them the social universe of Maoridom. We are the past and the present and together we face the future' (ibid: 13). So the question now is what relevance has this to do with museums? The answer is simple.

The commitment to the care of the collection is paramount to a museum if it is to have the respect of the people. A museum has a responsibility and duty to care for those collections. A museum which pays lip-service to this is a museum which defies everything that a museum should stand for. It is a cold and hurtful fact that the conservation and care of collections have taken a backseat to other more visible activities as museums have struggled to meet increasing operating costs and limited

resources. However, if we are to be called guardians and caretakers of our nations cultural heritage let us show the commitment and thrust in that direction and not merely hide behind closed doors while our 'supposed' treasures rot in deprivation. Commitment here is the key word. Let us be true to ourselves so that we can truly say we are a good museum. If a museum refuses to recognise this important prerequisite then this is a museum that openly defies our sense of worth as people and more importantly the meaning we take from our past as a reference point for the future.

Many articles, papers and books have been written on museum collections and the need, in the first instance, to adequately and respectfully care for them. Sadly however these ideas have not been heeded.

The crux of this paper is to inform the reader of the vital importance, the need, the urgency, the prerequisite to any good museum to move with the wairua (spirit) that our artworks deserve. This must be a major priority. What's the point in having a number of good displays while at the same time our nations cultural heritage is rotting away in the many basements throughout the country!

If the museums want the respect of the people then is it not fair to ask that the museums show respect for them, as expressed through their artworks? The conservation of objects or rather lack of it is not a new phenomenon. Prof. Keith Thomson in his book 'Art Galleries and Museums in N.Z.' quotes a passage from the 1975 publication in Museums in Australia (ICOM) in that 'the conservation of objects as a prime function ... certain famous museums in Europe and North America are not really museums; too many of their treasures are quietly decaying in their galleries and storerooms' (Thomson 1981: 3). further on he also says that it must be admitted that numerous New Zealand museums both large and small, might well be excluded for the same reason. The National Museums of Canada Association are also in

agreement when they say 'When the institutions we are considering are those charged with the custody and display of the heritage, even such innocent errors as misplaced priorities can be extremely costly and damaging, not merely to the institutions but more broadly to the public interests they serve' (Lord/Dexter 1983: 3).

Given the nature of the problems that exist and the relatively logical way in remedying it let the museums take the lead with regard to the humanities, let the museums forge ahead with sincerity, respect and love for our national treasures. I refuse to believe that we as humans have no sense of history, no alignment with our past. To conclude let me quote some words of wisdom of David Lowenthal as a fitting finale to my thoughts and opinions on museums.

'Awareness of the past is essential

to the maintenance of purpose in life. Without it we would lack all sense of continuity, all apprehension of causality, all knowledge of our own identity'. No reira, me mutu au i konei. Kati ra mo tenei wa.

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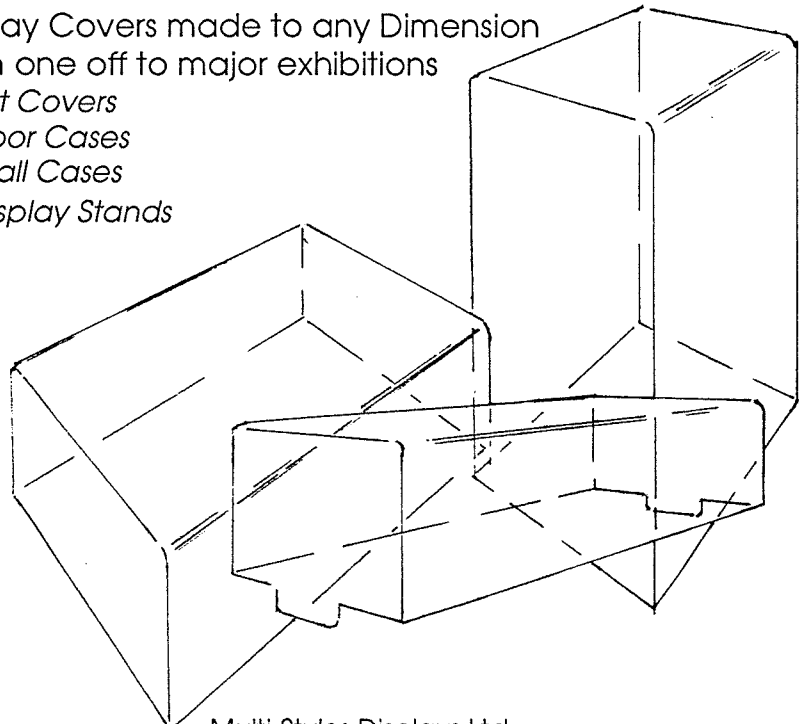
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Reports

Panbiogeography Symposium held at the National Museum by Elizabeth Knox

New Zealand's first symposium on Panbiogeography was held at the National Museum on the 9th and 10th of May. The fifty-seven scientists attending heard, throughout the two days, the presentation of 14 papers on and related to this new approach to the life sciences.

