te ara – journal of museums aotearoa november 2004

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journal of museums aotearoa

volume 29 issue 2 november 2004

NOVEMBER 2004 VOLUME 29 ISSUE 2

Museums Aotearoa receives funding for the production of Te Ara from:

creative nz
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Left to right

te ara
JOURNAL of museums aotearoa

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

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ISSN:1175-835X

Editorial

Sixty years on – revisiting Oliver

" It would be to the advantage of the museums of New Zealand, if some general Dominion-wide policy were agreed to, say, in the direction of maintaining different types of museums disposed according to the distribution of the population and geographical position of the towns." (Oliver,1944, p. 8)

As Museums Aotearoa made its priority in 2004 the development of a national museums strategy, it seems appropriate to turn again to a short paper produced sixty years ago by the director of the Dominion Museum in Wellington. W.R.B. Oliver's *New Zealand Museums: present establishment and future policy* (1944).

Oliver suggested that certain key stakeholders should be represented on the "board of control" of a museum. He listed the following as having:
" direct interest in the museum in one of the following ways:

- Interested on account of supplying the main source of income – the Government or the Municipality
- Interested as controlling authorities in the town in which the museum is situated – City Council; Harbour Board
- Interested on account of the education services of the museum – the University; secondary schools; Education Department
- Interested on account of similar aims – Royal Society and its Branches; Polynesian Society; Botanical Societies, Geographical Society
- Interested on account of the cultural value of the museum to the community – Societies specially organized to help the museum, such as the Friends of the Museum which has been of such great assistance to the Otago Museum" (pp.21-22)

In an early mention of public accountability, he also noted that a museum's "activities should be sufficiently well safeguarded by the institutions that nominate its [the board of control's][1] members and by the Auditor-General". (p.22).

He advocated life long learning, and the museum's role in this (pp. 23-24)

He strongly promoted the benefits of a knowledge society too: "It is a truism, too, to say that the foundation for a progressive and prosperous community is knowledge" (p. 23). "The museum is a collector and disseminator of human knowledge. It brings to the people in an understandable and attractive form knowledge gathered from every source. It is just as important as a public library and should be just as accessible and just as liberally endowed".

Oliver observed synergies with libraries, while his reflections on buildings echoed today's trend towards amalgamating museums, galleries and libraries. He would be particularly pleased to see that New Plymouth now has the new purpose designed building that he demanded, although in a different location (p.27).

Sixty years on we have something akin to the nationwide distribution and diversity of museums envisaged by Oliver, in many disparate forms. Museums Aotearoa's ambitions for a national sector strategy, including the concept of a Distributed National Collection, can further strengthen our sector and consolidate the value inherent in our public holdings of cultural and natural heritage. I think Oliver would endorse this.

Reference:

Oliver, W.R.B. (1944) ***New Zealand Museums: present establishment and future policy,*** *Wellington: Dominion Museum*

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Contents

Packaging the Pre-Raphaelites at the Dunedin Public Art Gallery

Priscilla Pitts shares her recipe for success in creating a hugely popular blockbuster exhibition in Dunedin

We started this exercise with a few key ingredients:

- An exhibition of 70 art works by a group of 19th century British artists with current popular appeal
- The Tate brand
- Dunedin's being the only New Zealand venue
- A $1 million dollar budget
- Community funding and business sponsorship to support the project
- A small but talented and dedicated team of staff, most with some experience of working on 'blockbuster' exhibitions.

We knew these would make for an excellent product. The exhibition – *The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection* – drew on the art movement currently most popular with Tate Britain's visitors and included some of the most significant and beautiful Pre-Raphaelite works in Tate's collection. The Pre-Raphaelites' fascination with romance, feminine beauty and the mediaeval were set in the context of 19th century Britain within which these artists were passionate and often controversial interrogators of contemporary attitudes to women, love, sex and marriage, the family, work, war and religion.

The exhibition had the wherewithal, therefore, to appeal to a wide variety of people. We knew, however, that many potential visitors would not be familiar with the Pre-Raphaelites. Our challenge was to package *The Pre-Raphaelite Dream* in a way that would entice them through the door and stimulate them to encourage others to visit.

Pulling in the punters

There is little doubt that the promotional campaign for *The Pre-Raphaelite Dream* was a great success.

