te ara – journal of museums aotearoa may 2003

te ara

journal of museums aotearoa

volume 28 issue 1

may 2003

Aon Risk Services NZ Ltd

SPECIALIST BROKERS FOR MUSEUMS AND COLLECTIONS

Wellington:
Chris Smith
Chris.smith@aon.co.nz
Ph: 04 472 1699
Fax: 04 474 3882

We can design a package to suit your needs.

We have access to local and overseas markets.

Our Insurance packages will be suitable for all members of Museums Aotearoa.

We can also offer our Client's advice on OSH, ACC, and Business Risk Management.

The Main Covers Include:

- Fine Arts and Collections Insurance
- Exhibiton Insurance
- Extra Expenses of Restoration
- Public Liability
- Statutory Liability
- Employers Liability
- Directors & Officers
- Trustee's Liability
- Association Liability
- Motor Vehicle

AON

Aon is one of the largest brokers for Museums and Collections Globally

may 2003 volume 28 issue 1

Museums Aotearoa receives major funding from:

creative nz
Arts Council of New Zealand Toi Aotearoa

Left to right
Southern Land Southern People p33
Lord of the Rings p36
Frank Burnett Collection p17

te ara
journal of museums aotearoa

Jane Legget, Editor

Editorial Board

Lucy Alcock, Exhibitions Curator, National Library Gallery, Wellington
Roger Blackley, Senior Lecturer, Department of Art History, Victoria University of Wellington
David Butts, Programme Co-ordinator, Heritage and Museum Studies, Massey University, Palmerston North
Joseph Lane, Chief Executive, Museums Aotearoa
Professor Karen Nero, Director, Macmillan Brown Centre for Pacific Studies, University of Canterbury
Dr. Paul Tapsell, Tumuaki Maori, Auckland War Memorial Museum (Chair)

te ara: journal of museums aotearoa
is published twice yearly by Museums Aotearoa
Te Tari o Nga Whare Taonga o te Motu
The Museums of New Zealand Incorporated

museums aotearoa

Registered office:
Museums Aotearoa Inc.
Postal address: PO Box 10-928, Wellington 6035
Telephone: (04) 499 1313, Fax: (04) 499 6313
Email: mail@museums-aotearoa.org.nz
Website: http://www.museums-aotearoa.org.nz
Chair of the Board: Anthony Wright, Director, Canterbury Museum
Chief Executive: Joseph Lane
Office Manager: Robyn Janse

ISSN:1175-835X The views expressed in this Journal are those of the authors, and do not necessarily reflect the views of Museums Aotearoa. Copyright © Museums Aotearoa 2003.
All rights reserved. Permission must be obtained from the editor for reproduction of any material in any form except limited copying for educational non-profit use.
Information for contributors, details relating to subscriptions or advertising rates contact Museums Aotearoa. Email: mail@museums.aotearoa.org.nz

Editorial

Collateral damage

Now more than ever, we see what a precious commodity community cohesion is. It is some weeks since the military campaign in Iraq began. With the intensity of media coverage reaching unprecedented levels, it is hard to imagine that museums will be in the forefront of the public mind, as bombs and shellfire are being exchanged and countless lives and livelihoods are caught in the cross-fire. While the war plays out in Iraqi deserts and towns, its impact is dividing communities around the world. Protests against the military attacks block city streets and websites; arguments in homes, workplaces and pubs create rifts which may take years to heal.

Physical distance from the war zone is not enough to protect New Zealand and New Zealanders from the social, cultural, political and economic shock waves. With our increasingly culturally diverse population, the need to understand and respect newcomers who are here to stay becomes more urgent if we are to build a harmonious society together. We need to find opportunities to share insights with each other into the lives and customs of those already well established, whether tangata whenua with deep roots here or settlers who have been living in New Zealand for many generations or even just one or two.

Museum mission statements refer to museums' roles in "the community". Phrases such as "contributing to community pride", "a focus for building community identity", "sharing collective memory" and "celebrating difference" come to mind. In testing times, such as the present, are museums seizing the moment to live up to these pious statements of their purpose? How are our museums engaging with their various communities, and the frequently distinctive elements within those communities? Museums are getting to know better who their visitors are, but how many of our museums have a really sound grasp of the make-up of their local population and their inter-relationships, including the non-visitors and non-users? We talk of reaching out into the community, but are we doing this in meaningful ways which can start to build or rebuild the social capital which has been eroding as hard-pressed individuals and households strive to achieve and maintain even a modest quality of life?

Our own call to arms?

Museums Aotearoa is actively exploring what the changing political, economic and social environments and demographic trends mean for the museum sector as a whole. Acting collegially to share experiences and effective strategies, developing a national vision of the future where museums both sustain and are sustained by engaged communities, recognised as proactive partners in strengthening community well-being, respectful and receptive to new ideas, even taking risks to integrate diverse value systems into new ways of working – everyone has something constructive to add to the debate and the action.

What is your museum contributing to the cause of international harmony?

volume 28 issue 1 may 2003

Contents

An interview with Dr Seddon Bennington

Anthony Haas finds that Te Papa's new Chief Executive, Dr Seddon Bennington, wants to define biculturalism and mulitculturalism more clearly.

Dr Seddon Bennington has recently taken up his appointment as Chief Executive at the Museum of New Zealand Te Papa Tongarewa, where he intends to consult widely as he develops Te Papa's bicultural, multicultural and national policies.

Our interview took place six weeks after he had embarked upon his new role. Dr Bennington expects to bring his own ideas and management style to the task of directing our national museum, while giving weight to the views and experience of the people now working there. Furthermore, he looks forward to continuing dialogue with Museums Aotearoa on conceptual and practical issues, recognising the need to consult other stakeholders as he continues some existing policies and defines others more sharply. His approach embraces the will to negotiate and make appropriate changes.

Tangata whenua

Dr Bennington talks readily about Te Papa's relationship with Te Atiawa, who hold mana whenua over the area where the museum is located, and he is willing to be drawn on wider issues of importance to Tangata Whenua, such as Te Tiriti, and the context in which these relate to other New Zealanders and users of the national museum. Similarly, he acknowledges that he has much to learn, and the need to understand New Zealand's "bicultural social contract to give greatest meaning to both parties". He recognises the importance of both traditional and contemporary Maori values, and respects the expectations of the local iwi and the implications for them of Te Papa's role and relationship with all the iwi of New Zealand. As he says, "Te Papa is not neutral ground – it is a forum for the nation".

Maori have a strong presence in the museum. One of the programmes which Dr Bennington inherits is the marae "residency" programme. In two-yearly cycles, different iwi take a leading role in Te Papa's Maori programmes. As the third "iwi-in-residence", Tuhoe currently enjoy that position. Dr. Bennington is also able to benefit from the wise counsel of the museum's Kaihautu, Te Taru White. The Kaihautu role, which has been described as "ambassador" for Te Papa to iwi, is one dimension of "the embodiment of a commitment to a bicultural way of thinking at Te Papa". Another is the on-going research and monitoring which Te Papa undertakes. A report of the results of an iwi satisfaction survey is due to appear on the Chief Executive's desk in the first half of 2003, further information which will be absorbed into the process of working with Maori.

If museum research and advice received suggest a call for fundamental changes to Te Papa, is Dr Bennington prepared to embrace them? With typical care and deliberation, he replies: "I would negotiate them to resolution".

Museums Aotearoa

The new Chief Executive is, of course, aware of Museums Aotearoa and its mission. In talking of this association, he says that it is important to understand Te Papa's national role and the regional roles of other association members. Te Papa cannot afford to be seen as "standing alone on its high mount". Rather, Dr Bennington looks forward to "partnerships" with museums and art galleries, and wants to hear from them "how Te Papa can be most supportive".

Shortly after our February interview, Dr Bennington was due to participate in a triennial review of Te Papa's National Services, an aspect of the national museum which is of keen interest to Museums Aotearoa. In encouraging the discussion, he has been keeping his ear to the ground because, as he says, "It is not just to hear those who make the most sound". No prior agenda has been set, but he asks how Te Papa can be more efficient. It is a

matter of considering the use of resources for the entire museum sector. In seeking consensus, there will always be dissenting voices. When I inquired about the possibility of changes to National Services following the review, it is apparent that he will not prejudge the outcome.

When I later requested him to define "supportive", Dr Bennington stressed that Te Papa's National Services' mission is to develop the capacity of the sector as a whole. Support can mean training, skills transfer and loans from Te Papa's national collections – and grants. In the grants programme, it is important to ensure that it is not always Te Papa deeming what is best, but for Te Papa National Services to respect the recommendations of its independent and representative advisory body.

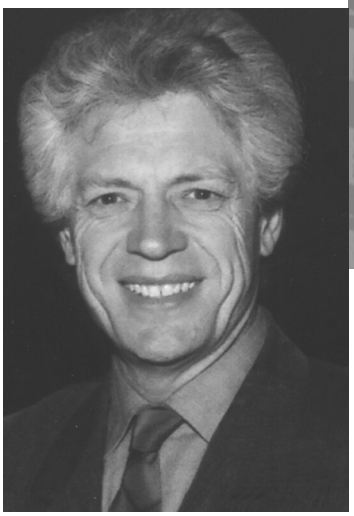
Cultural inclusiveness

Te Papa's approach, as Dr Bennington underlined, is to include the diversity of New Zealand cultural perspectives and celebrate them as strengths. I invited the new Chief Executive to comment on two observations made to me earlier by a Maori specialist in museums: that the word "bicultural" might have reached its "use by" date and that, indeed, it may have been inappropriately introduced in the first place. He did not accept these contentions and proceeded to speak of the continuing significance of the ideas underlying biculturalism: "We have only just started the journey to understand what it means", adding that there are opportunities for all New Zealanders in the values which Maori bring to the Treaty partnership.

The vision of the new Chief Executive is one of "Te Papa realizing the strengths which come from embracing two different ways of seeing the world". He elaborates, adding that there is a western way of seeing the world and there is the world seen through the lens of matauranga Maori. It is hard for people beyond New Zealand to tap into this wisdom, and thus as New Zealanders we have a very special and unique opportunity. Maori have retained their distinctly different worldview, which needs to be cherished and celebrated.

Pacific visions

Dr Bennington recognizes public expectations for the national museum to enable New Zealanders to see themselves in the contexts of New Zealand, the Pacific and the wider world. The cultural richness of the Pacific surrounds us here in New Zealand as well as in the Pacific itself, and this needs to be reflected in Te Papa and communicated to its many audiences. While unable, as yet, to comment directly in any meaningful way on affinities which may exist between, say, Maori and Tongan world views, Dr Bennington affirms that Te Papa can help to strengthen the way Pacific peoples in New Zealand can feel about their connection to the culture of their own Islands. When questioned whether his comments represent a shift in policy, he denies the proposition, but then he expands on this thought, "…. but I want to define it more clearly". Asked for a current definition, he says, "Te Papa's mission talks of its role in natural and cultural heritage. Now we need to get our hands and minds around the idea of the role we should play in defining our national identity. We should recognize the bicultural in New Zealand and how the multicultural brings diversity of point of view".



DR SEDDON BENNINGTON
ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

I challenged Dr Bennington to anticipate that some Pacific people, especially those seeking to assert their identity and cultural ownership, may feel threatened by his view of Te Papa's mission, but he considers that it "depends on the sincerity with which you develop the relationship". He believes that there will be different ways for expressing Te Papa's relationships with different groups. In describing possible processes for engaging with Pacific peoples, he discussed the hypothetical example of an exhibition mounted with the Tongan community. He would want to be at the table with community members in a very open way, encouraging the Tongans to reflect their own culture. He would assume that issues of change and continuity would be features of the Pacific people's response – as is the case in a current Pacific

exhibition at Te Papa. He sees that the museum has an interesting role in depicting a past and relating it to the fact that cultures are always evolving. There are changes at work affecting the Tongans who came to New Zealand, so recalling what came before, the forces which influenced the changes, would need to be explored. The Tongans' understanding of what is important to maintain the threads of continuity, "the inner core that gives strength", is likely to be prominent.

A role for Te Papa in education about Treaty settlements?

The new Chief Executive believes that Te Papa can take a leading role in education about the Treaty of Waitangi, including the history and process of Treaty settlements. Its current approach includes:

- Displaying two documents with the texts of the Treaty
- Capturing different perspectives from a cross-section of Tangata Whenua and Tangata Tiriti
- Tracing the source of particular claims

These can give an understanding of the bases for claims, and the due process by which negotiation and reconciliation can occur. As Dr Bennington says, "People want to see that legitimate claims are respected and that there is a process for reconciliation of the interests. It is more than Te Papa saying there are different points of view. Te Papa's job is about awareness and understanding, and reinforcing a commitment to the Treaty".

There are other hard questions. How far does Dr Bennington feel Te Papa should go, given that there is community division on aspects of the Treaty claims settlement process? What about those who want a reinterpretation of the Treaty? How would he respond to the National Party's Opposition leader Bill English wanting the so-called "article four" of the Treaty removed from Government documents? His reply is that: "Te Papa is a forum for the management of the discussion and dialogue – in a way that respects points of view. The side we should take is communication, debate and understanding". With respect to further dissemination of contentious information, such as "article four", Dr Bennington considers that Te Papa should find the high ground. "It should not be intimidated by individual points of view. But we also need to maintain our political good grace by good diplomacy. This does not mean that we change our tune, but that we should stand our high ground."

The bicultural-multicultural connection

Finally, I sought Dr Bennington's views on how he might proceed in the development of biculturalism and multiculturalism, and their relationship to each other. He replied that "It is a matter of investment in the discussion. In order to reach a full and inclusive multicultural programme for Te Papa, we need to fully engage our Tangata Whenua." I probed further, wondering if this constituted a power of veto to Maori. His reply was firm: "I would hope for Tangata Whenua recognition of the importance of inclusion in this country. Te Papa is well set up for that discussion. It happens here around everything we do. It is a journey we are on together."

Anthony Haas has worked on Pacific affairs both in the Islands and in New Zealand since the 1960s – for publishers, businesses, governments and international organisations as correspondent and consultant. He publishes the DecisionMaker Guide to Parliament and Government, and directs the Centre for Citizenship Education. He is currently 2003 Stout Research Fellow at Victoria University in Wellington, where he is undertaking research into Being Palagi. He believes in consolidatning New Zealand's multicultural foundations – and has Tongan mokopuna to strengthen his resolve!

Dr Seddon Bennington has returned to New Zealand following a successful term as Director of the Carnegie Science Center in Pittsburgh in the United States. Starting his museum career as Director of the Otago Early Settlers' Museum in Dunedin, and later as founding Director of Wellington City Art Gallery, Dr Bennington moved overseas to the Western Australia Museum. He was Chief Executive of the Scitech Discovery Center in Perth before moving to Pittsburgh. In 1966 he spent a year in Western Samoa, working with Volunteer Service Abroad.

Cultural landscapes: a future view of urban attractions

Urban futures – investigating the cultural attraction landscape.
Jenny Cave, B.A. Hons (Otago), M.M. St. (Toronto) Senior Fellow,
Department of Tourism Management, Waikato Management School,
The University of Waikato, Hamilton, New Zealand.

Introduction

This paper outlines the findings of a survey of the appeal of actual and potential tourist attractions for Auckland residents, performed in the context of a feasibility study of a potential attraction based on the arts and culture of Pacific Island nations. The findings show marked differences between cultural groups of residents in terms of the attractions that they prefer. However, a strong theme of disinterest in cultural product is prevalent amongst mainstream resident populations that could affect the development of new cultural products for the future.

The changing cultural landscape of New Zealand

In the context of New Zealand, cultural tourism has been defined as "domestic and international visitors engaging in experiences that are uniquely Aoteoroa". Specifically, those which "enable more depth of interaction with and understanding of our people, place and cultural identity, recognizing that Maori is indigenous and unique to Aoteoroa / NZ" (Cultural Tourism Working Party, 2000). However, this ignores the growing ethnic pluralism of New Zealand that is a familiar characteristic of modern societies. Under conditions of rapid social change there is often intensification of assertions of ethnic identity at the same time that the traditional culture is diminishing (Fitzgerald, 1998, p.257). Cultural attractions, apart from satisfying tourists' desires, also serve broader community needs of increasing awareness, understanding and appreciation of cultural identities (McKercher, 2001). Cultural enactments are often used to develop positive senses of identity, and developments can occur that are directed at changing host community perceptions. Thus, cultural tourism is closely linked to financial viability and a sense of community pride (Cave, et. al., 2003).

New Zealand has been ethnically and culturally connected to Polynesia for at least 1,000 years. Less than 200 years ago its population and cultural heritage was wholly Polynesian, but now New Zealand is dominated by cultural traditions that are mainly European. About four-fifths of New Zealanders are of European origin, mainly from the British Isles, but also including people from the Netherlands, Yugoslavia, Germany and other nations. The proportion of Europeans in the population is expected to diminish because of a declining birth rate. In 1996, Maori made up about 14.5 percent of the population. This is expected to increase to 1 million by the middle of next century, making up over 20% of the total population. Pacific peoples are the third main group, at 5.6 percent of the population (1996 data), and are growing 11 times faster than other population groups (Statistics NZ, 2002). By 2051, it is projected that one in five children will be of Pacific Island birth (Ministry of Pacific Island Affairs, 1999a: 5). The current Pacific population consists of 50 % Samoan, 22.5 %, Cook Islands, 15.5 % Tongan, 9% Niuean, 2 % Fijian and 1 % Tokelauan, plus small numbers of other Pacific groups (Ministry of Pacific Island Affairs, 1999b: 10). The Asian population is expected to double from 5 % in 1996 to 9 % in 2016 (Statistics NZ, 2002). Manukau City (in the Auckland region) has the largest grouping of Pacific peoples, about 25% of people living in that part of Auckland. In Waitakere City, about 14% of the residents are of Pacific Island origin. Indeed two-thirds of New Zealand's Pacific Island peoples live in the Auckland conurbation. Thus, ethnic pluralism resulting from migrant populations is changing the future cultural landscape of New Zealand.

Cultural tourism is a niche form of tourism in which cultural sites, events, attractions and/or experiences are marketed as primary tourist experiences. It often involves, if only for commercial reasons, the creation of purpose-built cultural attractions for tourists; and the modification of, or access to, everyday leisure attractions in ways that ease a tourist's gaze (Craik, 1997). The development of cultural attractions has grown in popularity over the last twenty years (McKercher and du Cros, 2002), extending the range available to residents or tourists in a region.

Comparisons of cultural products with existing attractions in Auckland

This section gives the findings of a survey of the appeal of actual and potential tourist attractions for Auckland residents, performed in the context of a feasibility study of a potential attraction based on the arts and culture of Pacific Island nations.

Surveys were delivered by hand to 3000 Auckland households located in North Shore City, Auckland City, Waitakere City and Manukau City in October. Of these questionnaires, just 281 responses were returned. Various statistical tests were performed to check for differences in responses, using a database software analysis tool called SPSS. A Juster Scale (Gendall, Esslemont, & Day, 1991) was used as a measure of potential attractiveness for actual and potential attractions. This requires respondents to indicate the likelihood that they would visit a given attraction in the next 12 months. Results are shown below.

People who mailed back the questionnaire were evenly distributed between the four locations, most of whom were female. About 54% were between the ages of 26–45 years, a small number were younger than 25 and the remainder were over 46 years of age. Small numbers of people responded from Maori, Pacific Island, and Asian, with the remainder, Europeans. The small size of the minority ethnic groups is problematic from a statistical perspective, but tests showed the data to be reliable.

Table One The Levels of Attraction of Auckland based Tourism Product.

The top four attractions for Auckland residents were the Beach, Auckland Zoo, the Viaduct Basin and "shopping for fun" . The remaining attractions, in the top ten, were the Auckland Museum, Hot Springs, Historic Buildings, Evening Meal and Show, as well as Tropical Gardens and Family Event in the Domain.

Rank	Attraction	Mean " % likely "	Std. Dev. Statistic	N
1	Beach	79.4	2.01	268
2	Auckland Zoo	64.1	2.78	267
3	Viaduct Basin	63.6	2.88	268
4	Shopping	61.4	3.20	266
5	Auckland Museum	55.8	2.89	263
6	Hot Springs	50.4	3.03	267
7	Historic Building	49.3	3.06	267
8	Evening Meal & Show	49.2	3.08	265
9	Tropical Garden	47.2	2.85	265
10	Family Event in the Domain	47.1	3.07	264
11	Sky Tower	44.8	2.99	264
12	Victoria Park Market	44.5	3.06	268
13	Auckland Art Gallery	43.3	3.04	267
14	Museum of Transport & Techn.	41.7	2.85	265
15	Kelly Tarlton's	40.9	2.73	267
16	IMAX theatre	40.8	2.84	264
17	Pasifika Festival	39.9	3.40	264
18	Rock Show	37.8	3.10	261
19	Sailing	37.7	3.08	264
20	Orchestra	37.3	3.05	265
21	Takapuna Market	36.8	3.38	264
22	Maritime Museum	35.8	2.71	264
23	Rugby Union Game	32.9	3.29	263
24	Oriental Market	31.5	3.03	256
25	Rainbows End	31.3	2.88	261
26	Opera	30.0	3.05	265
27	Pioneer Village	29.2	2.73	263
28	Farm Show	29.2	2.77	263
29	Casino	28.8	3.1	264

30	Pacific Island Village	28.0	2.9	262
31	Avondale Market	27.8	2.98	261
32	Otara Market	27.3	2.84	263
33	Polynesian Drum Show	27.0	2.79	262
34	Traditional Maori Show	25.2	2.78	264
35	EXPO NZ	24.6	2.57	258
36	Rugby League Game	24.1	2.95	263
37	Traditional Polynesian Show	23.4	2.67	263
38	Soccer Game	22.7	2.92	263
39	Hot Air Balloon	17.3	2.42	259
40	Hip Hop Show	15.1	2.34	264

Of Auckland's well-known cultural attractions, only the Auckland Museum (55.8%) and historic buildings (49.3%) were rated as fairly highly as attractions that Auckland residents would visit within the next 12 months. Auckland Art Gallery was ranked as 13th followed by the Museum of Transport and Technology. Interestingly, orchestral performances, the Maritime Museum, the Opera and Pioneer village all were assessed at scores of less than 40 %. All of the Pacific Island cultural arts and craft products and the Maori activities fared poorly although the existing Pasifika Festival was quite well rated at a score of 39.9%, the 17th ranked item.

Preliminary analysis hinted that there might be underlying factors in common for some of the attractions. The ratings given to each attraction were examined to see whether the common factors might be age, ethnicity or place of residence. Results are outlined below.