Panbiogeography is, fundamentally, a new philosophy of numerical taxonomy - the classification of plant and animal species. It is the study of plant and animal distributions and the geographical factors that govern those distributions, all in reference to evolutionary theory.

Darwin proposed that species would disperse from a point of origin. Scientists since Darwin have been finding imaginative ways of explaining species dispersal, all the time sure that plant and animal dispersal philosophy and methods of study must differ, since animals are generally more mobile than plants. Darwinism and its heirs talk about *competition* between organisms and *colonisation* by organisms of other ecologies. Apparently many panbiogeographers criticise this view of evolution and species distribution as not merely unrepresentative - for ideas of ancestral areas (almost invariably in the northern hemisphere) from which organisms disperse are hierarchical, dynastic, linear and imperialist. A way of viewing the natural world dictated by western culture.

Panbiogeography concerns itself with the dispersal of organisms according to the movements of the earth's crust. There is, apparently, no correlation between the kind of organism studied, what sort of ecology it has, and its ability to disperse over barriers (oceans, mountain ranges etc).

Panbiogeography asks, and attempts to answer, the question, 'Do earth and life evolve together?'

As a collaboration between geology and the life sciences, Panbiogeography is interdisciplinary and is still trying to develop a new co-operative language and methodology. Many of its methods of investigation have been made possible by the use of computers to process vast amounts of information. Using computers it is possible to be less selective with data, therefore to create more representative pictures of whole living systems in space/time. Yet another example of technology changing the ways in which we are *able* to look at our world.

Report on Icon Summer School, Czechoslovakia, 1987 Cindy Lilburn - Registrar Manawatu Museum

As AGMANZ is advertising the second ICOM Summer School, to be held in Brno, Czechoslovakia, I felt this would be an appropriate time to comment on the value of the course, as I found it, in its inaugural year.

The four week course was run by ICOM in conjunction with the Department of Museology at the University in Brno (who usually run a four year fulltime Diploma course). During the week we attended lectures, with one hour a week for a seminar in which we were invited to discuss and question what we had learnt. On weekends we visited various museums throughout Czechoslovakia, and also had the Museology Department library available.

The course turned out to be largely theoretical with an emphasis on traditional European museology. This is in line with the aim of the course, to each

the philosophies of museum work, rather than practical techniques. Lectures covered the history of museums and philosophies of collecting, conservation and exhibition. There was little mention made on the course however of educational philosophies. As education is now usually seen as museums' main function, this is a serious omission. Other than simple techniques to assess what the public have learnt, there was no comment about "hands-on" education, interpretation or teaching visitors. Our class did, however, have glimpses of 'lecture-style' education techniques on visits to museums in Czechoslovakia. This may not be the chance to investigate the latest theories in museum education.

The course had a traditional Western orientation. The theories mentioned for collecting and exhibition had been developed for use in European and American situations and assumed a homogenous public. It would have been helpful for the Ethiopian or myself in the class to discuss museum theory when faced with an illiterate or multicultural population. These problems were barely touched on in our lectures on new museology.

The course also appeared to be oriented more to history museum staff than art galleries. This was most noticeable in the first part of the course with lectures on collecting which talked about acquiring a sample of the real world, but not collecting on aesthetic criteria. Lectures on exhibition planning used examples of history museums and only a third of the institutions we visited were art museums.

It is possible that as this was the first year of the course, the emphasis will be rectified this year.

These problems aside, the course had many worthwhile points. It provided a basic but thorough summary of museum theory, and also gave the opportunity to examine many different museum traditions.

As can be seen from the summary of the course, it covers all the essential theory included in museum textbooks. I had almost completed the New Zealand Museum Diploma course and found the Summer School summarised much of what I had learnt already. There were, however, some museological approaches new to me. Most notable was the concept of ecomuseums, and the information science analysis of the messages museums present to their public. Lectures on new museology also provided some radical thoughts on the place of museums in the future. These topics were only briefly mentioned in the New Zealand Diploma course, in my years as a student.

The informal learning was as important as the formal education. The Summer School brought together students from the museum profession throughout Europe and even further afield. This made it enlightening comparing and contrasting different types of museums, their problems and solutions. On the course last year, for example, was a curator from Ethiopia, who must work in a country with war and famine and an illiterate public who speak 26 different languages. Discussing his problems meant defining the essentials of a museum.