We used all the normal avenues – posters, promotional stickers, a television campaign and coverage in newspapers and national magazines – to reach a national market. Radio coverage was targeted at people in Dunedin, as were street banners and a billboard at the entrance from the southern motorway.

Particularly successful was a generously illustrated brochure that included details of our events programmes as well as information about the exhibition. This was distributed nationally – we kept hearing reports that it was in every café in Auckland – and, as we'd anticipated, many visitors from outside Dunedin timed their visit to coincide with events they specially wanted to attend. Also effective in spreading the word were the many talks I gave to local service organisations and older citizens' clubs. Most of these focused on 'behind the scenes' aspects of the project, which audiences seemed to find quite intriguing.

We opted to use one key image – Dante Gabriel Rossetti's Proserpine – but two approaches – one aimed at a relatively conventional market, the other at a younger, more switched on audience. The television advertisement, with its mix of contemporary and timeless imagery and allusive narrative approach, was targeted principally at the latter. Most of the print advertising took a more orthodox line. Our initial tag line was 'private passions' but we later modified that by picking up on the phrase used in the television advertisement – "enter a private world; a world of passion, sacrifice and dreams..." Not only did this serve as a 'call to action' but it also avoided potential confusion between the exhibition title and the tag line.

Apart from the television commercial, which was

THE PRE-RAPHAELITE DREAM SHOP AND TICKET COUNTER
ACKNOWLEDGEMENT: BLAIR JACKSON, DUNEDIN PUBLIC ART GALLERY

created by Auckland company The Sweet Shop, our promotional concept and design, marketing strategy, advertising placement and so on were all handled in-house. The marketing manager and I did all the sponsorship deals and managed sponsor relationships. The campaign's success was a remarkable achievement for a very small team – our permanent staff complement of marketing manager, marketing assistant, customer liaison officer and graphic designer, supplemented by a Canadian intern.

THE ENTRANCE TO ONE OF THE EXHIBITION GALLERIES.
ACKNOWLEDGEMENT: BLAIR JACKSON, DUNEDIN PUBLIC ART GALLERY

Setting the scene

We wanted to build a sense of anticipation and excitement well before the visitor arrived in the exhibition galleries. Even before he or she walked through the front door of the Gallery, the exhibition had announced itself with banners on the front of the building, a 'sandwich board' on the footpath and the television commercial playing in the front window. In the foyer, banners hung from an upstairs balcony, posters lined the stair landing and a small video monitor repeated the commercial.

We dedicated the whole first floor to the *Pre-Raphaelite Dream* experience. Visitors walked past stills from the television commercial, through a reading and video viewing lounge sporting the exhibition title and sponsors' logos to the ticketing and retail area. We paid a lot of attention to setting up this zone to create a period 'feel' that was appropriate to the exhibition, but without descending into pastiche. The walls and the custom-designed ticket counter were painted a vibrant red and hung with large reproductions of Pre-Raphaelite paintings, beautifully framed by The Temple, a local dealer gallery and framing business. We sourced some attractive old display cabinets to showcase the merchandise and found a wonderful old haberdashery counter – its display drawers were perfect for small items like pens, pocket mirrors, scarves and the like.

Learning from past experience we constructed not only a sizeable bag and coat check area behind the ticket counter but also an ample merchandise storage area next to the shop. The latter made it relatively easy to restock the shop even during opening hours and made the weekend spent transferring the contents of a zillion cardboard boxes on to the storage shelves definitely worthwhile.

VISITORS ON A GUIDED TOUR ADMIRE DANTE GABRIEL ROSSETTI'S DANTIS AMOR ACKNOWLEDGEMENT: BLAIR JACKSON, DUNEDIN PUBLIC ART GALLERY

Next, visitors encountered *Pre-Raphaelite Dunedin,* an exhibition we had created of Pre-Raphaelite material – art works, books, letters and furniture – from the collections of the Gallery, University of Otago Library's Special Collections and the Dunedin Public Library. Visitors enjoyed this and were amazed to find there was so much of this material in Dunedin; but the siting of this display did prove confusing for some. Next time, we would locate a pendant exhibition like this quite differently to create a less distracting route between ticketing and the main attraction. We also found we had to modify directional signage several times during the exhibition run to ensure visitors could find their way round as easily as possible.