Maori and Pacific cultural attractions

The most striking similarities for this group were the appeal of the activities for different ethnic groups. Traditional Maori performance appealed equally to Maori, Pacific Island and Asian, but Europeans gave it a very low rating. Traditional Pacific Island Show, Polynesian Drum Show, Pacific Island Villages, Pasifika Festival, Hip Hop Show all had little appeal for European respondents, rating them significantly lower than all of the other groups. Pacific people gave quite low scores to the re-created Pacific Island village concept, but not as low as the ratings from Europeans. Interestingly, the Drum Show and the re-created Pacific Island Village complex had similar levels of appeal to Asian people as for Pacific peoples. Traditional island performances were rated most highly by Pacific peoples. Expo NZ was rated well by Pacific and Asian people, but least by European residents. The Pasifika Festival was given high scores by Pacific Island peoples, mid-range by Asian and Maori, and quite low scores by European residents. Females preferred the Pasifika Arts Festival to males. North Shore residents were least likely to go to Pasifika and Auckland City residents more likely than other people living in the region.

Orchestra, Opera, Auckland Art Gallery, Historic buildings, Maritime Museum

Common elements underlying these appear to be location of residence and age. Waitakere residents were less likely to visit Auckland Art gallery or go to an orchestral performance than other Aucklanders. Residents of Manukau were not concertgoers. Youth were not interested in these attractions. The Auckland Art Gallery was preferred by people over 45 years and also by young adults. The Maritime Museum and Historic Buildings were not well appreciated by either youth or young adults, but appealed to seniors over 66 years. Note however, that young adults had equally strong enthusiasm for historic buildings as seniors. Ethnicity was not a differentiating factor for any of these attractions, except for the low appeal of the Auckland Art Gallery and Opera for Asian residents.

Auckland Zoo, MOTAT, Kelly Tarlton's, Farm Show, Auckland Museum, Pioneer Village, Family Event in the Domain

Auckland Zoo, MOTAT and Kelly Tarlton's, had stronger appeal for Pacific peoples. But Asian residents were less likely than other groups to visit Kelly Tarlton's. Kelly Tarlton's appealed to a wide range of ages, but had low appeal for youth or the middle years. Females preferred Family Events in the Domain and the Auckland Zoo. The Zoo had a slight edge of preference for youth. Family Events in the Domain had high appeal for Pacific families, but little appeal for Maori, or for retirees. The scores for Auckland Museum, Farm Show, Pioneer Village and MOTAT were similar, regardless of gender, residence or ethnicity.

Market–style Shopping, Tropical Gardens and Hot Springs

Market-style shopping appealed most strongly to Pacific and Asian peoples, and hardly at all to Europeans. The appeal however is highly location-specific. North Shore residents favoured the Takapuna Market, whereas Waitakere City residents preferred Avondale. Occupants of Auckland City went to Victoria Park Market and Otara market was favoured by the Manukau city population.

Oriental Markets were scored most highly by Asian, but significantly lower by Europeans. Visits to Tropical Gardens had high appeal to Asian residents. Hot Springs were preferred by Pacific peoples, Maori, Asian and by young adults. Manukau City residents were more likely than residents of the North Shore to go to Hot Springs.

Rugby League, Rugby Union, Soccer

Males preferred these activities. Watching a Rugby League game had appeal for Maori residents, and Rugby Union by Pacific peoples, and had significantly less appeal for Europeans. Soccer had little appeal for any group. However, the NZ Asian group was less certain than other groups to take part in sporting activities

Imax, Casino, Sky Tower, Hot Air Balloon, Sailing

The IMAX theatre, now closed, had most appeal to Asian residents and to young people. The Sky Tower and IMAX appealed equally well to people living in all parts of Auckland. Sailing was more popular for North Shore residents but had least appeal for Waitakere people. However, the Casino was rated well by respondents living in Waitakere City and least for those from the North Shore. Hot Air ballooning was rated at 39th in a list of 40 attractions.

Viaduct Basin, Beach, Rock Show

These three attractions had highest appeal for males. Maori were more likely than Asian or European residents to favour the Viaduct Basin. It appealed most to young adults than other age groups. Residents of Auckland City were more likely than those from Waitakere City to go to the Viaduct Basin. The Beach had highest appeal for young adults, for people in their middle years and for Maori. Seniors did not appreciate Rock Shows.

Shopping for Fun, Evening Meal and Show

Everybody enjoyed shopping. Asian residents, young adults and youth rated shopping for fun very highly, but seniors in their latter years did not. An Evening Meal and Show had fairly high appeal for all ages, ethnicities and places of residence, rated most highly for Pacific peoples and young adults but least by 37-45 year olds.

To conclude, although some of these groups had common elements, the findings showed that cultural differences are important to the appeal of Auckland's attractions. There are strong differences between groups of residents of Auckland in terms of the attractions that they prefer, as well as strong preferences across the board for activities that are accessible without charges (but may include retail), outdoors, and supply a range of "edutainment" activities.

In terms of the relative appeal of cultural attractions, it is clear that Auckland Zoo and the Auckland Museum rated highly among the attractions of Auckland. However, other cultural products such as Pasifika, traditional Maori performance or Pacific island products and services did not stand up well against other attractions. This finding of indifference to cultural products was borne out by other parts of the survey, which assessed the image of Auckland by residents, and the appeal of a wide range of potential Pacific arts and crafts based services (see Cave et.al. 2002). Nor is it out of line from other research such as Ryan and Huyton (2000, 2002), McKercher and Du Cros (2002), and McIntosh (2002), that have found that people with a strong, purposeful interest in culture represents about only 3–7% of the total numbers who actually visit sites of cultural interest—the remaining visitors being motivated by a range of desires from simply accompanying others who express an interest, to having somewhere to take children, to being there because it was part of an arranged itinerary, to having an interest, but located in a context wider than the simply cultural.

Viability and the future cultural attractions landscape

The strong theme of disinterest in cultural product is prevalent amongst the mainstream Auckland resident populations that could affect the development of new cultural products.

Commercial cultural tourism has however been known to sustain some successful products. Examples include commercial operations such as the Tjapukai Dance Theatre, Queensland and the Tamaki Brothers Maori Village at Rotorua. Both are based on 'authentic' re-creations of indigenous performance, structures, customs, food and art/crafts repackaged for cross-cultural understanding and entertainment. The authenticity of performance is the "pull" that attracts visitors to the sites and can return lower yields because of the high staff numbers and costs of authentic materials when compared to other services on-site such as retail, restaurant, events, special exhibitions, themed corporate entertainment and meetings. Yet it is these performances that often make possible the operation of other revenue centres (Cave et. al. 2003).

If a cultural community decides that an attraction should serve the immediate purposes of its own people, and not commercial goals, goodwill, determination and careful planning will assist the centre to succeed. However, if the intent is to have both commercial and public good goals, then there are several issues to consider. These include: financing (from within a community that is not wealthy), capitalization, whether the attraction be well designed and efficiently run, is it well located in terms of access to its major markets, does it have a high degree of edutainment, are the entrepreneurs committed and determined to succeed, and is the cultural community willing to become a mass tourism product. Market realities might mean that the venture needs to be heavily capitalized by governmental or philanthropic sources if it is to succeed as a tool for community wealth-creation.

Tourism has a history of supply generating demand if that supply is imaginative, well designed, and both efficient and imaginative in its operation. For example, the world was not actually demanding a theme park based on Mickey Mouse, but the actualization of Walt Disney's vision has created one of the most visited destinations in the whole world (Wasko & Meehan, 2001). It is possible for the most unlikely of products and locations to become successful. Kelly Tarlton's was such an example – an aquarium built away from the main tourist flows in a series of disused sewage pipe outlets. Its existence and success has permitted some satellite tourism developments to take place (Cave, et. al., 2002).

Tourism attractions can have important social functions in a growing multi-ethnic, multi-cultural environment and should be considered as an essential part of the future cultural landscape of New Zealand's urban settings. New Zealand's cultural landscape currently includes Maori, European, Pacific and some Asian. As the population evolves and proportions change, so too will the features of the marketplace change, as will the nature of our cultural expression. We as professionals should be anticipating and encouraging these developments, and have a major role to play in dispelling negative perceptions and attitudes, so that new cultural expressions can grow in force and succeed commercially.

References

Cave, J, Ryan, C , Panakera, C and T. Fasi., 2002 Culture as an Attraction – the case of a Pacific Island Cultural Centre. Proceedings of the Tourism and Hospitality Research Conference, November 2002, Rotorua, New Zealand

Cave, J, Ryan C and C. Panakera , 2003 (Forthcoming) Resident's perceptions, migrant groups and culture as an attraction—the case of a proposed Pacific Island cultural centre in New Zealand. Journal of Tourism Management 2003.

Craik, J. 1997. The Culture of Tourism. In C. Rojek, & J. Urry (Eds.), Touring cultures: Transformations of travel and theory (pp.113–135). London, New York: Routledge.

Cultural Tourism Working Party, 2000. Cultural tourism. Evidence in preparation for Tourism Strategy 2010. Wellington: Creative Arts New Zealand.

Fitzgerald, T. K. 1998. Metaphors, media and social change: Second generation Cook Islanders in New Zealand. In J. Wassmann (Ed.), Pacific answers to Western Hegemony: Cultural practice of identity construction (pp. 253–268). Oxford: Berg.

Gendall, P., Esslemont, D., & Day, D. 1991. A comparison of two versions of the Juster Scale using self completion questionnaires. Journal of the Market Research Society, 33(3), 257–264.

McIntosh, A. (forthcoming). Tourist Appreciation of Maori Culture in New Zealand. Tourism Management, 24(4).

McKercher, B. 2001. Attitudes to a non-viable community-owned heritage tourist attraction. Journal of sustainable tourism. 9 (1), 29-43

McKercher, B., and H. du Cros, 2002. Cultural tourism. The partnership between tourism and cultural heritage management. New York: The Haworth Hospitality Press.

Ministry of Pacific Island Affairs 1999a. Pacific Vision Status Report Series Ministry of Pacific Island Affairs, July 1999

Ministry of Pacific Island Affairs 1999b. Pacific Vision Strategy – Pacific Directions Report. A report to Government on a possible pathway for achieving Pacific people's aspirations. Ministry of Pacific Islands Affairs, December 1999

New Zealand Ministry of Tourism (2002). International Visitors Survey—accessed through www.tourisminfo.govt.nz.

Ryan, C., & Huyton, J. 2000. Who is interested in Aboriginal tourism in the Northern Territory, Australia? A cluster analysis. Journal of Sustainable Tourism, 8(1), 53–88.

Ryan, C., & Huyton, J. 2002. Tourists and aboriginal people. Annals of Tourism Research, 29(3), 631–647.

Statistics New Zealand 2001. 2001 Census Snapshot 6: Pacific Peoples. Statistics New Zealand, 18 April 2002. Accessed through http://www.statistics.govt.nz.

Wasko, J., & Meehan, E. (Eds.). 2001. Dazzled by Disney? The Global Disney Audiences Project. Leicester: Leicester University Press.

FRANK BURNETT – THE COLLECTOR AND THE COLLECTION

Curios, Collectors and Curatorial Practice

Carol E. Meyer explores the legacy of early collecting practices in the Pacific in developing an exhibition of the Frank Burnett Collection at the Museum of Anthropology, University of British Columbia.

A founding collection

In 1927 a collection of more than 1200 Pacific Islands' 'curios' were donated to the University of British Columbia (UBC). The collector, Frank Burnett, a Canadian writer and traveller, assembled the collection during more than twenty years of expeditions to the Pacific. At the time of its donation the Burnett collection was the largest and most representative of the different Pacific Island cultures held in a Canadian museum. Solomon Islands, Fiji and Papua New Guinea are particularly well represented with smaller concentrations on Kiribati, Samoa, Tonga, Tahiti and the Cook Islands.

Housed in a study room in the main library at UBC until 1947, the Burnett collection was transferred over to the basement of the Fine Arts Building to form the foundation collection of the new Museum of Anthropology (MoA). The early collecting emphasis was on the Northwest Pacific Coast and the late 1940s was a time when First Nations' families were selling heirlooms not already gathered up in the frenetic collecting of the early 1900s (Cole 1985). The founding Curator, Audrey Hawthorn, did not actively search for objects from other parts of the world but readily accepted them as donations. This resulted in a constant inflow of acquisitions that were packed into the cramped quarters in the Fine Arts basement. The lack of space made access to the collections very difficult.

The Burnett collection remained relatively unknown until the museum began celebrations for its 50th anniversary. Its role as the founding collection of the museum was now highlighted and we decided to research, exhibit and publish the collection. In an era of complex negotiations and collaborations involving the interpretation and ownership of Northwest Coast objects, it was also timely to address early collecting practices in the Pacific. The task then was to develop an exhibition that illustrated the relationships between historical research, anthropological fieldwork and contemporary collaboration. By making these relationships transparent in the exhibition, we could enable the visitor to "see" the multiple voices that informed changes in current museum practice.

In 1988 a controversial exhibition, The Spirit Sings, shown at the Glenbow Museum in Alberta, raised questions about museums' right to display objects that may have been collected inappropriately. Canadian museums came under intense public scrutiny, and curators found themselves practicing in a highly politicized public setting, for which they were ill prepared (Ames 1988, Harrison 1988, Phillips 1988, Simpson 1992, Trigger 1988). After a series of meetings between museum professionals and First Nations, the Task Force Report on Museums and First Peoples was drafted. It set up a framework of ethical guidelines that addressed issues associated with repatriation (ownership), access to collections (authority), and interpretation (voice). Museums, such as the UBC Museum of Anthropology, are committed to following these guidelines and have used them to underpin the research, planning and curatorship of exhibitions. Research on the Burnett collection began with the collector.

A quintessional Canadian

Frank Burnett was born in Peterhead, Aberdeenshire, Scotland, in 1852 and emigrated to Canada in 1870. He spent ten years in Ontario and seven in Manitoba. He worked variously as a farmer, grain dealer, private banker and police magistrate. In 1895 Burnett moved to Vancouver, British Columbia. Within a few months of his arrival he made his first trip to the Hawaiian Islands for health reasons. His initial impression of the Pacific was so positive that in 1901 he outfitted an eighty ton schooner, Laurel, and began twenty years of travelling "looking for things most representative of the people of the

present and incidentally of the past" (Burnett 1923:viii). During his travels he took many photographs and kept careful records of what he experienced. Between journeys he compiled a scrapbook, published four books and many articles that chronicled his adventures and collecting practices . His travels took him to Fiji, Solomon Islands, Papua New Guinea, Cook Islands, Samoa, Tonga, Tahiti, and Kiribati. In 1953 his daughter, Nina Burnett, donated more objects from Frank Burnett's travels. Today, members of his family in Canada and the United States still own some pieces, and four objects reside in the South Australian Museum in Adelaide. Part of the initial research involved tracking down these objects so that the collection could be known in its entirety.

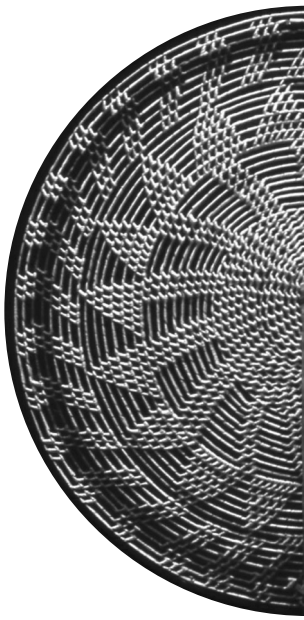
In 1976 the Burnett collections were moved to the new museum building and were installed in a then innovative system called Visible Storage that was based on maximising the intellectual and physical access to the collections (Ames 1981, Halpin 1976). Since 1976 there is no doubt that the museum's reputation has been built upon the considerable scholarship generated by its Northwest Coast collections. The Burnett Oceanic collection therefore received little attention and effectively remained dormant for fifty years.

When the opportunity arose to work with the collection and produce a dedicated exhibition focusing on the Burnett collection, some consideration was given to changing museum practice to an approach that views exhibition development as a series of complex negotiations between many stakeholders. From the beginning this exhibition of historical and contemporary Pacific objects, photographs and archival material was conceived as a place where the voices that emerge from these negotiations can be heard. Perhaps this could be achieved by including evidence of research practice in the exhibition, but how this might look cannot be known in advance (Bouquet 1999).

Collecting in the spirit of a different time

Our collector collected in the spirit of a different time – a spirit that is usually simply criticised and dismissed and, at best, poorly conveyed in exhibitions. Most such collectors are relegated to the archives, where their voices are silenced; they are viewed as stereotypes and left to fade away (Halpin 1990:1). Yet it is Burnett's voice that provides information on how his collecting practices are reflective of an early twentieth century view of the "other." From our viewpoint today he might appear opportunistic: "…I asked Silosi to enquire from the Mbuli whether there were any old curios in the village..." or reckless: "After ransacking most of the principal houses, and securing all the articles I could find that were of any interest to me…" He is sometimes a tourist, not staying long enough to understand the context of the objects he collected: "The results of my curio collecting around the lagoon were most satisfying," and sometimes an ethnographer, or a visual anthropologist, lingering long enough to photograph and describe in detail how objects were made and used "The square traps…are used by the inhabitants of Washington Island and the Gilberts. They are made from bamboo held together by coir string… The circular entrance seen in front of the trap runs about three quarters of the length of the trap and narrows gradually…"

He was an enthusiastic collector who collected whenever and wherever he could. He collected during a time period – the1890s to post WWI – that has been labelled the "expedition period" (Welsch 1999). He paralleled the practice of other collectors, who were mainly academics collecting for institutions, by concentrating on extensive fieldwork. Like them, he travelled over large areas visiting different places for short amounts of time. He also undertook more intensive fieldwork and stayed in the Roviana Lagoon area of New Georgia in the Solomons for almost a year. He was not a trained academic yet he kept meticulous records of his collecting practice. It is these records of this practice that set him apart from so many other early twentieth century "non-academic" travellers who eventually donated their collections to museums with little or no documentation. Burnett's writings offer a glimpse into the spirit of a different time. This legacy can be troublesome for museums because it raises difficult questions about acquisition practices and ownership, questions that are sometimes subjected to organisational amnesia – they are simply not asked. The inclusion of different



FAN FROM SAMOA, PART OF THE FRANK BURNETT COLLECTION
ACKNOWLEDGEMENT: MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF BRITISH COLUMBIA. PHOTOGRAPH BY BILL MCLENNAN.

voices that can address these questions might create discord within the exhibition, especially if they are situated close to related objects and challenge the capacity of those objects to evoke resonance and wonder. Resonance is defined as "the power of the displayed object to reach out beyond its formal boundaries to a larger world" (Greenblatt 1991:42) and wonder is "the power of a displayed object to stop the viewer in his or her tracks, to convey an arresting sense of uniqueness, to evoke an exalted sense of attention" (53).

COOK ISLANDS ADZE FROM THE FRANK BURNETT COLLECTION
ACKNOWLEDGEMENT: MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF BRITISH COLUMBIA

Colonial characters

During his travels Burnett interacted with three colonial types: the administrator, the missionary, and the trader. In the late 1800s and early 1900s, governance of the Pacific Islands was divided mainly between the British, German, French and Americans. Administrators and consuls were installed in their respective territories and their primary responsibility was to protect their nationals and their property. Burnett would have considered himself a British national, so it is not surprising that his travels took him to places under British protection. However, he developed very specific and critical opinions about colonial officers and their administrative abilities: "…they are invested with almost unlimited powers, though devoid of any administrative knowledge or ability, and lamentably ignorant of Law and of legal procedure" (Burnett 1911:130).

Missionaries had been established in the Pacific for about one hundred years before Burnett arrived. Their intent was to introduce a belief system that undermined existing social structures. Their roles as intermediaries, advisors and interpreters put them in positions of considerable power. Both the administrator and the missionary irritated Burnett; it is telling that they were never the subjects of his photography. He was less critical of the traders who provided transportation on vessels that sailed throughout the islands. They were part of an efficient network that spread far beyond the normal tourist and traveller routes, and could provide notes of introduction for Burnett as he moved from place to place. They also provided a lucrative source of 'curios' for Burnett who insisted on collecting only those objects that showed no apparent signs of contact. He believed he was recording the last objects and vestiges of an indigenous past that was on its way to extinction. This belief ran parallel with that of the salvage ethnography paradigm common at that time.

Burnett's experiences with the administrators, missionaries and traders serve as a backdrop to his interaction with native communities and his collecting practices. His photographs and use of postcards in his books provide further context to these experiences and would seem to reflect changes in his ways of seeing over twenty years of travelling. He progresses from stereotypes of the warrior male and the provocative female to portraits of natives that appear to be an attempt to illustrate what Burnett considered to be 'typical' racial types. As he ventured further away from the colonial settlements, he started to photograph cultural events that included people, places and (sometimes) objects. There is no indication given of his relationship to those he photographed or what he thought about photographing indigenous subjects. Captions on two photographs would however seem to indicate that he is defending his actions: "The men natives were willing subjects for the camera" and "These Island beauties seem quite satisfied to pose for their picture."

Back in Vancouver he photographed his collection en masse in his home, and in groupings devoid of context reminiscent of etchings found in earlier travel journals. Was this an attempt by Burnett to be taken more seriously or academically by distancing himself from notions of "exotic" and "curios"? Photography is often an important interpretive component of an ethnographic exhibition. While it serves as a visual representation of documentation recorded almost one hundred years ago, it is also a cultural artifact that can illustrate complex personal, social and cultural interactions. In this exhibition photographs of the same places taken one hundred years later illustrate the contemporary world.

Other voices, other critiques

After examining all of Burnett's writings, photographs and objects, it became clear that his

collection was as much about people and experiences as it was about objects. By recounting reflections on collecting folklore and material culture, his writings are a fairly faithful rendition of the anthropological style of the day. They are sometimes overshadowed by his conversational travel writing style and the occasional poorly substantiated theory on the human condition, but with careful reading these can be identified as such. Together with his photography and collection, they also exist in this time and space. They are perceived as historical, examples of something no longer attainable, and their relevance to the contemporary world might be difficult to articulate unless voices from this world are introduced to reflect, critique and comment. Where are these voices and can they clarify both the legacy of this collection and perhaps consider its future? Can these voices then provide the narrative for this exhibition? And how will the individual voice of each contributor still be heard?

One contributor, Burnett's granddaughter, Josephine Groves spent much of her childhood living with her grandfather and was willing to talk about those times: "I was scared to death in that house. It was a great big house and we were right on the top of the hill and there were three acres of garden. The wind whistled around that house...Granddad's curios were all over the place." She provided information about his role in Vancouver's vibrant political and social life and his love for his collection: "…he would sit in there for hours with a gramophone playing…" She spoke about how he traveled: "Granddad went around to all the islands. He would go in the copra ships so he really got around to places that other people didn't get to." She also spoke about his sense of humour and his need to have his collection taken seriously "Granddad was thrilled to be made a Doctor because he hadn't got through grade school." Maleuvre has observed that "He, to whom the collection belongs, belongs also to the collection" (1999:97). This is clearly how his granddaughter views Burnett, her memories of him are only complete when they include his collection.