The visits arranged to local museums are also most educational. We were guided through a wide variety including natural history, open-air and folk-life museums, archives, and centres to house local archaeological finds, in addition to the usual history, technical and art museums. For art gallery staff, there is the possibility of viewing some of Europe's best medieval and Renaissance art as well as Czechoslovakia's craft tradition in glass and ceramics. All these institutions are of high professional standard (if somewhat staid in Czechoslovakia) and offer features that could be used in New Zealand museums.

Czechoslovakia itself provides an interesting contrast between its state-supported, tightly controlled museum network and New Zealand's own mixture

of private and public funding. When one sees the use of the museum system by the Czechoslovakian government for socialist propaganda, the implications of political influence on museums become obvious.

In conclusion, I found the ICOM Summer School a basic but thorough museum theory course. It covers all of the traditional essentials also in the New Zealand Diploma course, with the addition of reference to new museology and information science approaches. It also provides an opportunity to compare a mixture of museum styles.

The course is likely to continue its traditional history museum orientation, and therefore may not be as suitable for art gallery staff or someone after radical museum theory to handle New Zealand's multicultural situation. Otherwise I would recommend it is an intensive course for a person starting in the museum profession here, with some practical experience, but lacking theoretical knowledge.

I would like to thank AGMANZ for the financial support which made this term at the ICOM Summer School possible.

Maori Origins Janet Davidson - Ethnologist - National Museum

About 160 people gathered in Auckland in May to discuss the perennially popular topic of Maori origins. The theme of the conference was set by Dr Doug Sutton, Senior Lecturer in Prehistory in the Anthropology Department, Auckland University, who last year published a controversial paper arguing that New Zealand may have been settled much earlier than is generally supposed. There are now several radiocarbon dates from the Marquesas and Pukapuka which suggest that some or all of the central East Polynesian Islands, the traditional homeland of the Maori, were settled more than 2000 years ago, opening the way for an earlier discov-

ery of New Zealand. The 1988 conference brought together a number of speakers from a variety of disciplines to review current evidence on the date of first settlement of New Zealand, the likely source from which the first settlers came, and the question of multiple settlement - whether there were a number of successful colonising expeditions rather than merely one.

The conference opened with the formal welcoming of participants to the University marae. After the powhiri, master carver Paki Harrison spoke about the symbolism of the whare whakairo and its carvings, and participants were then able to wander freely and admire this magnificent house. The conference dinner, later in the week, was a splendid 'hangi buffet' in the whare kai at the marae. The participation of the Maori studies section of the Anthropology Department in many aspects of the conference was greatly appreciated.

Formal sessions began with a paper on Maori cosmology by Cleve Barlow. The planned companion piece by Peter Addis on Maori views of archaeology and history was deferred until later in the week, thanks to the closure of Wellington airport.

We then turned to a vital aspect of Polynesian colonisation, voyaging. Geoff Irwin expounded a most convincing voyaging strategy of search and return, which explained how the Polynesians pushed ever eastwards by exploring up wind, knowing they could turn and run homewards. This would even enable them to reach South America and obtain the kumara. However, the discovery of New Zealand would not be readily accomplished in this way and so the settlement of New Zealand and eventually of the Chatham Islands could be significantly later than the colonisation of the rest of Polynesia. Other contributions on this important topic were a demonstration by Garry Law that it is statistically improbable that New Zealand, Hawaii and Easter Island were each discovered only once, and a public lecture by Den Finney from the University of Hawaii

about the voyage of Hokule'a to New Zealand.

In the session on linguistic evidence, Bruce Biggs rather sadly concluded that he can find no evidence to support a particularly close relationship between New Zealand Maori and either Cook Islands Maori or Tahitian, while Ray Harlow more optimistically suggested that there may be features of Maori dialects which indicate connections with various parts of East Polynesia, in particular between the southern dialect and a Marquesic language, and the North Island East Coast dialect and Cook Island languages. Ross Clark reviewed what little is known of the Moriori language and concluded that it was a separate language, rather than a Maori dialect, but was most closely related to Maori. The urgent need for more work on Maori dialects was stressed both in this session and in later papers.

The evidence of physical anthropology was also inconclusive; a paper by Phil Houghton restated the East Polynesian connection and a paper by Graeme Woodfield and others on serological data emphasised the exciting potential of this field but underlined the enormous expense of some of the newly developed analyses.

Reviews of recent work outside New Zealand focused on the Cook Islands, with papers by Kaz Katayama on Japanese studies in physical anthropology, and by Richard Walter on archaeological fieldwork on Mauke. Suitable conditions for the launching of a successful voyage of discovery to New Zealand seem to have existed in the Cook Islands between 600 and 1000 years ago. There will be considerable research interest in the Cook Islands in the next few years.