A dramatic appearance

Once visitors had negotiated all these delights and distractions, they found themselves in a wide corridor gallery lined with large, framed illustrated texts on various aspects of the Pre-Raphaelite movement alternating with decorative laser cut vinyl panels based on an Edward Burne-Jones' design. This zone offered an introduction – didactic and visual – to *The Pre-Raphaelite Dream.*

The exhibition itself comprised 70 works – paintings, drawings, prints and a single relief sculpture. Robert Upstone, the exhibition curator, gave us total freedom to group the works as we saw fit. As he pointed out, we knew best how our exhibition spaces worked. We pored over books on Pre-Raphaelite art and design, familiarised ourselves with the exhibition concept, and sent our exhibition designer to see the show in its first venue, the Art Gallery of Western Australia in Perth. This was a valuable exercise – he saw what worked, and what did not, and identified key works that would take pride of place in our exhibition layout.

We grouped the works in sections such as modern life; literary subjects; religious subjects; women – bad and beautiful (and many of them were both); and prints and drawings. Each section was introduced through a large text panel; these and all the individual labels were ornamented with William Morris's 'Willow' design. Morris – none of whose work was in the exhibition, despite his close association with the Pre-Raphaelite Brotherhood – made another, very dramatic appearance, which set the exhibition off to perfection. We had asked the Dunedin branch of McKenzie and Willis if they would provide some lush Victorian-style curtains to frame the entrances to the two galleries. They did us proud with spectacular, lavishly fringed draperies in Morris's 'Pomegranate' design. They also threw in a few rolls of Morris wallpapers, which we ran as single strips from floor to ceiling behind the large panels introducing each section of the exhibition. This was a serendipitous touch that added extra visual zing. Dulux, with whom we have worked before, provided free paint from their New Zealand Colour Map range in exchange for discreet signage detailing the colours used.

Our aim in all of this was to transform our 'white cube' galleries into a beautiful environment that would truly complement these lovely 19th century works. Robert Upstone's astonished and delighted reaction, followed by the enthusiastic responses of sponsors and visitors, told us we had done just that.

Christmas shopping and souvenirs

Merchandising can generate substantial income for a 'blockbuster' exhibition, and it provides visitors with mementoes of their experience. We sourced merchandise from a variety of places. Tate products included paper products, Tate-branded mugs and, of course, the substantial and beautifully- produced exhibition catalogue. We brought in William Morris products and items like pens, books on Pre-Raphaelite and Victorian art and decoupage boxes, at a wide range of prices.

We developed a good deal of merchandise ourselves – as well as the obvious postcards, bookmarks, etc, we commissioned jigsaw puzzles, key rings, pocket mirrors and striking tea towels featuring Edward Burne-Jones' engraving *Sigurd the Crusader.* Our marketing manager and graphic designer collaborated on a couple of items of clothing. Hoodies in grey or black were embroidered with either "brotherhood" or "sisterhood" in scarlet –

these picked up on the hoodie worn by the actress in the television commercial and played with the name of the Pre-Raphaelite Brotherhood. 'Passion' was a key word in our promotional campaign and our graphic designer, who has always had a way with words, came up with t-shirts bearing the phrase 'Passion Victim'. Both hoodies and t-shirts sported an embroidered patch with the exhibition title and Dunedin Public Art Gallery logo.

Our sponsors – in on the act

Sponsorship is crucial for big-budget projects like these. Obviously, it helps with the bottom line; however, our enthusiastic and involved sponsors contributed in many other ways to the success of the *Dream.*

For instance, *The National Business Review,* our headline sponsor, helped with marketing through articles, flyer inserts and free advertisements. And, adding their own brand of pizzazz, they organised a spectacular fireworks display in Dunedin's Octagon at the conclusion of the opening – a stunning end to a great evening.

NBR and the Carey's Bay Historic Hotel jointly offered a travel prize – a trip to London to visit Tate Britain. This in turn gave us a golden opportunity to use the entry form (printed on the back of the admission tickets) to gather information about our visitors, including where they came from and how they had found out about the exhibition. Analysing this was costly but we figured that it would stand us in good stead for several years to come, and help us to use our advertising dollars as effectively as possible in the future.