Exhibition research in the Pacific

My interaction with Pacific Islanders began by identifying people working in museums and cultural centres in the places where Burnett had collected, and contacting them via mail, email and fax to ask permission to visit them and discuss the possibility of collaboration. Between October-December 1998 I travelled to the Cook Islands and met with Carmen Temata who worked for the Ministry of Cultural Development, Amanda Oliver and George Cowan who worked at the Cook Islands Library and Museum, George Paniani the former archivist now working for the Office of the Deputy Prime Minister, and Michael Tavioni, carver. Copies of Burnett's photographs were shared and some were identified. I was given access to the archives where I uncovered details about life and events that would have taken place during Burnett's visit. In the course of this research it became clear that this was an opportunity to use the exhibition as a vehicle to discuss anthropological fieldwork in the Pacific today. Burnett's diaries had never been found so we do not know what impressions he may have recorded, or how much closer we might have come to understanding his "ways of seeing", had we had access to his thoughts before they were edited for publication. During this research process I kept a journal, took photographs, transcribed interviews and collected newspaper articles. My intent was to shed light on the exhibition research process by displaying these alongside Burnett's own publications, scrapbooks and memorabilia.

Further field work was carried out in Fiji with Kate Vusoniwailala, now director of the Waikato Museum of Art and History, Sela Rayawa, librarian, of the Fijian Museum, Taraivini Wati, a potter, and Paul Geraghty, director of the Fijian Language Institute. In the Solomon Islands Lawrence Foa'na'ota, director of the National Museum, provided access to the collections and introductions to people at Munda, in the Western Provinces, where Burnett stayed for many months. In Kiribati Temakei Tebano, director of the Atoll Research Institute, identified the places described by Burnett and organised access to the archives. In Papua New Guinea Simon Poraituk, assistant director, and Seroi Marepo Eoe, director of the National Museum provided access to the collections. We discussed possible ways of working together and after some discussion we decided that we could begin by providing access to MoA's collection through sharing copies of catalogue sheets, and photographs of objects from their

CANOE PROW FROM THE SOLOMON ISLANDS, IN THE FRANK BURNETT COLLECTION
ACKNOWLEDGEMENT: MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF BRITISH COLUMBIA. PHOTOGRAPH BY BILL MCLENNAN.

respective areas. This information could also be contained on disks that would accompany the hard copy. This commitment to access and interpretation is, and will continue to be, challenged by resources available and the long distances involved. This was, to some extent, circumvented by contacting the Pacific Islands Museum Association (PIMA), a regional association that networks with museums and cultural centres concerned with safeguarding, conserving and disseminating the cultural heritage of the Pacific Islands. After reviewing the intent of the project and the suggested methodology, PIMA agreed to partner with the Museum of Anthropology and offer their support in applications for funding.

During three field trips (1998, 2000, 2001) the sites visited by Burnett were photographed, almost one hundred years later. In the interim cyclones, hurricanes and wars had visited the Pacific, creating some new landscapes and destroying others. Missions and missionaries are still in abundance, running most of the schools. Although most people remain deeply religious, there is a concerted effort in some places to maintain traditional cultural values, particularly those relating to the arts. Objects in the Burnett collection that are no longer made or are in the process of revival were viewed with particular interest and I received requests for close up photographs and measurements so that elders could identify them and artists could copy them. These pieces still command significant presence and are potential candidates for future repatriation requests. This was well expressed by Michael Tavioni, Cook Islands artist, who said, "You should send these pieces back to us and then I will make you new ones for your museum." His voice contributes to the multivocality of the exhibition.

The exhibition

Exhibitions are constructed realities and can be viewed as creative acts that extend beyond the normal perception of scholarly endeavour. Given this, idiosyncrasies expressed by any of the voices in the exhibition can be respected, and different sets of values can coexist as components of these acts. The voices explain both historical and contemporary viewpoints in an exhibition that is about collaboration, contemplation, judgment and objects – it is about the entanglement between people and objects. The collaborative framework normally constructed between the curator and designer can determine the measurable success of an exhibition – success being the positive reaction to the exhibition (as measured by visitor studies). Traditionally this collaboration can be seen either as a struggle between two cultures – the curator's shaped by a focus on artifacts, the designer's shaped by expectations of "a commercially-conditioned public" (Heron 1990:49-56). It can also be seen as a cooperative effort which creates a sense of unity wherein the design techniques reinforce the curatorial intent and together they co-author an exhibition which is a powerful combination of visual experience with thought content. Expand this authorship, include other interested parties and create a mutual ground where they can negotiate ideas about ownership, authority and voice. Clearly this expansion could be problematic and could lead to further entanglement. The collaborative model exercised over such vast distances may result in timing difficulties. Players may leave or lose interest, and the process may have too many layers to be truly transparent or accessible to the visitor.

The outcome of this collaborative process between staff at the Museum of Anthropology, Pacific partners and Burnett's family has yet to be realised. Even once the exhibition opens in June 2003 there will remain many questions. How will this multi-perspectivist approach be articulated, presented and understood by a diverse museum audience. How will it inform members of source communities in the Pacific and contemporary scholarship and museological practice? The exhibition process reflects changing curatorial practices – what is our next step? By asking and trying to answer these and other questions we are beginning to address the legacy of early collecting practices in the Pacific.

Dr. Carol E. Mayer is a senior curator at the Museum of Anthropology, University of British Columbia, Vancouver. She is also an associate faculty member in the Department of Anthropology and Sociology. The exhibition Pasifika: Island Journeys – the Frank Burnett Collection of Pacific Arts opens at the Museum of Anthropology in June 2003. The associated publication will be published later this year.

MASK COLLECTED IN NEW IRELAND, PART OF THE FRANK BURNETT COLLECTION.
ACKNOWLEDGEMENT: MUSEUM OF ANTHROPOLOGY, UNIVERSITY OF BRITISH COLUMBIA.
PHOTOGRAPH BY BILL MCLENNAN.

References:

Ames M.M. 1981. 'Preservation and Access: A Report on an Experiment in Visible Storage' Gazette, Canadian Museum Association, Ottawa, Summer-Fall.

Ames M.M. 1988. "The Spirit Sings and the Lubicon Boycott" MUSE, Canadian Museums Association, pp. 12-25

Anderson M. 1991. 'Chipping away at the Foundation of The Museum Community' Artscraft, National Indian Arts and Crafts Corporation. Vol. 2, #4, pp. 16-19.

Bouquet M. 1999. 'The Didactics of Exhibition making" Focaal, 34, Nijmegen. Pp. 177-192.

Burnett, F. 1911 Through Polynesia and Papua: Wanderings with a camera in Southern Seas. London: G. Bell & sons Ltd.

Canadian Museums Association & Assembly of First Nations, 1994. Task Force Report on Museums and First Peoples. Canadian Museums Association, Ottawa.

Cole, Douglas 1985. Captured Heritage: The Scramble for Northwest Coast Artifacts. Vancouver and Toronto: Douglas & McIntyre.

Greenblatt Stephen 1991. 'Resonance and Wonder' in Karp Ivan and Steven D. Lavine (eds.) in Exhibiting Cultures – The Poetics of Museum Display. Edited by S.D. Lavine and I. Karp. Washington: Smithsonian Institutional Press. pp. 42-56.

Halpin M.M. 1976. 'A new kind of ethnographic museum in Canada' Zeitschrift fur Ethnologie, 101, Heft 2 (1976). Pp 304-308.

Halpin M.M. 1990. Fragments – Reflections on Collecting, UBC Museum of Anthropology Note #31.

Harrison J. 1988. 'The Spirit Sings and the Lubican Boycott' MUSE, Autumn, pp. 12-25.

Hawthorn A. 1976. 'UBC's new Museum of Anthropology' Canadian Geographic Journal, October/November, pp. 52-57

Heron R.P. 1990. 'Museums: Cultural Institutions and Islands of Hope' MUSE, Vol. VIII, #3. Canadian Museums Association, Ottawa.

Kroeber A.L. 1954. 'The Place of Anthropology in Universities' American Anthropologist, Vol. 56. pp. 764-767.

Lawson B. 1994. Collected Curios – Missionary Tales from the South Seas. Montreal: McGill University Press.

MacDonald B. 1992. Vancouver – A Visual History. Vancouver: Talonbooks.

Maleuvre D. 1999. Museum Memories: History, Technology, Art. Stanford University Press.

Phillips R. 1988. 'Indian Art: Where do you put it?' MUSE, Canadian Museums Association, Autumn, pp. 64-71.

Simpson M. 1992. 'Celebration, Commemoration or Condemnation' Museums Journal, Museums Association, London, March. pp. 29-31.

Sturtevant W. 1969. 'Does Anthropology need Museums?' Proceedings of the Biological Society of Washington, Vol. 82, November. pp. 619-649.

Thomas Nicholas, 1991. Entangled Objects – Exchange, Material Culture, and Colonialism in the Pacific. Boston: Harvard University Press.

Trigger B. 1988. 'The Spirit Sings, The Lubicon Boycott' MUSE, Canadian Museums Association, Autumn, pp. 12-25.

Welsch R.L. 1998. An American Anthropologist in Melanesia (Vol. 1: Field Diaries). Honolulu: University of Hawaii Press.

Collection assets – how should we account?

"Auditors, it would be fair to say, do not understand museums, and museums do not understand auditors." So began an editorial in the Otago Daily Times on 20 December 2002. What is it that would lead to such a statement in one of our daily papers?

This article tries to answer a series of questions:

- What's the problem?
- Why is it a problem?
- What happens if you ignore the problem?
- What are some views on the problem?
- What does the Audit Office think?

What's the problem?

The "problem" is a new financial reporting standard FRS-3: Accounting for Property, Plant and Equipment, which covers how to account for heritage and cultural assets (referred to as "collection assets" in this article). This was approved in March 2001 and came into force for all financial reports for periods ending on or after 31 March 2002.

Financial Reporting Standards were originally promulgated by the (now) Institute of Chartered of Accountants of New Zealand (ICANZ) commencing in the 1970s. In 1993 the Financial Reporting Act 1993 put into place a new body called the Accounting Standards Review Board (ASRB). This board now has the authority to approve financial reporting standards for most entities in New Zealand (including companies, issuers of securities, government departments, Crown entities, local authorities and council controlled organisations).

While anyone can prepare a financial reporting standard for submission to the ASRB for approval, over the last decade all standards have been prepared and submitted by the Financial Reporting Standards Board of ICANZ. FRS-3: is one such standard and deals with property plant and equipment (PPE) – defined as tangible assets held and used by an entity in the production or supply of goods or services, for rental to others or for administrative purposes. FRS-3 makes it clear that if "heritage assets" fall within the definition (which most appear to do) then they must be accounted for in accordance with the standard.

FRS-3 requires:

- collection assets that meet the definition of PPE and can be reliably measured to be shown as assets in the entity's statement of financial position.
- the use or wearing out of assets to be recorded as an expense called "depreciation", spread over the useful life of the asset. (In the case of many collection assets their life will be very long and the depreciation therefore negligible.)
- information to be disclosed in financial reports about classes of PPE, such as collection assets.

Why is it a problem?

The key issue is simply this: should collection assets be shown as assets in the entity's statement of financial position? The alternative would be not to recognise these assets and to show the cost of acquiring new collection assets as expenses in the period in which they were acquired. (A hybrid approach would be to recognise new items acquired as assets but not those already held.)

Many collection assets had not been recognised as assets in financial statements before the 2002 reporting period. In order to determine the amount at which they should be recognised that year, a valuation of the assets had to be undertaken. That valuation is required to be of the "fair value" of the assets.

Fair value is determined firstly by reference to an active market for the same or a similar asset. Where the fair value is not able to be determined in this

manner it is determined using other market-based evidence. If that also is not possible it is determined using a cost-based approach – depreciated replacement cost.

If assets cannot be sufficiently reliably measured then they should not be recognised as assets. Instead, the entity should disclose the assets in some other way.

What happens if you ignore the problem?

While the Financial Reporting Act 1993 has specific sanctions for non-compliance with approved financial reporting standards, similar sanctions do not exist under local government and other public sector legislation. The consequence of not following FRS-3 is that the matter may be mentioned in the Audit Report issued on the financial report.

It is the responsibility of auditors to consider whether financial reports comply with "generally accepted accounting practice" (GAAP). One key part of complying with GAAP is that financial reports comply with all approved financial reporting standards which are relevant. Auditors first decide if the effect of not following a standard is "material" to the financial report.

In the case of some local authorities with collection assets, the effect of not recognising the assets has not been material and so the non-compliance has not affected the audit report. However, for entities such as Museums and Libraries which are "stand-alone" reporting entities, their collection assets are material.

Where the auditor decides that the effect of not complying with FRS-3 is material, then the auditor must qualify the audit opinion. The auditor then makes a judgement of whether the effect on the financial report is so fundamental that it destroys the fair presentation the financial report is intended to give.

In the case of most museums which are separate reporting entities, the auditor's view has been that the matter is fundamental. The Audit Report then says that the financial statements do not comply with GAAP and do not give a fair presentation (an "adverse" opinion).

The policy of the Audit Office is that where it gives an "adverse" opinion on the financial report and there are no other issues of concern, it will also include a statement in the Audit Report that all other matters in the financial report have been dealt with in accordance with appropriate standards.

What are some views on the problem?

Whether or not to reflect collection assets in the statement of financial position has been hotly debated for many years. In Australia and New Zealand it is required. In most other jurisdictions it is not yet required.

Some of the arguments for including collection assets are:

- So that the stewardship of assets can be reported on and changes measured;
- So that managerial decisions on utilisation and future allocation of resources can be made better and justified;
- So that potential loss can be assessed for insurance purposes;
- To act as an encouragement to improve the records of collection assets and as a "trigger" for the development of effective collection policies.

Some of the arguments against are:

- To put a monetary value on many of these items will undervalue their historical or cultural significance or even give offence to particular people or groups;
- It is inappropriate to place a monetary value on items when they will never be sold;
- The valuations are so subjective as to be unreliable; and
- While there may be some merit in recognising the assets, the cost of doing so is not justified.

It has been suggested by some that the reluctance of some museums and art galleries to recognise their collection assets may be because transparency about how much of their collection is in storage at any time might result in pressure to dispose of parts of the collection.

Those opposed to recognising collection assets also question whether the information is useful to users of financial reports. They suggest that other information, such as detailed information about

collection management, may in fact be more useful than a single aggregated dollar amount covering the whole of the collection.

Unquestionably there are two sides to this debate.

What does the Audit Office think?

We in the Audit Office believe that it is essential that collection assets are identified and managed effectively. Unfortunately, not all entities that are custodians of collection assets have yet identified and recorded all their collection assets. We also think there should be effective planning for collection assets, in much the same way as has become routine for infrastructure and other assets.

Adoption of a coherent and effective collection policy seems integral to such good planning. Good quality reporting to communities about compliance with collection policies would also reflect good accountability.

We have observed that the requirement to recognise collection assets has led to significant improvements in the management of these assets. On the other hand, we acknowledge that the benefits of good information, leading to good management and effective ongoing planning, can be achieved without necessarily reporting the value of the collection.

However, at this time FRS-3 requires collection assets to be recognised where they can be sufficiently reliably measured. The job of auditors is to report whether or not entities have complied – we do not make the rules ourselves. If the rules are to be changed it is not only auditors who need to better understand museums, but accounting standard setters. It is therefore regrettable that the issues now being raised and debated so hotly were not raised with the Financial Reporting Standards Board or Accounting Standards Review Board during the eight-year period over which FRS-3 evolved.

Kevin Simpkins is Deputy Controller and Auditor-General. He is the New Zealand member of the Public Sector Committee of the International Federation of Accountants and was a member of the Financial Reporting Standards Board from 1995 to 2002.

Small museum buildings – the role of the museum advocate

As the number of museum developments continues to grow, John Coster argues that "museum advocates" can reconcile the differing understanding of project participants to secure practical results.

Introduction

Over the last ten to fifteen years there has been a world-wide boom in new or refurbished museum buildings. Examples such as the Bilbao Guggenheim, the Tate Modern, the Jewish Museum in Berlin and the River and Rowing Museum at Henley on Thames spring to mind. Although not all would argue that building more museums is necessarily a good thing (see, for example, Ellis, 2002 and Plagens, 2002), New Zealand too has participated in the trend.

In the last ten years, at least fifteen museums in New Zealand have been established or, in the case of the four largest, undergone major refurbishment. This paper deals with the writer's experience in the planning and development of new buildings for two of the smaller ones – the Papakura District Museum and Aratoi Wairarapa Museum of Art and History – both serving small communities with a strong rural component. The administration and funding of both buildings involved partnerships between voluntary administrators and their local authority, aided by grant funding from charitable trusts and other sources, including the Lottery Grants Board.

Two case studies

The Papakura District Museum (Coster 1998b) is operated by the Papakura Historical Society, with financial assistance from the Papakura District Council, one of several local authorities within the greater Auckland area. It is housed in a new commercial building, built to accommodate the local library as well as retail and office space. Occupying 600 m2, and costing NZ$1.2 million, it provides research and archive facilities for the public, displays interpreting the history of Papakura and surrounding districts, climate-controlled storage for the museum's collections and working space for its volunteer staff. Its association with the district library is significant and mutually beneficial.

Aratoi Wairarapa Museum of Art and History (Coster 1998a, 2001), is a 1400 m2, NZ$3 million, purpose-built building, incorporating a historically significant former church. It is located in Masterton, a community of around 20,000 people, not far from Wellington. It combines art and history exhibitions, focussed on the surrounding region, with performance areas, café facilities and social spaces. The building is climate-controlled, with adequate, though not generous, staff workspace and collection storage. The building is owned by the Masterton Trust Lands Trust, operated independently by the Wairarapa Cultural Trust and funded largely by the Masterton District Council.

The museum advocate

The concept I wish to introduce in this paper is that of the "museum advocate". Museums are among the most complex institutions that people establish and their development often involves a degree of tension between those responsible for creating the building (the Museum Board or Committee, Director, Architect, Engineers and Project Manager) and those responsible for operating the building and making it serve its various purposes (Curators, Conservators, Registrars, Technicians and Educators).

The first group, the "managers", may not fully understand the complex set of roles that the museum will have to perform. Few architects or engineers are trained to appreciate the requirements of museum display, storage or interpretation, while Boards and Directors tend to be concerned with achieving visible results rather than establishing workable processes.

The second group, the "museum team", will often have a relatively narrow focus, limited to their own areas of expertise, but are nonetheless often in a unique position to specify the detailed requirements which will ensure that the museum works in the future.

THE PAPAKURA DISTRICT MUSEUM OCCUPIES PART OF THE TOP FLOOR OF THIS LIBRARY, RETAIL & PARKING BUILDING, SHOWN HERE UNDER CONSTRUCTION IN 1998.
ACKNOWLEDGEMENT: JOHN COSTER

In the case of new developments of small museums, a community or committee may have a specific vision of what it wants, but will often lack the expertise to judge how, and whether, the vision can be achieved.

In these situations, where confusion about objectives and means often prevails, an additional person, the museum advocate, can play a useful role, intermediate between those of the museum governors, management, project manager, architect and the museum's specialist staff. The museum advocate must have practical knowledge of the requirements of collection care, storage, registration, display, interpretation and education, but must also maintain a general understanding of the overall function of the institution. The museum advocate is neither a museum director nor a project manager, but must be able to understand the needs and priorities of each. The museum advocate is not a conservator, not a registrar, not an exhibition designer – these are skills which he or she will ensure are brought in as the project proceeds.

The museum advocate's role is to ensure that the needs and aspirations of the institution are reflected in the functions and facilities of the building. Museum advocates can provide objective yet empathetic mediation, facilitation and balanced planning within the context of a broad appreciation of how museums function and what they are for. At the end of a project, if it is successful, there will be no need for their continued presence and little trace of their involvement.

Process

The following processes are critical as part of the museum advocate's involvement –

- **Development of concepts and public support for the project**

  Museum staff, museum managers, the arts community and local politicians are all necessary to the success of a museum project but may have differing views on what it might entail. A neutral facilitator who can clarify the varying agendas involved through appropriate processes of consultation will do much to ensure that agreed objectives are understood and accepted by the proponents.

- **Development of feasibility study and funding**

  One of our major funding agencies for museums, the Lottery Grants Board, requires the preparation of a feasibility study before it will consider funding for building projects. This policy helps to ensure that a professional, dispassionate eye is cast over a project before any significant amount of money is spent on it. In many cases, the feasibility study is enough to ensure that a proposal does not go ahead, or is pulled back to an achievable level.

  The feasibility study examines the objectives, policies and processes required, matching these to cost estimates and available funding. In the case of the Aratoi project, the study identified the need for ongoing operational funding for the museum and was instrumental in obtaining a commitment to this from the District Council before detailed planning began.

- **Preparation of architect's brief**

  The brief sets out the requirements for the new or refurbished building, specifying spaces, functions, areas, relationships and specialised requirements such as insulation and control of light and humidity levels. It ranges from the poetic:

"The building will incorporate generous, flexible spaces, both indoor and outdoor, with easy transitions and visual connections between the two. It will be an elegant and dramatic structure, visually striking, distinctive but satisfying, enhancing the townscape"

to the prosaic:

"A hose fitting should be available to enable washing down of the loading bay in case of spillages."

It is at the stage of brief preparation that the museum's professional staff may be able to contribute most to the building project. They and the museum advocate will try to ensure that adequate spaces and facilities are provided for building services, collection storage and staff workspace, often struggling against the

perception of other members of the project team, who may have difficulty seeing beyond the building's major public spaces – exhibitions, shop and restaurant. The brief will determine the estimated project cost and may need to be modified more than once.

- **Consultation with architects and engineers**

  As the project proceeds from concept, through briefing to preliminary sketches and then final plans, it is important that a project team be defined and fully involved at all stages. This is the stage at which museum professionals can make it clear to the architect and project manager what is desirable and the building professionals can clarify what is possible within the available funding.

- **Approval of final plans**

  It is important that all members of the project team are involved in the approval of the final plans, so that they accept full responsibility for the result. While an architect may be more concerned about the external appearance of the building, the museum advocate will at this stage be concerned to ensure that the interior spaces will work effectively.

- **Development of specifications for internal fitout**

  Detailed specifications for all internal finishes, fittings, furnishings and equipment must be developed, in consultation with museum staff, architects and specialised tradespeople, before the building approaches completion. The museum advocate will use this stage both to prepare and check specifications and, in co-operation with the architect, to maintain a watch on the progress of the building.