My own paper looked at artefacts and concluded that our existing evidence points overwhelmingly to East Polynesia as the immediate homeland of the Maori, but is insufficient to indicate which island or islands the colonists came from, when they came, or whether there was one settlement or many. Both plants and animals suggest

interesting possibilities for further work. Helen Leach discussed plants, plant names, and techniques for growing and processing plants in New Zealand and elsewhere in Polynesia. The distribution of dogs in Polynesia was reviewed by Liz Hudson. The failure to introduce pigs and chickens was discussed as a possible argument against multiple settlement and Matt McGlone made the interesting suggestion that it might be easier to date the arrival of Polynesian rats in New Zealand than the arrival of people.

Most of the papers which considered the date of first settlement favoured a date not more than 1000 years ago and, if anything, a more recent date. Among these were papers by Matt McGlone and others presenting a southern perspective, by Bruce McFadgen on North Island coastal sections, by John Coster on the far north and by Tony Walton on the Wellington district. These all dealt to some extent with radiocarbon dates. Pat Grant showed that episodes of erosion and deforestation during the period of human occupation of New Zealand (however one estimated that period) were merely the tail end of a series extending back many thousands of years.

The principal supporters of early settlement were Susan Bulmer and Doug Sutton, both of whom hope to find archaeological evidence of early settlement in Northland, although not, apparently, in the same places. Ray Hooker presented an impressive amount of Archaic evidence from the South Island west coast. Although this evidence falls within the accepted time span of New Zealand prehistory, it challenges the orthodox view of Westland as a late backwater, and warns us that other areas could be due for reconsideration too. A contribution by Alex Brewis and others attempted to model prehistoric population growth in New Zealand and argued that a period of 1000 years may be insufficient for the Maori population to have reached a contact figure of 150,000.

Pat Kirch from the Burke Museum in

Seattle acted as discussant for the sessions and chaired a final panel discussion which, not surprisingly, failed to reach consensus on any of the issues under consideration. A secret ballot at morning tea time on the final day revealed that while most people favour first settlement around A.D.800 or 1000, at least a few supporters could be found for almost any date between about A.D.200 and 1400.

Not content with this feast of data and speculation about Maori origins, participants found time for field trips, and a half day session on historical and text aided archaeology. Most participants seized the opportunity of a day trip led by Ian Smith to Motukorea (Browns Island), the nearest of the Hauraki Gulf islands, while a vigorous minority followed Bruce Hayward to view historic sites of the kauri timber industry in the Waitakeres. Some enthusiasts also went with Rod Clough to view the recently excavated site of Pollen's brickworks at Avondale.

Both the Auckland Institute and Museum and the DOC Auckland Regional Archaeology Unit hosted evening functions. Participants were most appreciative of the opportunity to view the Museum's Maori and Pacific galleries and the new carving store, inspect the new premises of the Regional Archaeology Unit, and enjoy the hospitality of both institutions.

*Technology : Education
and Entertainment
Judy Hoyle - Education
Officer - Taranaki Museum*

The Museum Education Associations of Australia and N.Z. - a highly significant nomenclature, because New Zealand museum educators were well represented - were both keynote speakers and delegates:

Juliet Hawkins
Education Technician, Auckland
Museum

Wiebke Heuer

Consultant, Goethe Institute,
Wellington

Judy Hoyle

Education Officer, Taranaki
Museum, New Plymouth

Jo Knight

Education officer, Kelly Tarlton's
Underwater World, Auckland

Diggeress Te Kanawa

Master Weaver, Te Kuiti

Peter Diamond

Waitomo Museum, Waitomo

Diggeress Te Kanawa and Wiebke Heuer both presented papers at the Conference, Judy Hoyle was invited to chair the Thursday morning session and to introduce Wiebke Heuer.

The 1987 Museum Education Associations of Australia and N.Z. Conference was held in the magnificent Queensland Cultural Centre Trust.

Because of Brisbane's climatic conditions, the 'Cultural Centre's' outdoor surroundings lend themselves to constant activities specifically designed by Cultural Centre staff and other interested organisations, for example, during Brisbane's Festival Week there was constant activity, both within the Cultural Centre and its environs.

The generic meaning of the word 'museum' covers diverse collections which include botanic collections, zoological collections, the arts, the humanities, the sciences etc; therefore, the Conference convenors made every effort to ensure that museum educators from the many diverse member institutions would find the conference programme relevant to their particular field of museum education, and this was indeed the case.