- **Final audit of building and remedial work**

  On completion of the building, and before installation of furnishings and exhibitions, the museum advocate will, on behalf of the museum management or owners, provide additional checks on how well the building functions in practice. Climate control, light levels, accessibility, public facilities and staff comfort must all be checked independently so that deficiencies can be remedied.

Conclusion

The inclusion in a museum building project of a person who will advocate for the values and facilities required by the museum profession provides a means whereby the differing objectives of those involved in the building's construction or refurbishment can be balanced and reconciled. µAt all times, the museum advocate's primary objective will be to ensure that the building will function effectively and efficiently into the future.

John Coster is a museum consultant based in Auckland. He acted as museum advocate during the planning and development of Aratoi and Papakura District Museum.

References

Coster, John, 1998a. Wairarapa Arts & History Centre development plan & feasibility study. Report for Masterton Trust Lands Trust and NZ Lottery Grants Board, May 1998. 2 Vols. Auckland: Heritage Works:5.

Coster, John, 1998b. Papakura & Districts Historical Society museum relocation feasibility study. Report for Papakura & Districts Historical Society and NZ Lottery Grants Board, August 1998. Auckland: Heritage Works:7. 68 pp.

Coster, John, 2001. Wairarapa Arts & History Centre Building Audit, September 2001. Report to Masterton Trust Lands Trust. Auckland: Heritage Works :26

Ellis, Adrian, 2002 Museum boom will be followed by bust. The Art Newspaper, hppt://www.theartnewspaper.com/news/article.asp?idart=6557

Plagens, Peter, 2002 "Flights of Folly" in Newsweek, vol CXL:7 (40-44) August 12, 2002

Acknowledgement

Previously published as "Najnovšie múzejné budovy na Novom Zélande – úloha múzejného advokáta" in Purposive Museum Buildings Yesterday, Today & Tomorrow, East Slovak Museum, Košice, 2002

Out and About in Aotearoa New Zealand

Six Canadians describe their museum internships and other highlights of living in New Zealand

In the midst of a long, hot, northern summer, the Canadian Museums Association (CMA) advised a number of young Canadians that they were being considered for the Youth International Internship Programs (YIIP). Less than two months later six recent university graduates had been short-listed, interviewed, selected and 'briefed' for their impending 'adventure'. At dawn on 4 September, 2002, we arrived in Auckland eager but jet-lagged. Under the watchful eyes of Museums Aotearoa, we started our New Zealand museum internship experience with a quick tour of Auckland followed by a Māori welcome at the Auckland War Memorial Museum. What a wonderfully uplifting introduction to Aotearoa! After Director Rodney Wilson and his staff 'shouted' us morning tea, we returned to the airport, to embark on our separate assignments. Three of us stayed in the North (team WWW), while the other trio (team COD) headed south. The individual internships collectively covered key aspects of the museum field. Our diverse roles encompassed: assistant curator, building development project assistant, researcher, collections management assistant, public programmes designer, and collections management officer. With our time in New Zealand drawing to a close, each intern briefly describes their unforgettable work and living experience in this enchanting country.

The North Island (Team WWW)

Brenda Manweiler

Assistant Curator of the Social History Collection, Queen Elizabeth II Army Memorial Museum, Waiouru

I have been living and working for the last six months in Waiouru at the Queen Elizabeth II Army Memorial Museum. "Why Waiouru?" many people asked, and I always reply, "Why not?". At the Army Museum I have been given the opportunity to not only immerse myself in the process of collection management and learn about New Zealand's military history, but I have also been introduced to a unique culture – that of the Army. As an Assistant Curator of the Social History collection I have catalogued over four hundred artefacts, updated database records, conducted research and re-packaged the artefacts, implementing various methods of preventative conservation. By engaging so thoroughly with the collection, I have acquired the skills and knowledge needed to work with other museum collections.

Aside from the museum work, my time in Waiouru has been a wonderful adventure. I have participated in a civilian version of the Annual Weapons Qualification exam, observed Exercise Silver Fern, completed the Basic Sea Kayaking course offered through the Army Adventurous Training Centre, and learnt much about Army life. These extraordinary experiences make up a once-in-a-lifetime opportunity impossible to forget. I knew that I was lucky to have been offered this New Zealand internship. I now realise that it is beyond luck – I was granted the chance to gain professional skills within a distinct culture that few civilians get to experience first-hand. It has been absolutely amazing.

Jennifer LeBlanc

Building Development Project Assistant, Whanganui Regional Museum, Wanganui

The Whanganui Regional Museum has reached a critical stage in its growth, both spatially and culturally. It now requires research in such practical areas as collection growth and storage strategies, public programming, research and collection access and community and cultural care of taonga Māori. In response to these pivotal challenges, my internship has focused on gathering data about building needs for the future. I have assessed collection and population growth rates and optimum storage requirements and produced a conceptual museological document that will be needed for a building brief.

The experience at the Whanganui Regional Museum, a long established museum with an innovative bicultural governance structure involving Māori and the local Pakeha community, has provided a myriad of professional development opportunities as well as insights into the international museum scene. With local Māori culture, language and heritage being an integral part of the Museum's collection, community and education programmes, I have been personally enriched by developing my conceptual report alongside waiata practice, curatorial hui, and the beauty of a bicultural understanding.

Leanne Dufault

Principal Researcher , Museums Aotearoa, Wellington

My work tasks have included determining the archival value of hundreds of boxes of museums association's documents. I also undertook research using primary sources at Te Papa Archives, the National Library and Otago Museum Archives, and oral history research in Wellington, Christchurch and Dunedin. Then I drafted a history of the museums associations of New Zealand. These tasks not only enhanced my analytical, research and writing skills, but also exposed me to new and professional international institutions and research techniques. While completing work duties, which will ultimately assist me on my career path, I was also able to learn first-hand about the geography, sports, food, politics, and languages (both Pakeha and Māori) of New Zealand.

The different meanings of certain English words and phrases, that are used by Canadians and New Zealanders, have provided amusement, through sometimes confusing, but ultimately humourous situations. As a group we experienced a 'shout' in Auckland (the term would later perplex Jennifer Leblanc in Wanganui when she was told it was traditional for the newest staff member to 'shout', she did not know if she was to sing karaoke-style or simply start yelling!). Another example: needing two, one-dollar coins, for a vending machine, I asked a colleague if she had "two loonies for a two". I saw the puzzled expression on her face, and realized I was speaking Canadian. I explained that in Canada a one-dollar coin is called a loonie because it has the image of a loon on it. The bemused expression on her face remained, until I further explained that a loon is a duck found in Canada. At last a smile appeared and the laughter began. I now realize that many visitors to Canada must wonder why people in Canada often ask for a loonie. This internship has opened my eyes, unexpectedly, to linguistic differences that exist between English speaking countries. Kia ora koutou. Noho ora mai ra.

The South Island (Team COD)

Rachel Ines

Collections Management Assistant-Natural History, Canterbury Museum, Christchurch

Since I started working at the Canterbury Museum in September 2002 I have been responsible for re-housing the natural history mammal collections in anticipation of the museum's revitalisation plans. My duties included writing an initial proposal for accomplishing this task, photographing the specimens, updating records in the database and assessing the condition of specimens for future conservation treatment. The main part of the project was to custom design boxes as well as securing the natural history specimens for storage, and to prevent any further damage to the collection.

High points of my internship include both travelling throughout the country and living the "Kiwi lifestyle", studying New Zealand prehistory by participating in a palaeontology dig in the St. Bathan's area, and learning first-hand how museums really operate. Most important has been getting to know a great group of people that included fellow Canadian interns as well as the staff at the Canterbury Museum, who have helped make my stay here an incredible experience that I will take with me when I return home. For me, the YIIP has been totally positive. It has proved to be an excellent vehicle for acquiring the necessary work skills for making the transition to a similar field in Canada.

Rob Armour

Public Programmes Designer, Forrester Gallery, Oamaru

I have been creating a web site for the gallery, as well as learning a lot about exhibition display and

CANADIANS IN WELLINGTON. DAWN ROACH (CANADIAN MUSEUMS ASSOC), RACHEL INES, H.E JOHN DONAGHY (CANADIAN HIGH COMMISSIONER), LEANNE DUFAULT, BRENDA MANWEILER, JENNIFER LEBLANC AND JOSEPH LANE (MUSEUMS AOTEAROA)

the finer points of how a small public gallery operates. I have enjoyed working in a smaller operation as it allowed me to be involved in just about everything. The hands-on approach has been a big plus. I am thrilled about my current project: organising a small screening of video art that will effectively be my first curatorial experience. It has amazed me that I have been able to incorporate so much of my background, such as art history, fine art, design, and multimedia, into this six-month internship.

The whole internship has been a highlight for me, really. Oamaru is home to a very special community. I definitely feel privileged to have experienced it as a resident, rather than just a visitor.

Laura Newton

Collections Management Officer, Otago Settlers Museum, Dunedin

I am completing my project as a Collections Management Officer at the Otago Settlers Museum in Dunedin. I have been cataloguing the museum's nineteenth century photographic portrait collection. The catalogue is part of the museum's "enhanced access strategy" and involved integrating the current catalogue into an established data format as well as creating new storage sequences for ease of access and conservation purposes. This work is part of the museum's overall initiative to record its entire collection fully onto a relational collection database.

Along with my project-based assignments, I became involved with general collection management and delighted in tertiary tasks from cleaning the Fairlie locomotive engine to making butter and cooking pikelets on a coal range for the Children's Holiday Programme. I have thrived on South Island living immensely and have enjoyed everything from Speights (beer) to surfing.

Partnership and professionalism

Four of us (team WWW+C), took advantage of the Waitangi weekend to visit Wellington and participate in an additional programme arranged through Museums Aotearoa. We visited Wellington's museums, met His Excellency John Donaghy, the Canadian High Commissioner and Dawn Roach, Programme Manager, Canadian Museums Association, to brief them on our internships. And yes, we even cheered on the 'All Blacks' and the Canadian Rugby team as we began tentatively to understand Rugby Sevens.

The internship program has been an extraordinary opportunity for the six of us to benefit professionally, while absorbing a foreign culture in the most enjoyable way. In the process, we assisted our host organisations in a professional manner, with outstanding projects that otherwise might not have been completed, and facilitated partnerships between the Canadian and New Zealand museum communities. At all levels YIIP has been, and is, extremely beneficial. We thank all of our hosts and especially commend Museums Aotearoa and the Canadian Museums Association for making this whole programme as seamless and easy as it has been.

Leanne Dufault co-ordinated these reports on Canada's Youth International Internship Programme. This was the second year that YIIP has sponsored interns in New Zealand museums and art galleries.

The same but different – some current issues in Canadian museums

As New Zealand museums host a second intake of Canadian interns, it is timely to reflect on the museum scene in Canada, where some of the issues will sound familiar, but where the political environment has its own complexity. Jane Legget compares notes with Canadian colleagues.

In setting the scene, let's firstly look at the similarities. Canada's museums originated in broadly the same British colonial model as New Zealand's , with the notable exceptions of some Quebecois institutions whose founding collections derive from early French settlers and their Roman Catholic seminaries. The older museums, especially those with multi-disciplinary collections and a strong research focus, are located in the larger urban population centres. The majority of the museums are geographically and professionally isolated, frequently small community-focussed entities owned and operated entirely by voluntary groups. There is a mix of public funding arrangements, but almost all museums need to generate at least some of their own income, from the usual sources – admission fees, shop, café, publications, venue hire, photographic services and filming fees, and, where feasible, research funds, grants and sponsorships. As in New Zealand, sport attracts the lion's share of sponsorship dollars. The population, while larger, is spread equally thinly over a vast area, with more extremes of distance, topography and climate. There are strong echoes for us in Canada's colonial history and legacies and in today's cultural diversity – aboriginal groups greatly outnumbered by settlers old and new. Recent immigration has most impact in the main centres – especially Toronto and Vancouver, which have growing Asian populations. While primary products, especially forestry and forestry, have traditionally provided the backbone of the economy, tourism and the new knowledge-based industries are growing in importance. A period of deregulation and privatization of national assets is another aspect of our common heritage.

As for differences, the extra layer of local government – the Provinces and Territories – can provide additional sources of public funding, but this in turn depends on an extra layer of politicians and taxes. This has implications for identity too: thus there are provincial heritage policies as well provincial museums associations, with ideas frequently diverging from federal or national views. The First Nations bands are culturally and linguistically diverse; few have relationships with government based on treaties, although those that do have suffered the familiar catalogue of inter-cultural misunderstandings, social injustice and disregard for Treaty expectations on behalf of the dominant treaty partner. Many are currently engaged in negotiating claims. Canada's colonial legacy includes two European languages with official status, which, while not equating to the New Zealand concept of biculturalism (however defined), does create particular political, cultural and administrative challenges. The climate provides physical challenges for those operating museums: snowbound winters curtail many museum activities and increase maintenance and power bills, dictating short but intense summer seasons, with the temptation to focus more resources on tourists than on local residents.

Taking a lead

The Canadian Museums Association (CMA) is the principal body representing Canada's museum sector, with a national membership and mandate. It takes its leadership role seriously and has over the years developed mutually productive relationships with various federal departments and programmes. It is widely recognised as the representative voice of museums and galleries. Over the past two to three years it has concentrated efforts into lobbying all the political parties, selected individual Members of Parliament, tourism organizations and local government groups.

Armed with comprehensive and up to date information gleaned from extensive research and

consultation, the CMA has provided substantial input into the forthcoming National Heritage Policy which the Department of Canadian Heritage has developed to the stage where it is now ready to go to Cabinet. Of course, its sponsors have to wait until the political moment is right – especially since it proposes annual federal investment of $100 million (Canadian), up from the current level of $9 million. The scope of Canada's heritage sector includes archives and libraries as well as museums (a trend also noticeable in the United Kingdom), and the new funds sought are designed primarily for collection care and "behind the scenes" initiatives as well as programmes to "engage Canadians more" to build stronger community connections – echoes of Britain's "social inclusion" emphasis. The Federal Government is committed to the concept of social value, so the CMA is encouraging museums to demonstrate that they have a role to play in creating viable social environments. CMA has promoted a museums and literacy programme for some years, but there is still a long way to go in fully engaging many elements of the population in their museums and galleries, especially recent immigrants.

A recently commissioned opinion poll surveyed 2500 Canadians to gain insights into the public attitudes towards and support of museums and what museums do. The results are currently being analysed and will be presented at this year's CMA annual conference. There may be useful parallels for New Zealand in this research, which will inform future directions. Like our own association, the CMA is going through a process of developing a new strategic plan. In doing so, it is ever mindful of the issues facing its member museums.

Repatriation

Unsurprisingly, an ongoing concern within the Canadian museum community is repatriation. A framework for repatriation policies and processes provided by the Task Force Report on Museums and First Peoples (1992) still guides practice for most museums responding to requests from Native Bands and their representatives. Each approach is different but new and better relationships have formed and mutually positive outcomes have resulted. The processes, which include sharing data and images as well as special recognition, co-management and access arrangements, are also being adapted to repatriation and other requests from overseas received by institutions with worldwide ethnographic collections, such as the Museum of Anthropology (MoA) at the University of British Columbia (UBC). Collaboration with the under-resourced Pacific Islands Museums Association (PIMA), and various member museums in the Islands as well as artists and individuals and descendants of the collector, have benefitted the museum, through identification and new knowledge about its important Burnett collection and direct input into a major exhibition and catalogue, while providing detailed historical, anthropological, technical and design information about artefacts, together with images, to museums in the originating cultural communities as well as training opportunities and internships for Islanders embarking on museum careers. (See Carol Meyer's article in this issue for more information on this project).

Intellectual property

When most western countries were updating their copyright legislation in the 1980s and 1990s to take account of new developments with electronic media and internet technology, Canada extended the scope of its laws to include an Exhibition Right for artists. This is roughly equivalent to the public lending right for published authors, who are entitled to a fee according to the level of loans made by public libraries over a certain minimum figure. When an artist's work is shown in public galleries in Canada, the artist receives a fee, which is collected and distributed centrally through an approved agency, the Canadian Artists Rights/le Front des Artistes Canadiens (CARFAC). However, it is not clear how well this is being observed and what the practical and economic implications are for public art galleries and museums. Current estimates suggest museums are paying out $600,000 per year, but most of it goes to non-Canadian artists or, as John McAvity, CMA's Chief Executive puts it, "to the estates of dead French artists". This illustrates how the good intention to support living Canadian artists has missed its mark. CMA supports the principle intellectually, but the logistical and financial problems are legion. CMA is commissioning a study which will enable it to contribute to a federal review of copyright law.

Another focus of copyright protection interest is the intellectual property rights for traditional cultural knowledge. Canadian Heritage and Industry Canada, two federal departments, are working together to consult with First Peoples, museums, research institutes, universities, businesses run by First Peoples and others to develop strategies which may result in increased legislated protection for both tangible and intangible cultural heritage and traditional knowledge. Museums need to contribute to the debate and anticipate implications which may occur if revisions to current copyright laws are proposed.

Insuring collections

The events of 11th September 2001 sent shock waves round the world. The aftershock has hit museums hard – the price of insurance has soared, and small institutions in particular are finding higher premiums extremely onerous. In Canada the federal government provided some level of government indemnity for national collections and some travelling exhibitions, including international ones. Until recently the majority of museums were, however, on their own. In the late 1980's the CMA recognised that, collectively, its members represented a distinctive market segment, so in the early 1990s CMA introduced a group insurance plan. Able to negotiate a better deal for c. 300 museums providing over $500 million (Canadian) in coverage, CMA enabled participating members to reduce their insurance outlay by up to 50%, getting solid cover for collections, directors' and officers' liability and public liability, with a further option of healthcare insurance taken up by over 1000 individual museum staff. Nonetheless, the aftermath of 11th September means that the current insurance plan is refusing to renew premiums for some museums, such as industrial history museums with working machinery and many very small operations. A group insurance plan through Museums Aotearoa might serve many museums well, but we would be wise to follow the recent developments at the CMA closely before entering into any similar arrangements here.

Public funding and accountability

Public funding from all levels of government – federal, provincial and local – is subject to closer scrutiny than in the past. This emphasis on enhanced monitoring and accountability is likely to be a continuing part of all aspects of public sector funding programmes, which are mainly project-based rather than for general operating expenses. The federal focus is now on reporting outcomes, as well as outputs, but the issue of defining measurable outcomes in the museum context remains challenging. The CMA is certainly concerned that museums should retain community confidence and respect, and set and maintain high standards. However, its preference is for standards set by the profession and not by other agencies. This remains an evolving area of activity and debate.

The power of a single voice

In parallel with the New Zealand experience, it has taken time for the CMA to attain and consolidate its position as the authoritative voice representing the Canadian museum sector to all levels of government and the wider world. With a larger membership and financial base, it has managed to maintain good communications with its membership and the provincial museums association, monitor policy trends and advocate strongly for the sector with government, undertake research about and on behalf of the sector and produce regular publications. Its reputation as an effective and entrepreneurial body has allowed it to link museums with various government initiatives, as well as being regarded as a valuable strategic partner itself. The international internship programme, which features elsewhere in this issue of Te Ara, is proof here in New Zealand of the wide-ranging extent of its partnerships. As a sector body, it offers us a useful model.

Acknowledgement

This article draws substantially on conversations with John McAvity, Chief Executive of the Canadian Museums Association, Dawn Roach, CMA's Development Manager and Natasha Gauthier, CMA's Editor. Comments from staff at the Museum of Anthropology have also contributed. The author much appreciates their insights and frankness and the warmth of their welcome to the Canadian museum community.

Jane Legget is Editor of Te Ara – Journal of Museums Aotearoa, and presently a Visiting Fellow at the Museum of Anthropology, University of British Columbia, Vancouver.

The New Zealand Cartoon Archive

Ian F. Grant gives an account of the riches of a useful source of exhibition material and research information for museums and art galleries and its wide-ranging activities.

THE 'UNDER-ARM' BOWLING INCIDENT HAS BEEN A POPULAR CARTOON SYMBOL OF AUSTRALIAN DEVIOUSNESS. FROM THE CARTOON ARCHIVE'S 'THE OTHER SIDE OF THE DITCH' EXHIBITION.
'AUSSIE PROTECTIONISM' JIM HUBBARD, HAWKE'S BAY TODAY, 20 OCTOBER 2000 ALEXANDER TURNBULL LIBRARY REF: A-350-099

It is probably quite common in the museum and archive world for an organisation's beginnings to grow out of an individual's interests. The Alexander Turnbull Library, for example, can be traced back to Turnbull's passion for collecting books.

Certainly, the New Zealand Cartoon Archive resulted directly from my frustration in the late 1970s researching The Unauthorized Version: A Cartoon History of New Zealand. After I accepted the book commission I went looking for the collections of cartoons in our research libraries, which is where they can be found in other countries. It was a profound shock – a foretaste of thousands of hours of original research – to find nothing.

It was after the book was updated and a second edition published in 1987 that I realised that, if anyone was going to establish a cartoon archive in New Zealand, it was going to be a researcher and writer rather than a cartoonist, who is always preoccupied with producing that day's cartoon.

The then Minister of the Arts, and historian, Michael Bassett was enthusiastic and, after looking at similar organisations overseas, I wrote a report that earned seed funding. Next step was to find a home for the archive; the interest and support of then chief librarian Jim Traue ensured that it became part, in a singular way, of the Alexander Turnbull Library.

The NZ Cartoon Archive was launched by then Prime Minister Jim Bolger on 1 April 1992. The Archive is run, in partnership, by the NZ Cartoon Archive Trust and the Turnbull Library which provides a safe, professional, accessible repository for the Archive. The Trust, with its private sector trustees, raises funds to operate the Archive and support exhibitions and other activities to ensure the widespread promotion of New Zealand cartoons. The Cartoon Archive Trust has a membership – both corporate and private – of about 150 members. Together, the Trust and the Turnbull have been funding the systematic indexing of a fast-growing collection of cartoon originals and copies gathered from many sources.

The New Zealand Cartoon Archive includes the work of over 60 New Zealand and expatriate New Zealand cartoonists and, during its first decade, has become New Zealand's principal cartoon collection and research institution. Nearly 25,000 cartoons and caricatures – originals and copies – have been bequeathed to the Archive by cartoonists and their relatives, collectors, politicians, and organisations. They are almost all editorial cartoons dealing with political, economic and social issues, and have usually been published in newspapers and magazines. The Archive receives, by arrangement, copies and some originals of the cartoons that appear in the country's newspaper and periodical press. An increasing number of cartoons are now being transmitted electronically to the Archive.

Situated in the Prints and Drawings Department of the Alexander Turnbull Library, the Archive is not open to the public. Researchers see staff and the collection by appointment, but copies of all indexed cartoons are kept in folders in a ground floor section of the National Library in Wellington. About 1,200 cartoons and caricatures can also be viewed on the Library's Timeframes website: http://timeframes1.natlib.govt.nz and to date over 9,000 cartoons are indexed on the TAPUHI system: http://tapuhi.natlib.govt.nz .

There is growing acceptance of the importance of cartoons: they capture the unofficial values and attitudes of the time, providing a street level view of the world, not a high-rise bureaucratic perspective, or a "corridors of power" slant, and certainly not an ivory tower, academic assessment.

When cartoons are requested for a variety of uses,

BY 1994 SUCCESSIVE LABOUR AND NATIONAL GOVERNMENTS HAD, WITH IDEOLOGICALLY-DRIVEN ENTHUSIASM, ATTEMPTED TO REDUCE THE SIZE AND POWER OF CENTRAL GOVERNMENT BY PRIVATISING AS MANY STATE AGENCIES AS POSSIBLE. IN THE PROCESS THEY SERIOUSLY UNDERMINED THE FOUNDATIONS OF THE ONCE-LAUDED WELFARE STATE. WELFARE STATE GARRICK TREMAIN, OTAGO DAILY TIMES, 16 FEBRUARY 1994
ACKNOWLEDGEMENT: ALEXANDER TURNBULL LIBRARY REF: H-150-021

there are photographic processing charges but rarely any reproduction fees. In addition to the usefulness of cartoons to researchers and publishers, the Archive is strongly aware of the educational value of cartoons.

The Cartoon Archive has mounted nine exhibitions. David Low: Kiwi Cartoonist on Hitler's Blacklist, launched by His Royal Highness the Duke of Edinburgh in November 1995, attracted an audience of 14,500 at the National Library and was seen by 120,000 New Zealanders during its national tour. Guts & Glory: an exhibition of rugby cartoons was launched by the Rt Hon Sir Michael Hardie Boys in July 1999 and toured until 2002. The Other Side Of The Ditch, an exhibition that looks at the political, economic, cultural and sporting relationships between Australia and New Zealand during the last century, ran at the National Library Gallery from late November 2001 to March 2002. It subsequently appeared in Auckland and opened at Old Parliament House in Canberra on 25 March this year, the centre piece of Australia's celebration of 20 years of the CER free trade agreement. The accompanying book with the same name as the exhibition was reprinted within three months of publication.

In 2003 the Cartoon Archive will curate two exhibitions. The first, to be launched at the National Library Gallery in early July, to celebrate 110 years of women's suffrage, looks at the changing role of women in New Zealand society over the last 150 years. The second will contain caricatures of and cartoons about New Zealand's 37 premiers and prime ministers. The Cartoon Archive is publishing books to coincide with the exhibition launches.

The Cartoon Archive has also organised lecture tours by David Low's biographer, Professor Colin Seymour-Ure, New Zealand-raised Daily Telegraph cartoonist Nicholas Garland, and Roger Law, creator of the British satirical puppet series Spitting Image. In June 2001 the Cartoon Archive ran a Cartoonists' Convention, with the support of the major newspaper chains. Most of the country's leading cartoonists attended, along with three leading practitioners from Australia. The Archive produces a

A WRY CARTOON COMMENT AT A TIME WHEN THERE WAS SOME HIGH-PROFILE COURT CASES INVOLVING THE FRAUDULENT ACTIVITIES OF MEMBERS OF THE LEGAL PROFESSION. "I WANNA SEE A LAWYER..." ERIC HEATH, THE DOMINION, 4 SEPTEMBER 1992, ALEXANDER TURNBULL LIBRARY REF: B-144-424A

newsletter, Quiplash, once or twice a year. There is always a small cartoon exhibition, which changes at regular intervals, in the National Library's auditorium foyer on Aitken Street.

An international cartoon museum guide was recently produced in France, listing 25 cartoon museums and archives in North America, Asia, Europe and Oceania. It is interesting to note that none of the others are involved in as diverse a range of cartoon-related activities as we are. The NZ Cartoon Archive is the only organisation of its kind in Australasia.

Susan Foster was the Cartoon Archive's curator/manager for the first eight years. Since the beginning of 2000, the Archive has been run by its executive chairman Ian F Grant, assisted by Rachel Macfarlane.

Contact details: The New Zealand Cartoon Archive,
P O Box 12349, Wellington.
Tel/Fax: 04 474 3154.
Email addresses: ifgrant@xtra.co.nz;
rachel.macfarlane@natlib.govt.nz

Ian F. Grant, a political science and Asian studies graduate of Victoria University, was a founding editorial and marketing director of National Business Review in 1970. As well as running the NZ Cartoon Archive he founded in 1992, he is a magazine and book publisher and has written or co-authored nine books.

"A test of character[1]": Southern Land Southern People at the Otago Museum

Linda Tyler tackles the terrain at a landmark exhibition in Dunedin

FOSSIL FEATURE: THE SHAG POINT PLESIOSAUR IS A STAR FIND FROM THE CRETACEOUS PERIOD
ACKNOWLEDGEMENT: OTAGO MUSEUM, DUNEDIN.

After three years of development, the exhibition purported to occupy the largest museum gallery in the South Island finally opened to the public on Friday 16 August 2002. Reported to have cost $1.6 million, Southern Land Southern People had first been mooted to open at the end of 2001, as a logical sequel to the opening of the Museum's $18 million redevelopment in December 2000. Delays caused by the complexity and scale of the project were inevitable and the long-awaited opening ceremony was as ambitious and memorable as the exhibition itself. Officiating were honorary Southern Man Sir Edmund Hillary and Dunedin-born Governor-General, Dame Silvia Cartwright. Assembled guests were a little unprepared to stand through the full rendition of Anthony Ritchie's Southern Journeys (a symphony in four movements complemented by Natural History New Zealand's remarkable film of landscapes flora and fauna of the deep south) but rallied well, fuelled by an ample supply of the region's fine wines. After such a build-up, the expectations of the hundreds of guests at the opening were high, as were those of the 12,500 members of the public who were drawn in during that first weekend by a comprehensive advertising campaign. The hopes were for a modern and exciting exhibition which would serve as a major draw card for tourists and also be a focus for provincial pride. Could the Otago Museum, one of the oldest museums in the country[2], pull it off?

Surprisingly for a twenty-first century museum exhibition, Southern Land Southern People takes a "book on the wall" approach, dividing the exhibition space into the two halves of "Land" and "People" with wall panels by commissioned artists uniting the twin narratives of natural and human history. Expensively colourful graphic design and photographs enliven lengthy text panels, artist-designed dioramas provide the backdrop to exhibits and Anthony Ritchie's "visual symphony" plays continuously. Consciously avoiding the Te Papa model of "play way" learning, the exhibition allows for very little interactivity. There is some use of multimedia with sound recordings and video, but the overwhelming impression given by the glass cases which fan out in front of the arriving visitor is that this is serious hands-off museum territory. As such, it will appeal to those traditionalists who are happy to just look and learn. For the rest of us who may have questions, there is the opportunity to buy one of the daily $10 guided tours or visit the $70,000 Search Centre (replete with microscopes and computers and staffed by museum communicators) nearby.

Southern land

Notwithstanding its conservatism, the exhibition is outstanding in parts, particularly where it draws on the research strengths of Otago Museum staff and scientific colleagues from Otago University. There are predictable emphases in the displays. Geology was the mainstay of the old Otago Institute to which this Museum owes its origins, and the study of rocks justifiably begins the journey into the Southern Land. Huge stone markers invite touch and tease out the threads of the land's story from Gondwanaland leading the way into greenstone trading and an authentic recreation of a working gold quartz reef mine. In the other direction, fascinating fossils are recreated in their entirety and the story of their unearthing retold. There may be too many bones for some tastes, but the display makes a useful teaching resource, with memorable

1 The title comes from the text at the beginning of the exhibition "Southern New Zealand is a test of character."

2 The Otago Museum was founded by the Otago Provincial Government in 1865. With the abolition of the provinces it became part of the University of Otago before administration by an independent trust board was set up in 1956. Funding comes from Dunedin City Council (in 2003 approximately $2.36 million), Clutha District Council, Waitaki District Council and Central Otago District Council.

HOW SOUTHERNERS HAVE INTERACTED WITH THE LAND – THE SOUTHERN PEOPLES SECTION
ACKNOWLEDGEMENT: OTAGO MUSEUM, DUNEDIN.

COASTAL CONTACT – THE FISHING DISPLAYS IN THE SOUTHERN PEOPLES SECTION.
ACKNOWLEDGEMENT: OTAGO MUSEUM, DUNEDIN.

highlights such as the replicas of the ancient whales of the Hakataramea (made extinct 65 million years ago at the end of the Cretaceous period when an asteroid collided with the earth in Mexico), the sea serpent-like Shag Point plesiosaur, the invertebrate fossils found in the most unlikely Dunedin suburb of Fairfield and the extinct Otago crocodile who crouches waiting for the unwary on the ramp up to the next level of the exhibition. Butterfly expert and museum manager Brian Patrick has ensured that the entomological displays are both eye-catching and seductive to junior naturalists, employing the pull-out drawers now commonplace in other institutions to maintain interest and create a sense of personal discovery.

Southern people

Culture fares a little less well than nature in the exhibition despite the Otago Museum's strong Maori collections[3], and southern New Zealand's reputation as the site for the first systematic archaeological research into lifestyles of Maori.[4] Piously skirting around social history, which is the domain of the Dunedin City Council's Otago Settlers' Museum down the road, the exhibition's planners have opted for a tight focus on how people have interacted with the land. Thus Maori land use (kai, pounamu, waka) is to the fore, rather than music or language. Skiing is there but not Speights. Camping, but not Carisbrook. The layout for "People" allows for multiple points of entry but there is stronger directional organisation than in the "Land" section, it seems. Mapping and surveying cede into historical and contemporary recreational use of landscape and, introduced by a life-sized and traditionally attired member of the tangata whenua, civilisation proceeds chronologically down an eight metre wall of built-in glass cases. Here a range of hard-won, overwhelmingly masculine, livelihoods is exemplified through illustrated text panels and the occasional artefact. Sealing, whaling, agriculture, horticulture and viticulture take their place alongside the usual suspects, coal and gold. There is a salute to the defunct woollen mills but no nod to the emerging fashion industry and it is Grahame Sydney, not Frances Hodgkins, who is included as the exemplary Southern artist.

Touted by Tourism Dunedin's Chief Executive as a "world class attraction"[5], the Otago Museum has unashamedly marketed Southern Land Southern People as a must-see for all visitors to the region. Does this so-called "landmark" exhibition justify the hype? It is certainly impressive, if a little staid, but it is no museological great leap forward. With its various borrowings from other collections, specially commissioned art works and purchased display objects, it serves as an introduction to the region rather than the Otago Museum itself and as such is reminiscent of a Department of Conservation visitor centre display at one of New Zealand's National Parks. This is not to discredit the work of award-winning Dunedin writer (and Dunedin Citizen of the Year for 1994) Neville Peat[6] whose authoritative voice is heard throughout the written texts in the exhibition and accompanying publication, nor the professional illustrators and sculptors Andy King, Nick Frewen and Jo Ogier who laboured long on their commissioned art works. Ultimately the exhibition serves a promotional purpose for the whole of Otago, and complements the displays at smaller regional museums. As a piece of design, it is a fine example of classic, rather than progressive, museum display in the 21st century.

Linda Tyler is Curator of Pictorial Collections at the Hocken Library, University of Otago, Dunedin, one of the institutional lenders to the exhibition Southern Land Southern People.

3 The Tangata Whenua Gallery elsewhere in the museum has a large display of artefacts and information relating to Kai Tahu in Otago.

4 Keith Thompson, "Otago Museum", Art Galleries and Museums in New Zealand, (A.H. & A.W. Reed, Wellington, 1981), p.84

5 John Gibb, "Southern Land Key Magnet for Tourists", Otago Daily Times, 27 September 2002.

6 Peat is also responsible for the standing displays at the Royal Albatross Visitor Centre at Taiaroa Head and Wanaka Visitor Centre.

Hyperreal Authentic Fakery at Our Place

Steve Austin discovered the secrets behind the Lord of the Rings movies in The Lord of the Rings Motion Picture Trilogy –The Exhibition at Te Papa.

Te Papa has shared the best-known "secrets" behind The Lord of the Rings (LOTR) with over 140,000 visitors since the exhibition opened on December 20. The exhibition is of course a story (about the making of the movies) about a story (told in the movies themselves) about a story (Tolkien's creation). Each of these layers is carefully presented in an "interactive and immersive" exhibition[1] of around 500 items.

These "secrets" and layers combine as part of the LOTR phenomenon manufactured by individuals who have created and re-created the real, fakes and "copies without originals"[2]. Consider the people who would claim that Tolkien changed their lives forever, combine this with record-breaking statistics and you find that you are experiencing more than "the exhibition to rule them all".

However, to put it simply, the exhibition is one of costumes, stage props and film-making techniques and it is still a relatively new thing for a public museum to do – Te Papa has already shown an exhibition about the television series StarTrek. The LOTR exhibition may also be seen as exemplifying contemporary notions about what museums should be: "discovering and shaping a sense of community, of a shared identity and purpose"[3], as well as the best curatorial practices one should strive for: encouraging viewers to consider answers to questions such as "Why does it look the way it does? Why did the artist choose to do it this way?"[4]. Evidently this is a winning formula but there is much more to the exhibition than this.

The exhibition is a major exercise in the creation of what Roland Barthes called the "reality effect". This effect creates the illusion of authenticity and "being there". Indeed, it seems to be exactly what the crowds can't seem to get enough of. How the reality effect is created in this exhibition will be considered shortly.

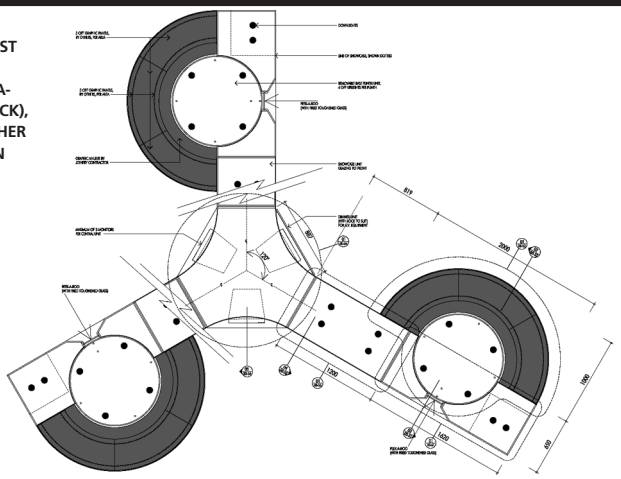
Perhaps firstly we must see that this is not really an exhibition. It is in fact more like two exhibitions, or perhaps an exhibition within an exhibition. There are two distinct stories being told in this exhibition. The first story is an archaeological, anthropological and ethnographic account of the cultures created by Tolkien, and it is distinct from the second story of how the movies were actually made. (A third story, that of Tolkien's life and work, could not be included in the exhibition because of legal constraints and the wishes of the Tolkien Estate).

The two stories here in the exhibition, however, work to seduce the viewer into a unique world. These hemispheres are held together partly by stories of actors who "were their characters" and "lived their parts"[5]. These aspects of the exhibition are presented with moving and still images, recorded music and words, explanation panels and interactive components. Detail abounds and short interviews (with those whom anthropologists called "native informants"), combined with a carefully thought out sense of completeness, form the creation of the reality effect.

Exhibition content

On the visitor's right (when entering) and moving around the walls of the exhibition space, one sees displays of drawings and paintings by Alan Lee, Caras Galdhon, Paul Lasaine, Gus Hunter and John Howe. There are models of The Mill and an almost life-sized model of the dead Boromir in his boat. Beside this, on the floor, is a projected image of the golden ring complete with Elvish inscription. The exhibition is shrouded by a theatrical gloom and lit with strategic lighting. A model of Isengard and an interactive exhibit on scaling techniques is followed by the militaria of Gondor, Rohan, Orcs and Elves. Continuing around the room the exhibit of Treebeard the Ent is now on the visitor's right approaching the exit.

In the centre of the exhibition space are around nine straight, curved and triformed modules or units (see illustrations). Visitors can enter a circular chamber complete with a ring displayed in the centre,



TRIFORM MODULE DESIGN SHOWING 3 CENTRAL DVD SCREENS AND THREE CIRCULAR PLINTHS FOR COSTUME MODELS WITH 4-UP LIGHTS. IN FRONT OF THE PLINTHS AT WAIST HEIGHT ARE IMAGE PANELS (WITH A LITTLE AMOUNT OF TEXT) SLOPING DOWN TOWARDS THE VIEWER, ANGLED FOR EASY READING. AT THE BOTTOM OF THE "PEEK-A-BOO" DISPLAY CABINETS ARE LABELS LIT BY DOWN LIGHTS (WHITE LETTERING ON BLACK), ANGLED UP TOWARDS THE VIEWER FOR EASY READING. 8-12 PEOPLE SEEMED TO GATHER AROUND EACH SCREEN. THE VERTICAL SIDES OF THE UNITS CONTAINED WELL WRITTEN AND EDITED TEXT AND IMAGE PANELS AS WELL AS SHALLOW DISPLAY SPACE FOR SMALLER ITEMS. ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

projected flames and taped phrases, extracts from the movies, passionately delivered by the actors about the ring. Frodo yells: "It's mine...my own!"

The chamber's exterior has displays on each side: the Baradur maquette, Cave Troll and Smeagol/Gollum exhibits as well as one on prosthetics used in the making of the film.

The modules mentioned above displayed exhibits based around characters like those of Gladriel, Gandalf and Saruman, as well as aspects of the film such as making chain-mail (with touch panel), models of Nazguls and scenes like Helm's Deep, for example. The horse culture of Rohan (complete with saddle) is also displayed and explained.

The subtle ingenia of men

"I saw things... two rooms full of the armour of the people there, and all manner of wondrous weapons of theirs, harness and darts, wonderful shields, strange clothing and all kinds of wonderful objects of various uses.... I saw amongst them wonderful works of art, and I marvelled at the subtle ingenia of men in foreign lands. Indeed I cannot express all that I thought there."

From Durer's journal after he saw the Mexican treasures sent by Cortes to Charles V, quoted in I. Karp and S. Levine (1990) Exhibiting Cultures. Washington: Smithsonian Institution. p.52

Durer's sense of the marvellous might equally have been felt when considering the exhibits relating to Legolas and Gimli and the artefacts of their cultures. The text panel is headed "Divided by Style" and we read that "Dwarf costumes and props and the dwarfish architecture of Moria were given a northern European feeling with heavy shapes, sharp edges and straight lines", whereas, for the Elves, their "elegantly curved weapons and fighting style are Asian-influenced, while their costumes, props and architecture are inspired by the flowing lines of art nouveau".

Written information is brief but well chosen. The curved sloping information panel under the model displaying Legolas' costume (see illustration) explains that he is a prince, a friend of Gimli's, and also that Legolas is played by Orlando Bloom. The makers of the weapons and costumes are credited and the materials used are listed.

"Culture is based in detail, in generations of characters, of species...in these films, there is not a buckle that isn't branded with the coat of arms of a particular army. Every rivet head is detailed in some way...Hopefully by doing this, the audience will gain a richer, more fulfilled perspective of the cultures that have gone on for thousands of years to generate the look of the period represented in the film."

Richard Taylor in David Brawn (2002) The Lord of the Rings The Two Towers Creatures. London: Collins. p.1

On the set and in the studio

The highlight of the exhibition for many visitors seems to have been the two or three minute mini-interviews with the people involved in the making of the movies. Aragorn's display is titled "Man of Action: Viggo Mortensen". In the DVD clip his swordsmanship trainers describe him: "He likes to get down and dirty and rough it up …and I think that is why he has so much charisma on screen".

Fiction and reality are blurred in a text panel headed "That Darned Costume" and goes on "If you think this costume looks 'lived in', you are right: Viggo Mortensen worked, rode and fought in it, just as Aragorn would have done" and "when it needed washing or mending, he did that too. The result is a costume that fits Aragorn's character perfectly". These details encourage the visitor to feel they have met and know Viggo/Aagorn. Little details such as when Viggo chipped a tooth he asked for it to be super-glued on so filming could continue and the fact that Elvish is one of four languages he knows, enhance the illusion.

Other DVD clips include the prosthetic preparation of the character Lurz, the actor endured ten hours of makeup (sleeping and snoring while they were working on him) before ten hours of filming. The actor was 6'4" and 16 minutes late. The inside of the mask was made to fit the shape of the actor's face. It is glued on to the actor's face and the glue is applied to the inside of the nose of the mask first.

VISITORS EXPERIENCING THE RELATIONSHIP BETWEEN MODELS, IMAGES, DISPLAY CASES, TEXT PANELS AND DVD SCREEN. THE EXHIBITION FURNITURE IS IN THE SAME STYLE AS THE TRIFORM MODULES. ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

All this masterfully creates the sense of being there: the reality effect in action.

Visitors were also captivated by the creation of the Smeagol/Gollum character and the use of the "massive" computer programmes (explained on the DVD clip) to create and programme thousands of warriors that are "real" but have never existed.

Final thoughts

Others will consider the implications of the LOTR phenomenon further. Darkness and violence, Gothic fantasy, "bad taste" and kitsch[6] are all aspects of LOTR, arguably embedded in New Zealand culture and providing a mine for prospective writers to explore.

LOTR is a hyper-masculine feudal fantasy in which, although some meritocracy exists, the social classes are kept in their places, conjugation between the races is almost impossible and in which the few roles for women seem to be based on "Victorian" male adolescent fantasies.

Like all good stories, the LOTR is capable of being re-interpreted for each generation, made relevant to individual lives in different cultures. For example, Viggo Mortensen has mused:

"The Ring comes from each of us. It resides in each of us as the potential for making selfish choices, as the potential for attempting to control the worlds of others. Aragorn and Gandalf are trying to find a way to get this job done. They have to find a way to unite people, to reject the impulse that is the ring."

Empire. January, 2003. p.70

One reviewer of this exhibition noted that you can sense the countless hours of "blood" and "sweat" that went into creating the work exhibited here[7]. And one word that many people seem to use when summing up the exhibition is "detail". It seems to me that it is the effect of this detail, contributing to the reality effect, the sense of authenticity about the fakery, that is so enchanting. And glorious.

Steve Austin was born in Golden Bay where Tolkien was read to the class at Primary School. He studied Byzantine and Medieval Art, Asian Music, and History at Canterbury University. Formerly at the Dowse Art Museum he is now Manager, Exhibitions and Curatorial Services at Nelson Provincial Museum.

1 http://www.tepapa.govt.nz/communicatioons/Press_Releases/pr_LOTR.html
The average visit according to Paul Brewer at Te Papa is 1 hour.