The key-note address was presented by Steve Pollock, who is currently employed as Education Officer for the prestigious British Broadcasting Corporation's Science Education Unit in London. Steve was formerly Head of Visitor Services at the British Museum (Natural History). Steve spoke about the changing role of 'THE MUSEUM' in the United Kingdom: and stated (and perhaps those involved in museums in

New Zealand might agree) that:

'Traditionally the Museum has been a one-way exercise in communication with the Museum speaking at the visitor. The audience is expected to play a passive role in the whole experience. It seems in some cases, that the visitor takes an almost secondary role when self-indulgent curators seek the approval, not of the majority of visitors to their exhibition, but of their professional colleagues and peers.

Times are changing. Museums are fighting for their survival, at least in the U.K. 'Let Market Forces Prevail' are the words that dominate the minds of those in power. Whatever your opinions on this, the interests of the visitor, or is it the customer, must be served.

Visitors today demand increasingly sophisticated leisure experiences and will pay for them accordingly. Yet their desire for sophisticated leisure and novel entertainment can be the very potential strength of the museum visit.'

Steve Pollock emphasised that a visit to a museum should be an active learning experience, one that stimulates the intellect.

Under his guidance, many exhibitions have been developed using problem solving techniques, but to ensure that these exhibitions met the high standards set by the designers and met the expectations of the visiting public, an ongoing evaluation programme had been planned and effected. This ensured that the exhibition fulfilled the stated objectives: if the exhibition did not meet client/museum standards, the exhibition was: a) modified or b) scrapped. Obviously a number of highly qualified people are involved in the planning, production and evaluation of the exhibitions. With the economic strictures which New Zealand museums face and the public conception of museums, are we able to promote change? Do we, in fact, need/want such a process? Are we, as museum educators, in a position to act as the catalyst.

The Conference Planning Committee had arranged a number of practical workshop sessions designed to com-

pliment the daily keynote address. Two of the workshops I attended involved the training of teachers and volunteer interpreters for museum education programmes. One of the major concerns for many New Zealand museums is coping with the constant demand from teachers and the general public for museum services. The training of volunteer interpreters and the training of teachers to use the museum environment and/or changing exhibitions could be an efficient use of museum educators' professional expertise. Something which could, in fact, solve many of the problems faced by some museum educators in New Zealand.

Steve Pollock described the British Museum Teachers' Centre which caters for thousands of teachers a year. The Teachers' Centre policy is '**Teach the Teachers**'. Evening and weekend courses are designed for practising teachers and student teachers. The courses emphasise such basic teaching/learning tenets as:

- i. activity based learning
- ii. a variety of learning/teaching strategies
- iii. set aims and objectives - both short and long term
- iv. teaching teachers to use the museum/exhibitions

Teachers attending the courses were given demonstrations of available systems and basic details of current and projected exhibitions and how to make the best possible use of these. Artefactual loan material, videos, slides and a library are available at the Teachers' Centre. All in all, an exciting, yet practical, museum education concept.

As well as the Teachers' Centre, the British Museum (Natural History) employs interpreters who are trained in communicating with museum visitors. Training interpreters ensures that museum visitors are made to feel welcome and that the best possible use is made of the time visitors spend at the museum. There is an information desk and family participation is actively encouraged by a positive museum policy.

The Discovery Room has been specifically designed (again, exhibitions are constantly monitored and, if necessary, modified) for family groups. The Discovery Room has been extremely successful as is demonstrated by the constant flow of family groups. Visitor research has also shown that a large number of families patronised the Discovery Room on a fairly regular basis, which demonstrates the validity of the intense research and ongoing monitoring system that has been devised.

It was apparent that many of those actively involved in museum education addressed delegates on the best and most proficient methods of utilising the wonderful resources that can only be found in museums. It has always seemed to me that museums are vastly under-utilized treasure houses. Effective teacher training, volunteer training, training of professional interpreters, a different approach to exhibitions, the

use of technology, the 'user pays' philosophy - would these innovations encourage more efficient use of our museums? Would these strategies mean that a greater number of museum visitors would feel more welcome in our institutions? - and that greater numbers of museum visitors would be encouraged to use museums because:

- i. museums would be even *more* exciting places to visit
- ii. museum personnel would be more freely available to spend time with museum visitors - interpreting, answering questions in relation to exhibits, policy, the function/workings of a museum, assisting with 'hands-on' activities etc.

Something for us to ponder?
 The Brisbane Conference was a wonderful experience, the opportunity

for New Zealand museum educators to discuss professional concerns with one's peers, to meet colleagues with whom one can (if necessary) correspond with regard to professional matters, to extend one's knowledge and appreciation of other institutional policies/collections is absolutely invaluable. This professional association/contact aspect is really the highlight of such meetings, particularly when one considers the professional isolation in which many N.Z. museum educators work.

I would like to record my sincere appreciation to the Education Department and to the Museum Education Association of N.Z. for so generously making financial grants available to enable me to attend the Brisbane Conference. I would also like to extend my appreciation to the Taranaki Education Board for granting me paid leave.