2 See Nick Perry (1998) Hyperreality and Global Culture. London: Routledge. p.1

3 See Tony Bennett's comments in Mercedes Maroto Camino (2002) "The Forum and the Temple…" in Te Ara 27, 2, p.30

4 See Linda Tyler's exhibition review "A Look into Truth's Mirror" (2002) Te Ara 27, 2, p.35

5 Starting with Tolkien himself.

6 See Nick Perry, op. cit., pp.13-14

7 See http://www.theonering.net/perl.newsview/10/1041111000

Growing pains and the Curatorial Hui

Claire Regnault diagnoses the symptom at this year's hui at Hawke's Bay Museum, Napier, held on 17 and 18 October 2002

In 1998 David Butts and Susan Abasa of the Massey University's Museum Studies Department organised a two day get-together for curators based in regional art galleries and museums in the lower North Island. The aim of the Curatorial Hui was to discuss a range of issues confronting curators working in the regions and often in isolation, and to provide a supportive forum for discussion. In its motivation it fulfilled a looming gap in the training available for curators. While in 1998 a number of initiatives existed on a national level, such as Engaging Practices, the conference about artists' interventions in galleries, these tended to be broad in scope, large in scale and with an international emphasis. Unlike the country's collection managers and conservators, curators had never organised themselves into a professional group. David Butts and Susan Abasa's aim was to provide a forum for the discussion of curatorial issues, in which participants could be frank and open, in which critical analysis could be given in an atmosphere of collegial trust. A further goal was to encourage collegial relationships and exchanges. To achieve these objectives, about a dozen curators working in the lower North Island attended the first hui at Massey University.

The two day hui comprised diverse short, issue-focused presentations followed by discussion and debate, facilitated by either David Butts or Susan Abasa. With just twelve attendees, the hui provided a stimulating, challenging, constructively critical and above all practical forum. The menu focused on both collection and exhibition curation, with topics such as the shifting role of the curator, contemporary collecting, curatorial process and procedures, internal relationships and partnerships with iwi. The first two meetings were hosted by Massey's Museum Studies Department; since 2000 curators from the group have taken on the responsibility of hosting and organising the hui.

Four years on, and with the hui's move into museum institutions, the participating group has broadened. This year's hui in Napier in October attracted over 25 curators from art galleries and museums from Porirua to Whakatane, reflecting increased sector interest. Rachael Davies, Curator of Collections at the Hawke's Bay Museum, developed the theme of October's conference: The Community Profile of Museums – Interface with the Curator, a meaty and multifaceted topic. While many presentations, although interesting and informative, fell into the 'show and tell' variety, the stand-out presentations were those that directly addressed the theme, drawing examples, positive and negative, from their own institutional experience, and elaborating on mistakes and solutions.

In a report on recent wananga facilitated by the museum, Jo Pihema from Tairawhiti Museum in Gisborne contrasted the resounding success of their Company C project with a more recent community-based project that was fraught with relationship issues and misunderstandings around roles and responsibilities, and as a result floundered. Libby Sharpe from Whanganui Regional Museum spoke about the purchase of the Pardington photographic collection, a complex purchase which could not have happened without the financial support of local community groups and iwi, and which now leaves open questions of ownership.

Lyn Williams of Waikato Museum of Art and History opened up the question of curatorial objectivity during her paper on the development of Waikato's exhibition on the 1981 Springboks Tour. While Jim Samson's paper on the showing of John O'Shea's film Broken Barrier in Wairoa presented an insight into the delicate but growing relationship between a sole curator, new to town, and a long-established community, Susan Abasa's highlighted institutional alienation. Titled Hot Property her paper considered the collecting history of Aboriginal art by four major Australian institutions, and argued against the accepted canon of Australian art history.

With tangled relationships and perplexing issues at their heart, these papers begged for further analysis and discussion. Frustratingly, however, this year there was no time for group discussion, for unpicking happenings, comparing similar experiences and solutions, exchanging processes. With increased numbers, and growing enthusiasm for formal participation, time was of the essence at the Napier hui. Ironically with the hui's success, many of its original core aims, such as open discussion and frank collegial exchange, have in the four years become slowly sidelined, with attendees becoming audience members as opposed to active participants. This shift into an almost mini conference has been recognised by the group, acknowledging the need for a new format, perhaps growing its numbers and extending beyond the allotted two days. The challenge for the next host, as yet to be decided, will be to recapture some of the original essence that made these such valuable meetings for exchange and review, while catering for the increased number and diverse backgrounds of the participants.

Claire Regnault is Programme Developer at The Dowse, Lower Hutt. Prior to this she was Curator of Collections at Hawkes Bay Museum.

Blue Sky: towards a bright future for New Zealand museums

Peter Ireland reports on the museum sector strategic planning day held in Wellington on 13 February 2003

A focus on the future

The letter of invitation from Museums Aotearoa to attend this meeting began thus:

'In her opening address to the annual general meeting of Museums Aotearoa 2001, The Honourable Judith Tizard, Associate Minister of Arts, Culture and Heritage, stated the following:

"The government takes your sector extremely seriously. Because our view is that our culture is who we are and where we stand in the world; our art is how we say that; and our heritage is the well spring upon which we draw, as a people, as communities and as a nation…

I therefore want to present a challenge to you. I am asking you to think strategically and advise government… examine and articulate the cultural sector's own sense of best direction for itself…"

It was with this objective in mind that 28 members of Museums Aotearoa gathered on a clear blue day in the grand setting of the Wellington City Council Chambers. The morning began with a welcome from the Co Chair of Museums Aotearoa, Anthony Wright, and an opening address by Judith Tizard.

In this the Minister reaffirmed the government's support for the museum sector, stressing its contribution to the social, cultural, spiritual and financial well being of New Zealand. The Government, she said, is putting significant investment into a sector experiencing rapid growth and increased popularity, through initiatives such as the Regional Museums Policy. To keep ahead of expectations, there was a need for museums to enhance their relationship with central government and to work collaboratively on objectives. She emphasised the importance of strategic partnerships between local government, community organisations and the private sector in protecting the treasures of the regions. To assist in this aim the recent Local Government Act includes the cultural well being of communities as a primary outcome.

Charting new directions

The Associate Minister said that, while there is an expectation of change, it was not a priority of the present government to deploy major restructuring to achieve this, a point reiterated by Martin Matthews, Chief Executive of the Ministry for Culture and Heritage, with whom a conversation ended the day. She concluded her address by congratulating Museums Aotearoa on its achievements in recent years, and with her challenging description of the day that lay ahead as one 'to begin the process of mapping out a future that may or may not resemble what is currently in place'.

This process got underway under the capable guidance of facilitator Dr Paul Duignan. The full and ambitious programme consisted of a session on desired outcomes for the sector, a SWOT analysis, the development of strategies, and an action plan. I was impressed by the energy, determination and sense of purpose shown by those present. There was a great deal of well-focused creative thought recorded by the end of the day. There was a sense that this is a time of exciting museum developments in New Zealand, and this, combined with the success of the recent stewardship of Museums Aotearoa, in what Joseph Lane rather modestly describes as putting 'some of our house in order', contributed to a buoyant mood.

While not wishing to attribute the achievements of the meeting to particular individuals or institutions, I felt that the presence of Dr Seddon Bennington and Te Taru White representing Te Papa was significant, particularly as there was much discussion concerning the relationship between the roles of Museums Aotearoa and Te Papa National Services. A good range of topics was covered in an awareness of the need to be as representative as possible of what is a large, scattered and diverse sector.

Defining and refining objectives

By the time this report appears the following outcomes and strategic objectives will have been refined in a number of different forums including a meeting of the board of Museums Aotearoa, the triennial review of National Services and the Maori Values Hui at Lake Taupo. I have not attempted to list all the outcomes but sufficient to give a sense of the discussion, leaving with the reader the question of how well these reflect the opening address by the Minister and her invitation to develop strategic alliances, to think collaboratively, to explore the links between our organisations, and to seek common objectives.

In the interests of a strong collective identity, there was a lot of support for developing a museum 'brand'. The perennial challenge of securing better funding was seen as a priority. The recognition of the need to engage with our communities and to be relevant to them was stressed, as was the importance of developing partnerships, and sector capacity in terms of skills and standards. There was discussion about a national cultural policy, and the relationship between this objective and a strong national representative body (as opposed to bodies). The values of quality, excellence and diversity should be promoted, and a leadership role taken both within and outside the sector.

Among the draft strategies considered was the collaboration between

Museums Aotearoa and National Services in developing a national policy, and the possibility of assistance with this from the Ministry for Culture and Heritage. It was proposed that Museums Aotearoa and National Services also work together on an assessment of membership needs, and that Museums Aotearoa act as a stimulus to establishing working parties on key topics such as joint ventures and a touring exhibition programme. There were a lot of other areas covered in the day's discussion including the ongoing work between museums and iwi, and the securing of a prominent place for the sector in New Zealand's tourism marketing.

Future tense?

Imagining, in conclusion, that the fruits of the day will result in a 'future that may not resemble what is currently in place' I think there was some evidence to support this possibility. I raise the question as I suspect that anything less will not do the job that either the government would like to see done, or realise the potential of the museum sector in a fashion which is more than just the sum of the conspicuous success of some of its individual members. I also wonder how Museums Aotearoa would have the resources to undertake or initiate the revisions that would make a critical difference. This is not to suggest that there isn't a viable future for it, but I think we need to be realistic about what we can expect it to achieve. The results of its discussion with National Services, and the advancement of the idea of a national policy will be interesting test cases in defining the road ahead.

I do, however, want to finish on the optimistic note struck in the title of this report. I think the day was a success in that it identified and engaged with a number of pertinent issues. I hope that some of the follow up will be time spent in looking at both the successful performers in the sector and what can be learned from them, and at the merits of a single, possibly expanded, well resourced, representative body to further engage with the opportunities of the moment.

Peter Ireland has managed the exhibitions programme at the National Library of New Zealand Te Puna Mātauranga o Aotearoa since 1986. Prior to that he worked at the National Art Gallery and the Robert McDougall Art Gallery.

cultural heritage + museum studies

Update your qualifications, advance or shift your career by studying full-time or part-time, on-campus (Melbourne, Australia) or off-campus (worldwide).

We offer the following innovative postgraduate programs:

> Graduate Certificate of Cultural Heritage
> Graduate Diploma of Cultural Heritage
> Master of Cultural Heritage
> Graduate Certificate of Museum Studies
> Graduate Diploma of Museum Studies
> Master of Arts and PhD (by research)

These programs are affiliated with Deakin University's Cultural Heritage Centre for Asia and the Pacific, whose Director is Professor William Logan, UNESCO Chair of Heritage and Urbanism. The Cultural Heritage and Museum Studies program director is Margaret Birtley.

Timely applications for commencement in July 2003 are due by May 2003.

For more information, please contact Deakin University:

phone courseassist™ 1800 242 25 email aasd-enquiries@deakin.edu.au

www.deakin.edu.au/culturalheritage_centre

Curatorial Masterclass 2003

Peter Vangioni and Jennifer Hay seek new ways of collaborative curatorship at this year's Curatorial Masterclass

The Masterclass Series of seminars began in March 2000 and has continued to run three series annually. Masterclass is jointly sponsored by Montana Wines, Fulbright New Zealand Aotearoa, the British Council and the Royal Society of New Zealand. The aim of the series is to introduce American and British experts in various fields relating to the arts, by conducting seminars throughout the main centres of New Zealand.

The Masterclass Series for 2003 got underway at the University of Canterbury School of Fine Arts Gallery (SoFA) located in the Arts Centre, Christchurch on the 21st March 2003. The seminar was co-hosted by Art + Industry and the University of Canterbury.

The first of this year's seminars featured Frances Morris, Senior Curator at London's Tate Modern, and Renny Pritikin, Chief Curator at the Yerba Buena Centre for the Arts in San Francisco. Both speakers have been actively involved in curatorial practice for a number of years. Their lectures were well received by a substantial audience of South Island-wide art gallery and museum staff, university lecturers, artists and students.

Both Morris and Pritikin acknowledged the need for more direct community and artist involvement in the planning of exhibitions and that a more egalitarian approach be taken by curators. The Yerba Buena Centre for the Arts and the Tate Modern have both adopted changes to the way in which exhibitions are traditionally planned. Of particular interest was Morris' discussion relating to the traditional, hierarchical position of the curator in exhibition development and planning.

At the Tate Modern, Morris has initiated an annual artist-based exhibition, whereby the planning process is a shared responsibility between the artist and Gallery staff. The aim of these exhibitions is to encourage a more equal working partnership between those involved on all levels. For example, a front of house gallery assistant takes part in the exhibition planning process, a position that is rotated every six months. The artist involved is encouraged to drive the exhibition planning process and through this experience gain knowledge of the workings of the Gallery, staff and exhibition spaces. The exercise revealed the usefulness of pursuing similar projects in the future and the need for Gallery staff members to become more familiar with each others' roles.

Community involvement is a key element of the Yerba Buena Centre for the Arts which, not having a permanent collection, focuses on popular activities within the community for its exhibition programme. Renny Pritikin discussed various initiatives used by the Centre to help engage directly with the community. Of high priority were collaborative exhibitions with various groups within the community. These tended to have a local focus on activities in the San Francisco Bay area and have included themes such as Hip Hop music and surfing culture.

The exhibition 'Surf Trip' was guest curated by two local surf devotees who had access not only to specialist knowledge of surf culture but also private collections relating to the subject. Contemporary artists from the immediate region and further abroad exhibited surf culture related artworks, including photography, video and sculpture, alongside locally designed surfboards.

Community-based initiatives and political manifestations of art making, the importance of archival material as a means to delineate important art movements such as Fluxus and Joseph Beuys's oeuvre, were some examples of how both of these diverse institutions sought to find new audiences and new curatorial expressions. That much of this kind of practice has been occurring since the 1970s was not discussed (nor the influence of post-structuralism), although Pritikin's academic background is in the study of performance art. New Zealand artists and institutions have delved into these areas since the 1970s, David Mealing's prescient Jumble Sale at the Auckland Art Gallery in 1975 being an excellent example of this kind of practice and indeed one of the more successful models of community involvement combined with a philosophical, aesthetic and challenging engagement with an art institution. Models presented by Morris that strove to attain this kind of exchange, especially Bankside Browser, fell short of any political rigour, placing emphasis instead on political correctness within the realms of general accessibility.

Differences between institutions and their collection policies, applications of contemporary technologies, curatorial models of interpretation and the empowerment of the curator, were all topics that facilitated an interesting, if at times frustrating, seminar. Although the art museum finds itself in a difficult position, one that seeks to break down hierarchies and one that is now looking at shopping malls as an example of reaching broad audiences, it is ultimately the artist who has always been, and remains the primary agent for social change.

Peter Vangioni first started working for the Robert McDougall Art Gallery as a curatorial assistant in 1999. He has recently been appointed Curator of Works on Paper at the Christchurch Art Gallery Te Puna o Waiwhetu.

Jennifer Hay is Curatorial Assistant (Contemporary) at the Christchurch Art Gallery Te Puna o Waiwhetu.

Newly-found māori artefacts

Brodie Stubbs describes how museums, iwi and the Ministry for Culture and Heritage are working in partnership

At the Museums Aotearoa 2002 conference, the Chief Executive of the Ministry for Culture and Heritage, Martin Matthews, spoke about the role of the Ministry. One of his key points was that the Ministry is working on improving its communication with museums of all types, particularly in the course of the administration of the Antiquities Act 1975. Under this Act, the Ministry determines the custody of newly-found Māori artefacts, regulates the export of artefacts and other antiquities, and regulates the domestic trade in artefacts. In this article, we shall look at the question: How does the Ministry decide who should have custody of a newly-found artefact?

Rather than examine the Antiquities Act in detail, this article will explain how the Ministry administers the Act and the role museums play. However, it will be useful to start with definitions of some of the terms used:

- **Artefact** means any chattel, carving, object or thing which relates to the history, art, culture, traditions or economy of the Māori or other pre-European inhabitants of New Zealand which was made or used prior to 1902.[1]
- **Found,** in relation to any artefact, means discovered in circumstances which do not indicate the lawful ownership of the artefact and which suggest that the artefact was last in the lawful possession of a person who, at the time of finding, is no longer alive. Essentially, this means artefacts discovered in the ground by chance or from archaeological digs.
- **Public Museum** means "a non-profit making museum being eligible for membership of the Art Galleries and Museums Association of New Zealand." The reference to AGMANZ should now be read as referring to Museums Aotearoa.
- **Custody** means possession and care rather than ownership. It is akin to the concept of kaitiakitanga. Under the Act, the Crown is the prima facie (in the first instance) owner of newly-found artefacts, until actual or traditional ownership can be established.[2]

Since January 2000, the custody of over 350 newly found Māori artefacts has been determined by the Ministry, all with the explicit support and assistance of museums from the Far North to the deep South.

Public museums are specified under the Act as "notifiers" of newly-found artefacts; that is, anyone finding an artefact must take it to the nearest public museum which then notifies the Ministry. Alternatively, finders may contact the Ministry directly, in which case the Ministry would most likely ask the finder to take the artefact to the nearest public museum.

There is a standard form for notifying finds to the Ministry and many museums will have copies of these. The forms require a description of the artefact, the circumstances of the find and a recommendation from the museum for the custody of the artefact. In many cases, a museum will take care of the artefact until custody is awarded, and if necessary, may arrange conservation treatment.[3]

The Ministry also seeks to involve tangata whenua from the area of the find in the custody decision.[4] Although the Ministry carries out its own consultation process, museums often assist in identifying the tangata whenua for the area of the find, due to their links with the community. In many cases, this will be the same recommendation, as museums are increasingly working in partnership with iwi. Once all interested parties have provided input, it is the task of the Ministry to decide the custody (not ownership) of the artefact, taking into consideration the wishes of the tangata whenua, whether the artefact requires any specialist storage, and the facilities for storage and security of any proposed custodian.

1 The act does not deal with newly found non-Māori artefacts. These receive some level of protection under the Historic Places Act which covers archaeological sites.

2 Actual or traditional ownership can only be determined by the Maori Land Court. Any one with an interest in a newly-found artefact can apply to the Court for a decision on ownership.

3 Conservation treatment is usually only required for wooden artefacts. In most cases these are sent to the wet wood lab at Auckland University for treatment by Dilys Johns. Any necessary conservation treatment is paid for by the Ministry.

4 Many of you will have had contact with Ministry staff member, Ailsa Cain (Kai Tahu, Kati Mamoe, Waitaha), who has primary responsibility for iwi consultation for newly found artefacts.

The most common options for custody at present are:

- marae
- rūnanga/trust board office
- the local museum
- another organisation

The other aspect of the notification process is the keeping of a national register of all newly-found artefacts. Te Papa receives a copy of the notification form and allocates a registration number to each artefact. The Ministry will often rely on the notifying museum to apply the identification number to the artefact.

The contribution of the museum staff is therefore extremely important. In summary, the role of the museum is to:

- receive newly found artefacts from the public;
- complete a notification form and forward it to the Ministry;
- give its own recommendation on custody;
- advise the Ministry if conservation work is required;
- house the artefact while custody is being determined;
- apply the registration number to the artefact.

This role is highly valued by the Ministry, but we also recognise that not all museums have the facilities or expertise to carry out all of the above tasks. Fortunately, we have always found that museums take a pragmatic approach to the process and often smaller museums will call in assistance from their colleagues at larger institutions. I should also point out that there are exceptions to the above process. Staff from the New Zealand Historic Places Trust and the Department of Conservation can become involved in the notification process, sometimes notifying the Ministry directly of artefacts found on their land.

Finally, the Ministry is currently reviewing the Notification of Finding an Artifact form and has received valuable feedback from some frequent users of the forms. An improved version of the forms will be available in the coming months and will include a summary of the custody process.

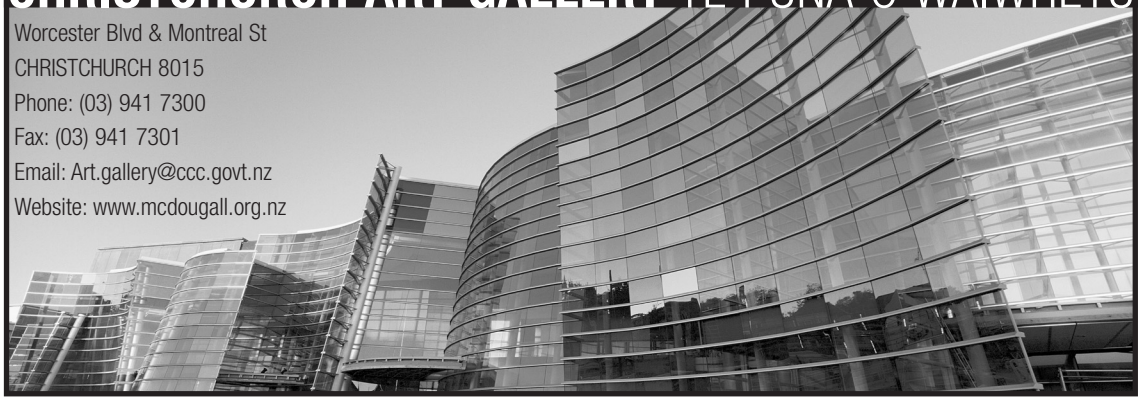
If you have any comments or queries about this article, please email it to info@mch.govt.nz, or post it to the Ministry at PO Box 5364, Wellington. Additional information about the Antiquities Act can be found on the Ministry's website: www.mch.govt.nz

Brodie Stubbs is the Manager, Heritage Operations with the Ministry for Culture and Heritage. He has a degree in Māori Studies from Victoria University and worked for the Department of Internal Affairs for ten years before Heritage Operations was transferred into the Ministry two years ago.

COMING TO AN ISLAND CLOSE TO YOU

CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

Worcester Blvd & Montreal St
CHRISTCHURCH 8015
Phone: (03) 941 7300
Fax: (03) 941 7301
Email: Art.gallery@ccc.govt.nz
Website: www.mcdougall.org.nz



Three historic houses in Auckland – a visitor's view

Peggy Schaeffer finds that the New Zealand social history and women's heritage to be found in historic house museums have great appeal for at least one American visitor.

HIGHWIC VIEWED ACROSS THE STATELY LAWN
ACKNOWLEDGEMENT: PEGGY SCHAEFFER

It seems that travellers to New Zealand rarely linger in Auckland, but this one is lucky enough to be here for six months, which offers all sorts of intriguing possibilities. One is to explore the city's colonial heritage by visiting the three historic homes maintained by the New Zealand Historic Places Trust. Although I came to these houses knowing little about Auckland's early days, the scale of New Zealand's post-contact history is comfortable for Americans, echoing that of much of the United States. It is somehow more familiar than the daunting scope of European history, which always makes Americans feel quite wet behind the ears. Below is a personal account of these visits, a visitor's first encounter with Auckland's early settlers.

Alberton – strong presence of the past

I thought that a sunny autumn weekday afternoon would be a quiet time to visit Alberton, but as I approached the house I heard the voices of what seemed to be hundreds of children, and realized that there was going to be little chance for peace and quiet. The house echoed with shrieks ("I found the guns!") and many stampeding little feet. I dodged the wiggling urchins and eventually found the guide in period dress – actually she found me, welcoming me slightly apologetically. She managed to offer me a quick and competent overview of the history of the house and its owners, while selling me a ticket, and patiently answering urgent questions from excited kids. Hearing that that the school group would be gone in under an hour, I explored the house at a leisurely pace, seeking out the rooms with the smallest congregations of kids. Their obvious enthusiasm was great to see but a bit distracting too.

As I wandered around in this haphazard manner I was glad to find informative panels on the wall near the doorways into each room with details about the room's uses and furnishings. The Taylor family had built a simple farmhouse on their 500 acres of land in 1863, and then enlarged it in the 1870s, and later the 1920s, adding a ballroom, turrets and elegant two-storey balconies to create the grand home that it remains today. Ten children were born here to the energetic wife Sophia, who presided over the estate and family affairs for forty years after her husband's death in 1890. Three daughters with classic 19th century names – Muriel, Winifred, and Mildred – lived here all their lives and the house is furnished with family possessions, giving it a cosy, lived-in look. Original wallpapers, somewhat tattered in places, lend a faded Victorian grandeur to the rooms. With all the family pictures on the walls, it is easy to imagine the three elderly sisters drinking tea amid the peeling wallpaper and heavy velvet curtains. I had to smile at the drawing room's pink cedar Venetian blinds – do they make them like that any more?

I retreated onto the fine front veranda, and found myself instantly recalling the front porches of stately (and not-so-stately) houses in my home state of North Carolina, as well as elsewhere in the southern United States. Alberton's are similarly deep and shady, only missing that essential ingredient of porches of the Deep South: the rocking chair. All the rooms on the ground floor opening onto the veranda have huge double-hung sash windows that also serve as a door, when the lower sash is raised, and a small half door opens out at the bottom. I have never seen such a window/door combination before, and I briefly consider replicating it back home before realizing that it would not work alongside the screens, so necessary to keep the ubiquitous insects out.

Suddenly, quiet descended on the house and grounds. Finally I was able to tackle the extremely steep ladder-like stairs to the third floor attic without children underfoot, or risking public humiliation. In the US such a staircase would be off limits to

EWELME COTTAGE, SEEN FROM UNDER THE OAK TREE PLANTED IN 1866.
ACKNOWLEDGEMENT: PEGGY SCHAEFFER

visitors, or at the very least, full of forbidding warnings about danger and liability, but here even a person with a fear of heights can clamber up, albeit ungracefully. I found three small garret-like rooms where servants were housed, each furnished simply with a narrow bed and a chair. I like to see how "real" people lived, and these servants' quarters simply and emphatically convey how the other half (maybe more like nine-tenths?) lived.

Downstairs the kitchen and washhouse are stocked with period items and give a glimpse of the daily activities of life. The washhouse had a well right inside it, which must have been a real asset. One of my hobbies is observing (yes, and participating in) laundry around the world; it is a universal activity, and a good way to get a global perspective on women's work.

I realized (and appreciated) as I strolled through the rooms that the only places where "Do Not Touch" signs were in evidence was on the wallpaper, which surely needs every bit of protection it can get. Otherwise the visitor is only gently restricted behind a single rope barrier, and can easily get far enough into the rooms to get a sense of each and see the furnishings up close. Although greatly reduced from the original six acres of lawn, the grounds are lovely, and include a fine fountain, huge shady trees and a tranquil atmosphere, despite being surrounded by a residential neighbourhood. The friendly guide offered me a cup of tea, but I felt the need to be moving on. Behind the house a lemon tree was dropping its ripe fruit on the grass and I stuffed a few of the biggest ones in my backpack before heading back to downtown Auckland by bus.

Highwic – a hidden gem amid the urban bustle

I would not have found this historic house, had I not been both looking and determined to find it. Gillies Avenue is not one of the most scenic parts of Auckland. It might have been easier, had I been on foot, as driving in the city can be overwhelming for a visitor. I zoomed right by the main gate before finding the side entrance on an adjoining street. The surrounding area is a busy commercial environment, full of unglamorous automobile-related establishments, industrial warehouses and parking garages, and I checked the address several times in disbelief while negotiating the one-way streets, before spotting a beckoning sign.

One of the joys of New Zealand is the way the dense green bush immediately seems to envelop you, and as soon as I turned up the leafy drive, I knew I had found a haven from the city. As I learned later, Highwic was such a haven when it was built in 1862, on a hill away from the squalor of a bustling young Auckland. The house plan was based on a design by an American, Andrew Jackson Downing, who called it "in the rural Gothic or English manner," which refers to its steep slate roof, vertical boards and latticed casement windows; not features that seemed particularly American, Gothic, or even English, to me. One room displays large informative panels with historical background, maps and pictures about the emerging colonial city, the house and its owners. Alfred Buckland was a successful businessman who married twice, producing 21 children between 1850 and 1887 (he had 24 grandchildren by the time his last child was born.) The house was understandably enlarged over the years, making the layout of rooms initially confusing, but a laminated floor plan is provided, which helps considerably. The "Boys' Barracks" is the name given to one of the upstairs rooms, a long room with multiple beds, a reasonable approach when there are seven sons.

I appeared to be the only visitor, apart from a couple making plans for their upcoming wedding celebrations, and I wandered happily around until eventually being discovered by the guide. By then I had several questions about the house, and was keen to ask about the family, the setting of the house and its board and batten construction. I admired the subtle gradations of deep browns and reds in the wide kauri panelling in the sitting and dining rooms; they give a warm feeling to these formal rooms. The rooms are furnished as they would have been in late Victorian times, and the prosperity of the owners is obvious, but not, to my sensibility, very attractive or endearing. The impressively long dining room table with its complex formal dinner service seemed cold and somehow uninteresting. Although the house stayed in the admittedly large family until 1978, most of their furnishings were dispersed, which perhaps explains

the lack of personal "feel".

Outside the gardens are lovely, with fine old trees hiding the high-rise buildings nearby and muffling the sounds of traffic. I noticed a lot of little green spheres on the ground near my car, and when I realized they were limes, I slipped a few into my bag, souvenir of another fruitful visit. Highwic is an anomaly now, much as it must have been when Auckland was a scruffy boomtown. It is certainly a great spot for a wedding, as well as a good place to appreciate the "lifestylers" of the Victorian colonial era.

Ewelme Cottage – cosy continuity

Vicesimus Lush has to be one of the best names in history, outside of Dickens. He was the twentieth child (vicesumus= the twentieth) born to his father's second wife in London in 1817. He emigrated to New Zealand in 1850 with his wife Blanche and their four children, serving several parishes as a vicar and later appointed Archdeacon.

After ringing the seemingly ancient bell at the cottage door, I was warmly greeted by the voluble curator, who offered up family history and wide-ranging anecdotes from the Reverend Lush's journals and letters. The arrival of a group of visitors behind me allowed me to wander at my own pace through the downstairs rooms while still overhearing some of his vast store of historical detail and anecdote about the house. It is all here: the origin of the paintings, eight siblings who never married, leeches as treatment for toothache, the Reverend's diminutive height and much, much more. Multiple sightings of child ghosts, too. This is a dedicated steward who looks as if he lives in the house – I discovered later that, until five years ago, he did.

The family occupied the house, built in 1863, until 1968, yet it looks as if they have just stepped out. You feel like waiting in the comfy kitchen for their return. It is a solid little house, not grand or imposing in any way, but sturdy and comfortable, with wonderful kauri boards throughout. The furnishings are eclectic, with books, brass rubbings, maps, and china brought from England mingling with collections of items found in the yard and many everyday items. The Trust has left Ewelme Cottage much as it was when it was a family home, so the furnishings date from different periods, a more natural accumulation than a stiff collection of colonial Victoriana. The worn armchairs, cluttered study, knick-knacks, and peeling wallpapers made me feel right at home.

A narrow steep flight of stairs leads to several small bedrooms tucked under the eaves, scattered with more family belongings, including dolls and a doll house, a trunk with LUSH stenciled on top, toys and more books. I was tempted to sit down with a good book. The real white cat on a white bedspread may also have played a part in making the experience so engaging.

Behind the house the compact garden is a living nineteenth century relic, with a robust camellia bush and a quince tree, all dominated by a massive oak tree planted in 1866. The ramshackle bench under the oak is a perfect place to sit and enjoy the calm of this lovely setting. I am told that you could see the Waitemata Harbour before the tree dominated the lawn, but now its shade seems sheltering. I lingered long enough to pocket a few quinces off the ground, without which my visit would obviously be incomplete, and eventually was able to tear myself away and head back to the 21st century.

HIGHWIC, BUILT "IN THE RURAL GOTHIC OR ENGLISH MANNER" OF ANDREW JACKSON DOWNING.
ACKNOWLEDGEMENT: PEGGY SCHAEFFER

Peggy Schaeffer is a librarian from Durham, North Carolina, with a passion for travel and living in faraway places, e.g. Yemen, Edinburgh, Strasbourg and now Auckland. She has 25 years' experience in pharmaceutical and medical libraries and most recently was employed at the University of North Carolina at Chapel Hill.

Further details of these three historic properties managed by the New Zealand Historic Places Trust can be found on the website: http://www.historic.org.nz

Taking care of textile collections

As the first recipient of Museum Aotearoa's Mina McKenzie Scholarship, Rachael Collinge recently embarked on a postgraduate course specialising in textile conservation. Here she gives a progress report on her first few months.

Introducing the Textile Conservation Centre

The Textile Conservation Centre (TCC) was established in England by Karen Finch OBE in 1975, and based initially at Hampton Court. Past graduates of the textile conservation course include Valerie Carson and Tracey Wedge, who both returned to work in New Zealand.

In 1999 the TCC moved from Hampton Court Palace to a custom-designed, environmentally-controlled building on the University of Southampton's Winchester campus. Facilities at the Centre include an analytical laboratory, microscopy room, dye laboratory, washrooms and photographic studio. This amalgamation with the University has enabled the Centre to expand and develop its academic and research activities. Sharing the building with students from Museum Studies and the History of Textiles and Dress facilitates the productive exchange of ideas across different, but related disciplines.

The TCC has also recently established a special partnership with the Universities of Bradford and Manchester, dedicated to improving the care and interpretation of historic textiles through research undertaken by scholars from various disciplines.

Following some of the investigations currently in progress has been fascinating. For example we have had a lecture on "forgotten fibres", dealing primarily with textiles created in the 1940s from regenerated proteins derived from peanuts, milk and soybeans. The Concealed Garment Project is an ongoing study of the practice of concealing garments within the fabric of a building. Research projects such as these will contribute to collection care methods and future conservation treatments.

The MA course in Textile Conservation

The Centre aims to develop the conservation profession and specialist techniques of textile conservation through a multi-disciplinary approach, teaching both research and technical skills over the two year duration of the course. There are seven full-time students and two part-time students. We have just completed the first semester, which was mainly theoretical in nature, including an introduction to textile science, and the assessment and care of cultural material.

The second semester has been more practical, providing an introduction to interventive conservation techniques. These include documentation systems, soil removal techniques, discussions on the evidential value of soiling and implications of genetic fingerprinting. Having now been introduced to stabilisation methods and materials, we have all subsequently received many offers of socks to darn and shirts to iron at home. In this situation one can respond by arguing the case for the evidential value of creasing.

Between the first and second years of the course students have a professional placement with a recognised conservation facility. I am looking forward to the opportunity to investigate the working practice of another conservation institution. While my placement is yet to be finalised however, I am hoping to work with the National Trust or at Hampton Court Palace. I am particularly interested to see how these institutions meet the challenges involved in the conservation and care of historic textiles within their original setting.

The TCC encourages research and studies that will promote and assist the field of textile conservation. There are also opportunities for students to make use of the facilities on a less formal basis, and the Centre encourages learning through experimentation and observation. For example, our group is about to test the effectiveness of five different surfactants in use at the Centre on a range of soiling samples. The Centre also has a reference collection of artefacts and textiles which can be used in a variety of manners to

test treatments and evaluate their effectiveness. At times this has also involved subjecting reference objects to inappropriate treatments and recording the adverse reactions.

Conservation Services

As students we benefit from the close proximity to the Conservation Services Department, a business unit employing a team of qualified conservators who offer professional practice and consultancy services for museums, heritage institutions and private clients. This enables the students to follow the conservation treatments of a diversity of objects and to observe the work practice of a unit that operates as a business. Vital practical issues involving time management, staffing and negotiation of appropriate treatments to match both budgets and the needs of the client are discussed.

Other activities

Living in the UK is a textile fancier's heaven and I am endeavouring to make use of the various museums and historic venues. I am also trying to attend as many textile and conservation related conferences as possible. In the summer break I shall be attending the United Kingdom Institute of Conservation's textile forum, which is entitled Dust, Sweat and Tears: recent advances in cleaning techniques. The TCC is well represented with presentations from past students and the current staff of the Textile Conservation Services, an informative event useful for learning about the practice of other conservators. A conference on Islamic carpets at Oxford in October is also on my list.

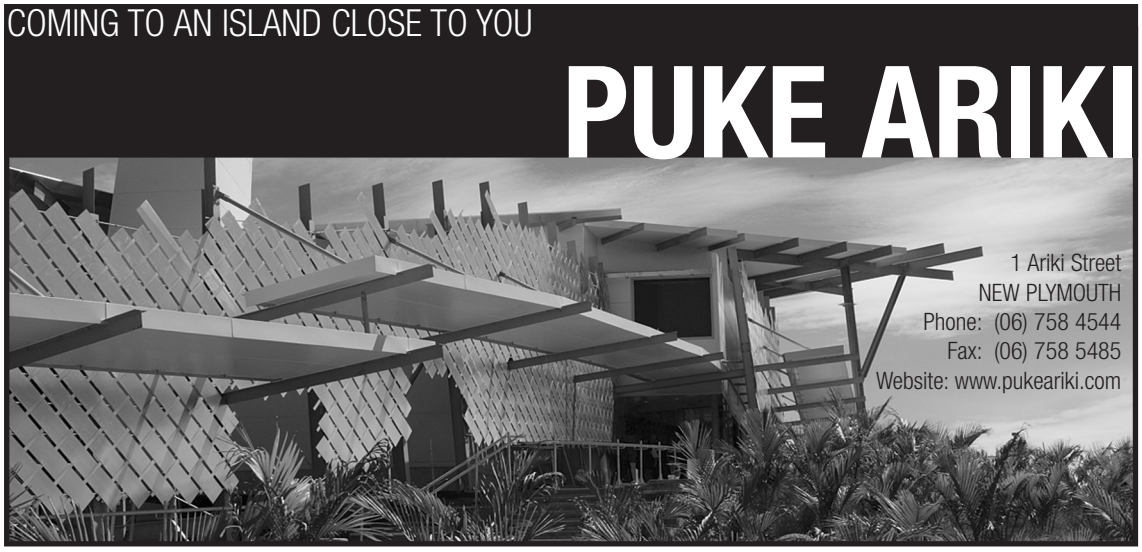
I am living in a rural village on the outskirts of Hungerford, where I enjoy experiencing life in another country. I have sampled the traditional culinary delights of fluoro-coloured mushy peas and slightly warm ale. However I will be planning to keep a low profile on Hocktide in the second week of Easter, when newcomers in the village are at risk from a custom called "shoeing the colt". This practice seems to involve a farrier's nail, a man in a feathered hat and a flower bedecked tutti pole.

Acknowledgements

I should like to thank Museums Aotearoa for the Mina McKenzie Scholarship. This award has enabled me to cover some of the costs incurred during my study for the MA in Textile Conservation at the Textile Conservation Centre, Winchester, University of Southampton, in the United Kingdom.

I should also like to acknowledge the ongoing support and encouragement that I have received from the museum community in Aotearoa over the years.

Rachael Collinge worked in the museum industry in New Zealand for 10 years in collection management and registration. She began her career at the Dowse, later held positions at the Hawke's Bay Museum, the New Zealand Police Museum and the Adam Art Gallery. Prior to her studies in textile conservation she was employed as a Conservation Technician at the Museum of New Zealand Te Papa Tongarewa.



Implications of the development of museums in Australia for the early history of museums in New Zealand 1915-1945.

Derek Monz is engaged in research about the evolution of New Zealand's museum sector.

Museums of the early twentieth century have not been a popular topic for research by historians or museum professionals. Unfortunately museums during this period have acquired a reputation for being overly conservative, drab, culturally elitist institutions more like mortuaries than open, active public institutions. The entrenchment of these ideas is a result of the influence of the dominant theory known as 'new museology'. Research into the history of museums in Australia shows that far from being mortuaries, Australian museums were at the leading edge of museum practice and actively sought to increase the use of their collections by the community. This research project concentrates on the history and development of Australian museums between 1915 and 1945, with a special emphasis on the relationships between museums and the community, between museums and external agencies such as the Carnegie Corporation and the early years of the Art Galleries and Museums Association of Australian and New Zealand, AGMA (Aus/NZ).

One of the most interesting parts of the project has been the discovery of the major contribution of New Zealand museums towards the formation and early development of the AGMA (Aus/NZ). Surveys conducted in the early 1930's revealed the need for a professional association for museum workers from both countries. At a meeting in Melbourne in 1936 Australian and New Zealand museum and art gallery directors formed an association to assist museums to develop better educational activities and to promote community involvement. The co-operation between museums in the two countries was crucial to the success of the association during its early years. Although this project focuses principally on Australia, research into the early history of Australian museums also reveals the close relationship between Australian and New Zealand museums, a relationship that served both countries well in later years.

New research into the history of museums in Australia and New Zealand prior to 1945 has important local, national and international implications for museum history, theory and professional museum practice. Firstly, it provides a new historical context when reviewing current museum literature and re-evaluating the role and place of museums in society. Secondly, original research using primary sources provides new information about the people, events and institutions affecting the development of museums in a largely unknown section of Australian history. Thirdly this research provides an historical background to the development of museums today, as well as examining how museums today deal with their own history.

Derek Monz is a doctoral candidate at the University of the Sunshine Coast, Queensland, Australia. His PhD focuses on the history of museums in the early twentieth century and their relationships with the community.

Series No.	Creating Agency	Title	Description	Year
Art Galleries and Museums Association of New Zealand				
CA000192	AGMANZ	Diploma of Museum Studies Files	Includes correspondence relating to course and course content, papers produced, student enrolments, workshop information and background to course establishment.	1967 - 1990
CA000193	AGMANZ	Te Maori Papers	Correspondence relating to planning for Te Maori both for the New Zealand and overseas tours.	1972 - 1986
CA000194	AGMANZ	Conferences, Workshops and Visits Hosted	Includes visits by overseas experts on museum related subjects including Ames and Tramposch. Also included are records relating to AGMANZ Annual General Meetings, conferences and workshops.	1968 - 1989
CA000195	AGMANZ	James Mack (President) Correspondence Files	Consists largely of James Mack's correspondence and information gathered and exchanged.	1978 - 1989
CA000196	AGMANZ	Keith Thomson Papers	Consists of minutes, agendas, correspondence and relevant reports.	1963 - 1982
CA000197	AGMANZ	Executive Officer: General Correspondence	Includes correspondence which do not fit into the subject file series and covers a wide range of issues relating to the administration of AGMANZ.	1988 - 1989
CA000198	AGMANZ	Secretary's Correspondence	Includes correspondence of a number of AGMANZ Secretaries JT Salmon, VF Fisher, RR Forster, R Cooper, MB Gamble, W Carnegie and others.	1968 - 1988
CA000199	AGMANZ	General Subject Files	This is a large and diverse series of files involving a wide range of AGMANZ functions and areas of interest. Information in this series pertains to accreditation, administration, Acts, annual reports, grants and funds, guides, exhibitions, specific museums and art galleries, Code of Ethics, education issues, conservation, structuring of AGMANZ, employment opportunities, members, tax issues, ICOM, UNESCO, correspondence, Ministries, museum related events, reports, corporate plan, policy, archaeology, ethnology, anthropology, newspaper	1937 - 1989

Te Papa Archives: Museums Associations' records and so much more

Leanne Dufault has been delving into the sources of Museums Aotearoa's origins and development, now mostly held at Te Papa.

As my internship project, managed under the auspices of Museums Aotearoa from September 2002 until March 2003, I investigated the history of the various museums associations of New Zealand. I conducted oral history interviews, both in-person and by telephone, and undertook archival and library research. Some of the primary source material that I used was stored at the National Library in Wellington and at the Otago Museum in Dunedin. The majority of the records pertaining to the history and development of the museums associations are held at Te Papa Archives. They chart the evolution of Museums Aotearoa from its origins as a joint New Zealand and Australian organisation through to the establishment of a distinct and separate national body, taking various hybrid forms before emerging as Museums Aotearoa. This material deserves to be better known.

For a sample summary on the series, created by Te Papa Archivist, Jennifer Twist, see the separate table on p48.

Museums associations records …

Approximately ninety boxes were recently received at Te Papa Archives from Museums Aotearoa, and they now await a full assessment of their archival value. Sixty of these boxes, dating from 1970 to 1998, are known as the Museum Director Federation (MDF) records, but also include records from the earlier New Zealand Art Gallery Directors Council (NZAGDC), Art Galleries and Museums Association of New Zealand (AGMANZ), and Museums Association of Aotearoa New Zealand Te Ropu Hanga Kaupapa Taonga (MAANZ). The records in these boxes comprise exhibition material, correspondence, minutes of meetings, papers, published records such as annual reports, newsletters, newspaper clippings, videotapes, slides and photographs. The remainder of the boxes pending archival appraisal is known as the Museums Aotearoa records, but these also include MDF, MAANZ and NZAGDC material. These documents, dating from 1989 to 1999, consist of journals, exhibition material, tourism information, Board reports, proposals, correspondence, minutes of meetings, papers, newsletters, market research, conferences, seminars, funding applications, Acts and bills, newspaper clippings, slides and photographs. Together these represent our profession's collective memory, and can be a rich resource, especially for cultural historians and museum studies students. They detail the emergence of a professional consciousness in New Zealand museums and art galleries, and shed light on cultural policy, the biographies of pioneers in the field.