Proposal for the Introduction of Courses in Museum Studies

Massey University hopes to introduce courses in this general area from 1989. Final approval has not yet been given but it is highly likely that (1) a first year introductory paper will be offered on a trial basis to internal undergraduate students only and (2) a start will be made on a post-graduate diploma programme which, over the three years 1989-91, will enable extramural students to complete a Diploma in Social Sciences (Museum Studies).

Should the desired approval be given and the appointment of a suitable senior lecturer be made in time two of the six required papers will be offered

each year. These will probably be:		
1989	44.644	The Museum and the Public An approved paper at the 200, 300, 400 or 600 level in an appropriate discipline*
1990	44-643	Museum Management
	44.649	An approval Research Project
1991	44.461	History and Philosophy of Museums
	44.642	Collections Management

* This paper could be selected from Massey's current extramural offering or taken as an internal student at another University in New Zealand.

In due course it is hoped that students who can study internally will be able to complete the whole programme at Massey University in one year.

Students who wish to be kept informed of the progress of this proposal should maintain contact with Professor Keith Thomson, Dean, Faculty of Social Sciences, Massey University.

Collection Management

Bryon Farrelly, A.W.A. Computers

The aim of a computerised collection management system is for the collection manager to know:

What is in the collection
Where it is
Where it came from
What value it has
What has happened to it

Large collections, whether in museums, art galleries, film libraries or archives have problems in common. These consist of;

Connecting related items together
Knowing of what the entire collection consists
Tracking movements of these items
Knowing what standards to set cataloguing by

The essence of a collection management system is the catalogue. This offers the facility for the creation and maintenance of records describing each item within the collection. In the case of paintings or artefacts full text descriptions are necessary, with any aspect of the text being available for subsequent search and retrieval. The information held in the catalogue system has a vertical relationship to the object described. What is needed are horizontal or associative relationships between items within the total collection. This horizontal relationship includes ephemera associated with the catalogued item.

Given the heterogeneity of paintings, artefacts, text and of course the ideas assumptions, values and meanings associated with the collection, a taxonomy beyond a copy inventory is

required. Indeed, a collection includes the items and the ideas associated with these items. The ideas and assumptions change, for example the current debate over the London auction of a tattooed Maori head. Likewise the location of items within a collection change, items on loan, sent for restoration etc. Can a computerised collection management system handle such diverse requirements? What system is capable of such associative feats within the structured, formal and linear environment of technology.

A collection has a 'Kinship' system, there are family resemblances between items of a collection. Whether the collection be of a nation or a province. When housed in a building it appears self-justifying and self-contained. Not so, each item has references, associations and resemblances both horizontal and vertical. Take for example the 'Von Tempsky' collection in the Waikato Museum of Art and History; Paintings, letters, musical instruments militaria etc, many classifications; nineteenth century N.Z. Art or nineteenth century militaria? All of these and more, written assumptions about Von Tempsky? Military hero or cultural bandit?

What is needed is technology that can assess the relationships between the items in a collection. Essentially a relational database offers a hierarchy similar to a family tree, it offers a comprehensive method of cataloguing items, of storing the descriptive records and of retrieving information.

In general terms, any series of relationships required by the collecting institutions can be incorporated within a relational database. Because every

item in the collection is described in a single record within the database. The record can be defined to represent an exhibit, a collection of exhibits or a part of an exhibit, and at the same time an item, a collection of items or part of an item. As PICK, the operating system used on AWA Computers, uses variable record lengths, there is no limit to the amount of information which can be entered for any one record.

Briefly four major functions are required of a collection management system.

- A cataloguing function, by which items are described and identified and thematic or intrinsic relationships between items can be established.
- A locational function which describes space in which items are located and identified and monitors external loans and movements.
- A retrieval function, which allows information relating to the items and their locations to be retrieved by any identified relationship.
- A maintenance function, by which system operation can be controlled and audited.

Today exhibits are no longer static but often mobile, creatively displayed, curated to convey ideas and information on special themes on particular artists. To do this effectively today's collection managers need to rely on modern technology.

References: 'Exhibit' User Manual
AWA Computers Documentation Section, Sydney 1987.

Book Reviews

Voices of Silence Russell Walden

New Zealand's Chapel of Futuna
Reviewed by Gerald Melling

Once upon a time on a sunny April day some four years ago, architectural historian Dr Russell Walden - alone and silent in the darkened pews of Karori's Futuna Chapel - became suddenly witness to a spiritual awakening, both in himself and in the architecture he found himself in. He describes this experience as a 'unique revelation in light'. It seems the chapel had 'smiled' at him ... 'Voices of Silence' is Walden's smile upon the rest of us.

Once upon a time, of course, all good stories began with 'once upon a time'; fairy tales, for the most part - magical vignettes of uplifting moral purpose and perception. 'Voices of Silence' is, in its way, a modern fairy tale, a close encounter of the architectural kind, couched - in part - in the sort of breathless invective one might expect from a witness to a UFO phenomemon desperate to be believed.

The despair is understandable. Late 20th century cynicism holds as little concern for the spiritual dimension as it does for its personal interpretation, and both author and publisher display considerable courage in floating this fable of the ineffable into such a hostile environment.

John Scott's Futuna Chapel has always enjoyed an uncertain esteem with the architectural profession in New Zealand; as if it knew there was something of value there without being sure just what it was ...

Russell Walden couldn't be more certain. His book is a deceptively simple story which acknowledges its difficulties at the outset; 'at best', he

says, 'I can only communicate the experience through poetic metaphor and colour photography.' Poetry abounds (Gerald Manley Hopkins, William Wordsworth and T.S. Eliot are all summoned to say their piece) and Gavin Woodward's photographs - particularly his interior shots - are powerful and persuasive partners to the text.

Not inappropriately for a book on religious architecture, a question of faith is involved. If Walden's voices of silence are to speak to us with any clarity, we must first be ready to receive them (the chapel only smiles at you, he tells us, if we are ready to be smiled at ...). Walden's 'revelation in light' must, as a starting point, be given full credence. As the poet Harold Norse once said, we need "a radar for the irrational structure, the absurd, that goes beyond the dreary existential limit of the senses ..."

The voices of silence are, of course, the no-word of another consciousness, encountered at the climax to the inward spiritual journey. Walden devotes an entire chapter to the contemporary theological explanation of just such a voyage before taking us on a trip through the gestation of the building itself, from the martyrdom of St Peter Chapel on Futuna Island in 1841 to the opening ceremony of the chapel in 1961. Along the way we meet the maverick Maori-Irish architect John Scott, the artist/sculptor Jim Allen, the dexterity of the building brothers who put it all physically together, and - perhaps most significantly of all - we learn of the relationships between them, the unity of purpose.

Clearly, architecture was wanted in this place. Equally clearly, it happened.

For Walden, Futuna Chapel is far more than a beacon of history; it is a living present and a signpost to the future. Futuna, he tells us, marked the death of colonialism (despite the poor

attendance at the funeral) and the birth of an authentic New Zealand architecture based on regionalism, the happy incident of bi-culturalism, and the spiritual needs of the people.

The way, for Walden, is clear; 'Voices of Silence' is deafening in its optimism for what could be, given the will.

Once upon a time ...

'The Heritage Industry - Britain in a climate of decline.' Robert Hewison.

Cartoons by Chris Orr. Photographs by Allan Titmuss.

Published by Methuen, 1987. 160 pages. NZ\$26.95..

Reviewed by Warner Haldane

If you are worried by the rampant increase in the number of museums and similar institutions, or whether we are all going to drown in a mire of nostalgia, 'The Heritage Industry' is for you. Though it principally concerns the situation in Britain, it has a great many pertinent comments which are equally applicable to New Zealand. The book explores the growth of the concept of 'heritage', as well as its commercial and political exploitation. By casting a rosy glow over even some of the less palatable aspects of the past, the author suggests that the heritage industry subtly alters the public's perception of the past, which though it may meet current spiritual and political needs in Margaret Thatcher's Britain, also serves to stifle contemporary cultural and artistic development.

'The Heritage Industry' is very much one man's view and perhaps even

hobby-horse, but it is readable and stimulating nevertheless. The text is enhanced by appropriate photographs and witty cartoons.

Exhibitions and Conferences

I regret that I have not compiled a list of exhibits around the country for this issue, but I have been specifically asked to include the following.

Waikato Museum of Art and History.

May 12 - Jun 19 Richard Misrach -
Desert Cantos
Novel Works -
Three Painters
June 27 - Jan '89 Nga Taonga a
Tainui (Stage II)

Cheryl Brown

Letters

Dear Editor

From 27 April to 1 May I am hosting a botanist from Ireland, and at the time of AGMANZ conference we will be specimen hunting in the depths of some wet King Country bush. My best regards to Ken Gorbey and Gordon White, loyal friends for many years. Does anyone today remember those beady-eyed Scotch people looking askance (?) at the more arty members at the Dunedin meeting, or the tables laden with cream cakes at the New Plymouth conference?