And much more besides…

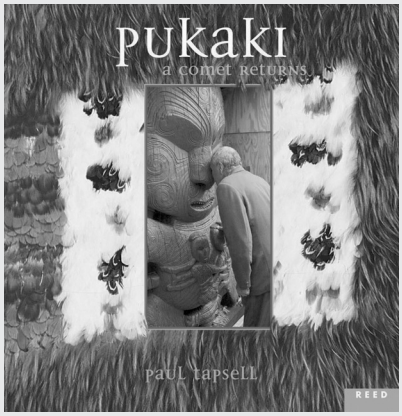
The archival holdings at Te Papa comprise much more than museums associations' records. As described in Te Papa: Our Archives – A Unique Source of Information, Te Papa's Archive contains two types of records: Museums Archives and Collected Archives. Museum Archives holds papers generated by Te Papa since its establishment, as well as the archives inherited from the National Art Gallery when the two institutions amalgamated as the Museum of New Zealand Te Papa Tongarewa in 1992. Research material gathered by Museum staff since 1865 is distributed among the many archives included in this category. Collected Archives holds papers which Te Papa has collected in some specialist areas. This category is further divided into two groups. The first group is art archives, and includes archival material relating to the development of art and the art community in New Zealand, such as archives of New Zealand artists. The second group is museum-collected archives and includes a variety of archives that have been collected since the establishment of the Colonial Museum and its successor the Dominion Museum, such as World War I ephemera.

Access to Te Papa Archives is free. Fees are applied for photocopying and if staff are required to undertake written research. For best assistance, contact Jennifer Twist to make an appointment before visiting.

Acknowledgement

I would like to extend a special thanks to Jennifer Twist for her guidance, support and hospitality during my six-month internship. In addition, I would like to thank the Records Team and all of Te Papa staff for providing me with the resources to effectively complete my tasks, and for providing me with a dynamic and friendly working environment that contributed to a wonderful and memorable experience.

Leanne Dufault is one of the six Canadians interns attached to New Zealand museums and art galleries under the 2002-2003 Youth International Internship Programme for Canadians starting out on their career paths. Her principal project was to trace the development of the professional associations in New Zealand's museum sector. The notes from her interviews and other research will eventually form part of the Museums Aotearoa archive.



Pukaki: a comet returns

Paul Tapsell (2000)
Reed Books, Auckland
ISBN 0 7900 0730 4
$34.95

Reviewed by David Butts

Paul Tapsell, currently Director Māori at Auckland Museum, characterises his first book as one that 'explores the life, times and transformations of Pukaki - mortal human to carved ancestor, museum curiosity to national icon – through the eyes of his descendants, Ngāti Whakaue of Te Arawa.' In fact the book does more than this, providing the reader with a Ngāti Whakaue understanding of the nature and significance of taonga tuku iho, those treasures that are handed down from one generation to another.

Pukaki begins with an outline of the ancestry of Ngāti Whakaue from the arrival of Tama te Kapua on the Arawa waka through to 1829 when the Pākehā trader Phillip Tapsell settled at Maketu and made muskets available to Ngāti Whakaue thus enabling them to consolidate their control of tribal lands. To guard against future incursions, Ngāti Whakaue built new fortifications around Ohinemutu. These fortifications included three carved gateways depicting Ngāti Whakaue ancestors, one of whom was the fighting chief Pukaki. When these fortifications were no longer required, the carvings were relocated to local marae. Pukaki was presented to the Crown in 1877 to seal the agreement to allow the township of Rotorua to proceed. Judge Francis Fenton immediately transferred Pukaki to the Auckland Museum where he remained until 1997 when Ngāti Whakaue, the Crown and Auckland Museum signed a memorandum agreeing to the return of Pukaki to the care of Rotorua District Council in recognition of the relationship between Ngāti Whatua and the Crown.

The return of the Mataatua whare from Otago Museum to Ngāti Awa in 1996 and the return of Pukaki from Auckland Museum to the Crown in 1997 are perhaps the most notable cases of a number of repatriations from New Zealand museums to Māori during the 1990s. These two cases are in part distinguished because they have been thoroughly researched and that research has been published, thus providing excellent case study material for students, heritage practitioners, and other Māori contemplating their own repatriation claims. Tapsell provides an insight into the range of sources, oral and archival, that are essential to understanding the nature and significance of such taonga and the circumstances that have led to their disposition beyond the control and care of their customary guardians. At the heart of Tapsell's account is the importance of taonga in the mediating and maintaining of relationships, both historically and at the present time. The solution negotiated by Ngāti Whakaue for the return of Pukaki recognises and strengthens their relationships with Ngati Whatua, the Crown, Rotorua District Council and Auckland Museum.

Paul Tapsell and the publishers have been successful in translating an academic thesis into a very readable and thoughtfully illustrated account. The inclusion of short contributions from Ngāti Whakaue elders and museum practitioners add an important dimension and value to the text. This is a book that merits careful reading and sets a fine example for other scholars.

David Butts has taught Museum Studies at Massey University since 1989. He is Programme Co-ordinator, Heritage and Museum Studies in the School of Maori Studies at Massey University's Palmerston North campus.

Developing Heritage Tourism in New Zealand,

Julie A. N. Warren and C. Nicholas Taylor (2001), Centre for Research, Evaluation and Social Assessment Ltd.
ISBN 0-9582092-5-1

Developing Rural Tourism in New Zealand,

Julie A.N. Warren and C. Nicholas Taylor (1999), Centre for Research, Evaluation and Social Assessment Ltd.
ISBN 0-9582092-3-5

These two books are part of a series, which cover the smaller, but nevertheless important, sectors of New Zealand's tourist industry. They are based on a large database of firms maintained by the authors and from information obtained from surveys of some of those databases. The difficulty with both publications is that the sectors covered are so diverse, and the survey numbers so relatively small, that the findings and conclusions are little more than generalised opinions.

The books comprise a number of similar sections with titles such as "Heritage/Rural Tourism in Perspective"; "The Business of Heritage/Rural Tourism"; "Heritage/Rural Tourism Visitors"; "Maori Heritage/Rural Tourism"; "Issues and Strategies"; and others. Not all sections can be commented on within the limits of this review.

To develop sound information on these types of tourism enterprises there is a need for proper definitions to provide a strong robust foundation on which can be built the case being made. Neither book manages to provide a suitable definition of their subject matter. "Heritage" is very difficult to pin down and define, and, as the authors say "broadly defined it can include almost anything." There are robust definitions in the literature, such as the United Nations Convention concerning the

Protection of the World Cultural and Natural Heritage, 1972, or "heritage is things of value which are inherited"[1], and one of those, or another, should have been selected rather than relying on the opinions of those being surveyed.

A similar difficulty arises in the rural tourism book when the definition adopted, again from the operators, is "their location in rural areas determine their self-definition as rural tourism operators" (page 3). This results in trying to compare a one-man pig hunting operation in the Ureweras with the large multi-sector operations of Fiordland Travel Ltd., in Te Anau. An impossible task.

The heritage book discusses only briefly the crucial dichotomy between the preservation of fragile heritage and allowing, via the conservation option, the intrusion of a potentially destructive tourist industry. Whether it is natural, built or cultural heritage, presenting it to tourists poses a danger in the wearing down of the resource. A haka that has deep cultural significance, when performed for the tourist market three times a day, year in year out, becomes more of a performance than culture. The secret is how to manage this aspect to achieve a proper balance.

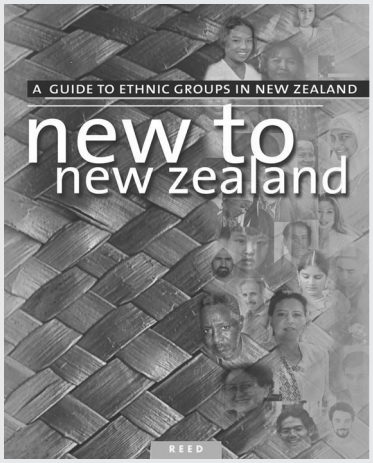
As Lowenthal rather colourfully expresses it: "Substituting an image for its reality, in the typical plaint, heritage effaces history's intricate coherence with piecemeal and mendacious celebration, tendering comatose tourists a castrated past."[2] This is illustrated in the real world by an article on Borobudur, which noted that "vendors now outnumber visitors."[3]

The other difficulty inherent in both of the books is the rather naive view of marketing New Zealand to the world's tourist markets. This view leads to the suggestion that the Hayes Engineering site in the Maniototo, Central Otago, with which I am not familiar, could be used to promote New Zealand. I am familiar with the North Carolina Art Museum in Raleigh which, endowed and funded by the Kmart family, contains an incredible collection of artefacts from 4000BC and an extensive collection of European renaissance paintings, among other things. The Museum of Anthropology in Mexico City leaves one breathless (and not just from the altitude) with its exposition of Aztec civilisation. And the internet site of the Hermitage Museum in St. Petersburg, Russia, presents the opulence of interiors and art from the Tsarist times. None of these incredible heritage sites to my knowledge has been used to front the promotion of the USA, Mexico or Russia, so I doubt the appeal of the Hayes Engineering site and also its ability to "draw" more tourists to this country.

A recent review of ten years of the New Zealand Tourism Board's International Visitors Survey has, predictably, found that "visitors expect a beautiful, natural landscape, a relaxing pace of life that provides the opportunities to 'escape' the pressures and stresses of routine life, and warm welcoming people."[4] With the meagre funds available to promote New Zealand throughout the world both from the New Zealand Tourism Board and private operators, it would be a mistake to dilute this message just to try and cover some other aspect, which may or may not appeal to visitors.

Disappointingly, despite their titles, these books will not be much help to people who are looking for guidance and advice on how to manage and develop heritage and rural tourism operations. Nor would they be helpful to regional or national tourist organisations to develop policies and strategies for those sectors, as these organisations would (or should) know most of the information presented. Unfortunately, too, they are so wide and general in their scope as to be of little assistance to the academic student. However they would be quite useful for the general reader interested in but not familiar with the tourist industry.

Tony Staniford was Chief Executive of the New Zealand Tourism Industry Association for 22 years and after his retirement in 1993 spent seven years as a Teaching Fellow with Massey University, Palmerston North's Tourism Programme.



New to New Zealand: A Guide to Ethnic Groups in New Zealand

Bell, Daphne (Ed)
Reed Auckland
ISBN 0 7900 0809 2
124 pages, $24.95

Reviewed by Susan Brooker

The increasing ethnic diversity of our society holds wide ranging implications for museums and galleries. Trying to incorporate and reflect the changing makeup of our communities into exhibitions and programmes is a challenge for all museum professionals.

The timely release of a 3rd edition of New to New Zealand: a Guide to Ethnic Groups in New Zealand by Reed goes someway towards helping bridge cultural divides when working with recent immigrants. It presents a succinct summary of greetings, etiquette, gestures and body language specific to some forty-eight different ethnic groups present in New Zealand. It also includes more general information on the history & geography of their countries of origin, and there is a section covering the Baha'i, Buddhist, Hindu, Islamic and Sikh faiths.

This book is an excellent resource for Museum Educators, Public Programmers, Exhibition Development teams and in fact any museum professionals seeking contact with

specific ethnic groups or working directly with communities to enhance and diversify their programmes. Particularly useful for scheduling is the listing of significant holidays, rites of passage and festivals observed by each ethnic group. The book is organised into a simple, accessible format where information can be easily gleaned at a glance.

Working in Manukau City, home to over fifty-five different ethnic groups, one cannot help but be aware of cultural diversity. It seemed useful to solicit feedback on actual content from my Tongan, Samoan and Kosovan work colleagues. While the former found that their cultural traditions were accurately represented my Kosovan colleague pointed out that her home country was not given its own chapter under the Balkans section. This perhaps illustrates how difficult(yet essential) it is that a book of this type is revised frequently to keep current with new migration trends and political developments. Hopefully the next edition will be able to utilise 2001 census data.

Regardless, New to New Zealand is a useful and relevant resource for the museum sector, particularly for those people working in institutions located in ethnically diverse communities. In fact one cannot help feeling that perhaps every New Zealander would benefit from reading it.

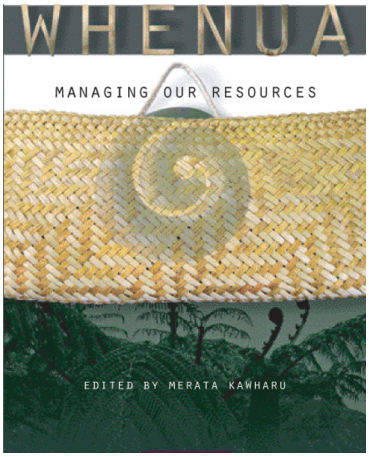
Susan Brooker is Public Programmes Co-ordinator at te tuhi-the mark (previously the Fisher Gallery) in Pakuranga, Manukau City.

Whenua: managing our resources.

Merata Kawharu (Editor) (2002).
Reed Publishing, Auckland.
ISBN 0 7900 0858 0
405 pages, $44.95

Reviewed by Mere Whaanga

Whenua is a collection of nineteen essays on Māori resource management and planning. The twenty-two contributing authors, Māori and Pākehā, provide



informative and often moving narratives of their experiences in this field. They are: Harry Allen, Ngarimu Blair, Rachel Brooking, Ronda Cooper, Ron Crosby, Rutene Irwin, Merata Kawharu, Jane Kelsey, Freda V. Rankin Kawharu, Huhana Bubbles Mihinui, Margaret Mutu, Tom Parore, Nick Roberts, John Ruru, Miranda Sims, Janet Stephenson, Paul Tapsell, Michelle Thompson-Fawcett, Andrea Tunks, Evelyn Tuuta, David V. Williams and Chayne Zinsli.

The "Mana Whenua Perspectives" form the first section of the book. These essays include both academic analysis and the narratives of more traditional life-long involvement in the practice of kaitiakitanga. All the authors have experienced the struggle to protect mana whenua and the difficulties of exercising kaitiakitanga in a society that does not encourage alternative perspectives. Although the authors are from a range of iwi and age groups, the same drives and concerns are obvious in each essay – that the links between people and the land are still the essence of Māori identity, and that kaitiakitanga is about applying traditional knowledge and practices to protecting and preserving the resources for present and future generations.

The other two sections of Whenua, "Planning" and "Law" are predominantly from non-Māori. These authors write about the processes that have led to degradation of the environment and the difficulties Māori have in developing their capacity as kaitiaki. David Williams writes that although the constraints for resource management remain, yet "the opportunity is now there … to try to embed genuine tikanga Māori thinking into the norms of the state legal system."

His experience as a solicitor with extensive experience in resource management issues in the Marlborough and Nelson regions led Ron Crosby to the conclusion that while "RMA [Resource Management Act] processes (are) frustrating, time-consuming and expensive to deal with" Māori have "learned to cope with the RMA consultation, submissions and evidential processes… The resultant growth in confidence, competence and understanding has given rise to a major human resource…"

Whenua provides a broad range of discussions about the relevance and application of customary principles to resource management. It is a valuable record of the experiences of the authors, and will be a very useful reference for anyone either involved in or seeking to understand Māori resource management issues.

Although these essays are primarily focused on land resources, the principles of kaitiakitanga are also applicable to the taonga that reside in the museums of this country. Management of these Maori resources is an area that would be well informed by the practice of kaitiakitanga as it is applied to ancestral land.

Mere Whaanga, of Ngati Rongmaiwahine and Ngati Kahunungunu, is an Mphil graduate of Massey University. She has recently completed two terms as Maori History Fellow with the Ministry for Culture and Heritage. Her writing programme for the next year includes work on a novel, completion of a children's picture book on the Treaty of Waitangi and transcribing and translating some 19th century Ngati Kahunungnu manuscripts.

1 Hall, C. Michael and McArthur, S., Heritage Management in Australia and New Zealand: The Human Dimension, Oxford, Oxford University Press, 1996, p.5.

2 Lowenthal, D. 1996, Possessed by the Past: The Heritage Crusade and the Spoils of History, New York, The Free Press, p.102.

3 James, J., Battle of Borobudur, TIME, February 3, 2003, p.47.

4 Tourism News, New Zealand Tourism Board, January 2003.

Digital Master Prints from imagelab

LAMBDA

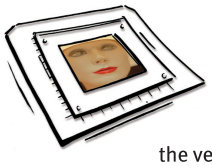
New Zealand's only large format Durst Lambda printer

Demanded by museums, exhibition managers, artists and photographers worldwide, Digital Master Prints are laser imaged direct onto photographic material up to 127cm wide by any continuous length. The ultimate in quality for photographs, illustrations and text.

Small images to large murals, Digital Master Prints give you:

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

Imagelab offers you the total range of imaging options for leading edge photographic and computer services, with an experienced team to help you. We're used by leading photographers, display and design companies, museums, advertising agencies and corporates throughout New Zealand - and we'll give you consistent quality that you can depend on.

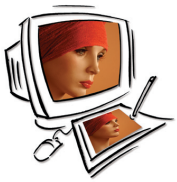


Scanning

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

Digital retouch and layout

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



Displays

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

Print Finishing

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

The Piction Digital Management Exchange

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

imagelab Phone: 0800 22 88 44, Email: info@imagelab.co.nz, www.imagelab.co.nz

WELLINGTON LAB
22 Wigan Street
Phone: 04 802 4188, Fax: 04 3843761

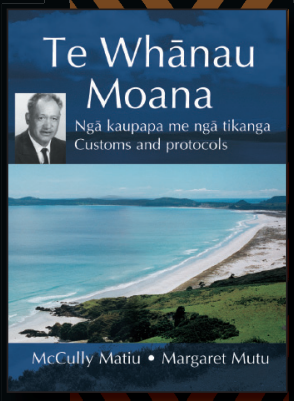
CHRISTCHURCH LAB
Corner Manchester and Welles Streets
Phone: 03 379 7179, Fax: 03 379 7217

AUCKLAND OFFICE
Phone: 09 479 5309, Fax: 09 479 5308
Mobile: 025 947 419

DIGITAL LEADERS FILM PROFESSIONALS

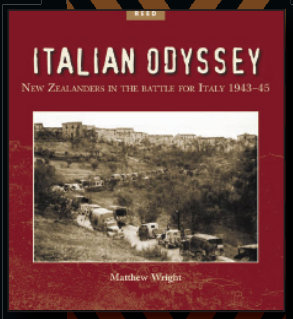
fine books from reed publishing

Established in 1907, Reed Publishing (NZ) is New Zealand's largest book publisher, with over 300 titles in print.



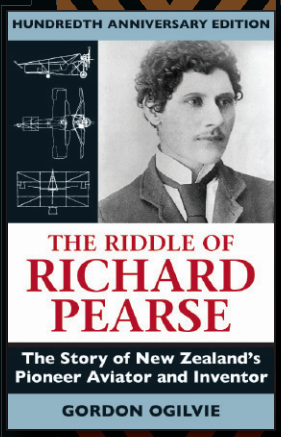
Te Whānau Moana: Nga kaupapa me nga tikanga
McCully Matiu & Margaret Mutu
0 7900 0839 4, 332 pp, $80

Te Whānau Moana is the major tribal history to come from the Far North. It presents the history, traditions, customs and protocols that Ngāti Kahu kaumātua rangatira McCully Matiu left for his hapū, Te Whānau Moana of Karikari peninsula. Collected into this impressive volume by Dr Margaret Mutu of the University of Auckland are the ancient traditions of the hapū, local place names, detailed hakapapa (genealogies), marae and food-gathering customs, and many other aspects that bind the people to Karikari. Some 200 colour photographs and eight maps illustrate the text.



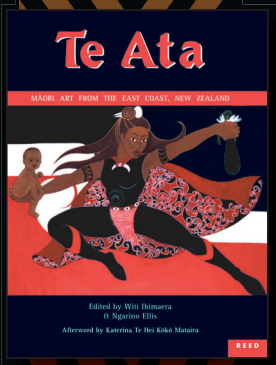
Italian Odyssey: New Zealanders in the battle for Italy 1943–45
Matthew Wright
0 7900 0897 1, 196 pp, $29.95

A new illustrated history of New Zealand involvement in the Second World War in Italy, *Italian Odyssey* relives a campaign that pivoted around the battle of Cassino in early 1944. More than five decades on, debate still rages over the decisions made by the New Zealand commander, Lieutenant-General Sir Bernard Freyberg. This book from New Zealand's most prolific historical writer presents a new perspective and previously unpublished photos.



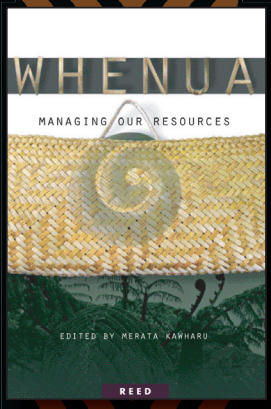
The Riddle of Richard Pearse
Fourth edition
Gordon Ogilvie
0 7900 0329 5, 264 pp, $34.95

Published to mark the hundredth anniversary of Richard Pearse's first attempt at powered flight, *The Riddle of Richard Pearse* tells the perplexing and poignant story of New Zealand's pioneer aviator.
'The standard reference on this enduring aviation mystery' – *Press*



Te Ata: Māori Art from the East Coast, New Zealand
Edited by Witi Ihimaera and Ngarino Ellis
Afterword by Katerina Te Hei Koko Mataira
0 7900 0834 3, 156 pp, $34.95

Te Ata provides a unique regional perspective on Māori art. Six writers — Witi Ihimaera, Katerina Mataira, Ngarino Ellis, Ngapine Te Ao, Chris Bryant and Paerau Corneal — discuss the arts of the East Coast–Poverty Bay region alongside colour reproductions of works by artists including Pakariki Harrison, Robyn Kahukiwa, Bob Jahnke and Michael Parekowhai.



Whenua: Managing our resources
Edited by Merata Kawharu
0 7900 0858 0, 408 pp, $44.95

Whenua is the first publication dedicated to contemporary Māori resource management concerns. Merata Kawharu brings together 25 leading Māori and Pakeha commentators to offer perspectives on environmental resources, the management of fisheries and lands and inter-relationships with groups of people.

forthcoming titles:

Reed Dictionary of New Zealand Slang
David McGill
0 7900 0912 9, 296 pp, $29.95
A comprehensive, contemporary and captivating collection of New Zealand's informal language.

Tai Tokerau Whakairo Rakau: Northland Māori Wood Carving
Deidre Brown
0 7900 0903 X, 144 pp, $39.95
The first complete account of wood carving from Northland, with stunning photography.

Conflict and Compromise: Essays on the Maori since Colonisation
Edited by Sir Hugh Kawharu
0 7900 0916 1, 236 pp, $29.95
A new release of this classic study of New Zealand race relations.

For orders and information, visit our website
www.reed.co.nz

Reed Publishing (NZ) Ltd, Private Bag 34901, Birkenhead, Auckland 10, New Zealand
tel: (64 9) 480 4950, fax: (64 9) 480 4999, info@reed.co.nz

REED