I enjoyed being Hon. Secretary from about 1953, when Eric Westbrook was our President. Under Eric, Vic Fisher and Peter Tomory as Presidents, the Association made real progress, and our membership grew very rapidly. Editing the Newsletter was fun, the most remarkable burst of fireworks occurring about 1967 when Gil Docking

of the Auckland Art Gallery reported on conservation and mentioned amateur repairs to the rat-eaten Treaty of Waitangi. I circulated Gil's report to all members of AGMANZ's Council, and we approved circulation of it in the Newsletter. Then the *New Zealand Herald* headlined Gil's comments, the Government Archivist and the Turnbull Librarian took umbrage, the Crown Law Office made nasty noises about libel or treason, and it seemed that not one member of Council had read Gil's report before passing it for circulation. Do members of Council read agendas today?

It was time I moved to other pastures, and the Auckland Museum Council, in offering me the Assistant Directorship on the retirement of Dr Powell, made it a condition that I resign the secretaryship of the Association. I resigned with regret, ending the Hon. Secretaryship on 10 April 1968 (stuck in a train in a tunnel on the Paekakariki line while the Wahine slowly sank). Fortunately, Jeanne Goulding, assistant botanist at the Auckland Museum, was able to get to the Council Meeting and act as temporary secretary for that sad, disastrous day.

So all the best for the 40th birthday party, and all good wishes for the future of the Association. I do hope that I will make it to the 50th.

Bob Cooper

Dear Editor

Congratulations AGMANZ. Life begins at 40. Sorry we can't all be with you as we celebrate our new Forster Hall. Special good wishes from Gordon White AGMANZ longest subscribing working member, so he says.

Otago Museum Staff and Trust Board

Dear Editor

I am writing to you in the hope that you might be able to help me with a re-

search project that I am conducting.

Several years ago, my friend and colleague Dr Travis Hudson (former Curator of Anthropology at the Santa Barbara Museum of Natural History) received a Wenner-Gren grant to examine museum collections in Europe containing early California Indian materials. As a result of that experience, Dr Hudson began to prepare an inventory of California items in foreign museums for eventual publication. His tragic death in 1985 left the project partially completed and in abeyance; I am now trying to complete it for him, and need all the help I can get!

If possible, I would greatly appreciate it if you could provide me with the following information. *Do any of the collections with which you are familiar contain California Indian items*, and if so, how many? (If the number is small and it is feasible, I would love to have the catalogue number, description or nature of the object, and data on collector etc. as well!) In addition, can you suggest any other institutions or individuals that might be able to provide me with further information.

I realize that I am asking a great deal of you, but I would be deeply appreciative of any assistance you might be able to provide me in this matter.

Thomas C. Blackburn, Ph.D.
Professor of Anthropology
Department of Social Sciences
3801 West Temple Avenue
Pomona, California 91768

Dear Editor

DATA STANDARDS

In his article in the last AGMANZ Journal 'Dreaming about Collections Documentation', Peter Millar does not mention the Museum Documentation Association (MDA).

The MDA has been operating in the UK for over ten years, and in that time has conceived, developed, documented and supported data and proce-

dural standards which have been used by most of the significant museums in Britain. In addition to over 300 sites in the UK the system has been exported to many countries in Europe, Africa and Asia.

The MDA concepts are elegant, practical, understandable, and flexible. They apply equally as well to the manual card based system as to the most complex and detailed computer system one could envisage.

The MDA supplies manuals, stationery and a very simple computer system called MODES at very reasonable costs (MODES is about \$300).

When researching for the development of our package, COLLECTION, we drew extensively on the MDA's expertise, and made our system compliant with their standards.

If you would like further information

on the MDA write to:

Richard Light, Deputy Director, Museum Documentation Association, Building 0, 347 Cherry Hinton Road, Cambridge, CB1 4DH, UK. Tel: (223)242.848.

*W.G. Vernon
Vernon Systems Limited
Auckland*

Peter Millar replies:

Bill Vernon makes a valid point. I did mention MDA briefly in the drafts but we lost a few lines in the rush to meet the deadline.

I have some documentation from the MDA, including some which is out of print.

In the next issue of the Journal, I

intend to discuss these standards in detail and show their relevance to the NZ scene.

Bill mentions that the MDA have a simple computer system called MODES. It is basically a data entry system which enables various lists and 'cards' to be printed. I was quite impressed when I saw it demonstrated last year. The idea is that it is a cheap first system which can be used to collect the data into a form easily converted into a more sophisticated system. I would be most interested in having a chat to anyone contemplating using the package.

One of the very important aspects of any collection management system is that it reflects a recognised set of standards such as those published by the MDA. This is a strong point in favour of Vernon Systems' COLLECTION.



Drilling, Kiwi Party Mine, 10 Mile Valley, Westland, 1986.

B E Y O N D T H E P A L E

B r u c e C o n n e w

1 JULY-28 AUGUST DOWSE ART MUSEUM, LAINGS ROAD, LOWER HUTT, NEW ZEALAND