Carey's Bay Historic Hotel, its façade resplendent with exhibition banners, hosted a luncheon for the media before they toured the exhibition with Robert Upstone. Anderson Lloyd Caudwell, a local legal firm, held several corporate evenings at the gallery and purchased a lavish amount of *Pre-Raphaelite Dream* merchandise as gifts for their guests. Several other sponsors also held successful events for customers and clients and the Dunedin City Council CEO was persuaded to purchase several hundred tickets (admittedly at a discount) for an evening for council staff and their partners. This kind of involvement boosts visitor numbers, helps spread the word, and

LEOTC TEACHER, JOHN NEUMEGEN, WITH A SCHOOL PARTY
ACKNOWLEDGEMENT: BLAIR JACKSON, DUNEDIN PUBLIC ART GALLERY

spreads a level of good will and personal engagement that cannot be bought out into the community.

The Pre-Raphaelite Dream was a genuine success story, not just for the gallery but also for our community. It attracted over 48,000 visitors, around 40% of whom came from outside Dunedin. Visitor responses were overwhelmingly positive and people are still raving about the exhibition. The marketing campaign significantly raised the profile of both the city and the Gallery all over New Zealand – and further afield. A Dunedin City Council/BERL study estimated that the total economic impact of the exhibition on the city's economy was $10.9 million while the total value added to the city was $4.9 million. The impact on employment in Dunedin was the generation of 119 full-time equivalent jobs for a year. This highly satisfactory result will help to ensure support for future exhibitions from the City Council and other local sponsors.

A huge amount of time, thought, effort and money went into wrapping and presenting our very fine product in the most alluring way possible and into making our visitors' experience of *The Dream* delightfully memorable. Was it worth it? You bet!

Priscilla Pitts is Director of the Dunedin Public Art Gallery and Otago Settlers Museum. She was formerly Director of the Govett-Brewster Art Gallery and before that of Artspace, Auckland. She is a well-known writer on the visual arts and author of the book *Contemporary New Zealand Sculpture: Themes and Issues.*

On the waterfront: the New Zealand National Maritime Museum

Roger Smith navigates through our maritime heritage on Auckland's Hobson Wharf

A flagship for visitors

Explorers of Auckland's downtown area are confronted at the western end of harbourside Quay Street by the shocking out-of-water starkness of the hull and 47-metre mast of New Zealand's unsuccessful 1988 America's Cup challenger KZ1. At a length of just over 35 metres and a beam of eight metres, KZ1 is one of the largest sloop-rigged yachts ever built. She rests in a cradle in the middle of the road, dividing the flow of traffic into and out of the Eastern Viaduct, part of the America's Cup Challenge precinct, and towers over the utilitarian sheds on historic Hobson Wharf that house the New Zealand National Maritime Museum.

KZ1 is part of the Museum, an exhibit that is unlikely ever to sail again, though she is maintained in seaworthy condition by the Museum, mainly because of the difficulty and cost of getting her out of the cradle and into the waters of Waitemata Harbour. The enormous sailboat serves instead to attract and steer visiting passers-by toward the Museum's main entrance a few metres away. Just on a thousand itinerant visitors – three-quarters of them from overseas – pass through the Museum's turnstiles each week as a result.

Travel trade jargon labels these museum visitors "free independent travellers", or FITs, and it's a chancy and expensive exercise catching them while they're in town, hence the value of KZ1, so easily discovered by anyone exploring the downtown area. Though inevitably the FIT count includes a number of visitors who find the Museum by chance, it can be considered a measure of the success, or otherwise, of the Museum's promotional programme. Other visitors come via group tours, special interest visits, school groups and so on. In all, about 100,000 people annually explore the exhibition halls telling the stories of New Zealand's maritime history.

Charting a course through the galleries

As part of the preparation for writing this article I was naturally keen to do the same. I had never been through the doors before. It was far from what I expected. The website (www.nzmaritime.org) describes it as among the first of the "new generation" museums. I had no idea what that meant, but soon found out. Where were the glass cases?, the dust?, the pall of age? While there is a strict "Don't Touch" policy, exhibits are arranged so that visitors can walk amongst them, drawn from one to the next by the fully and clearly-written explanatory panels. I joined a tour guided by a rotund gent with a hugely infectious laugh; he is one of the around 200 volunteer workers without whom the Museum could not survive. It soon became obvious that the tour was intended more or less to introduce visitors to the various exhibition halls, leaving close examination of many of the exhibits for later, or for subsequent visits. At the same time, the seemingly expert commentary coupled with the thorough, no short-cuts tour would probably satisfy many. However, once our jovial guide had finished with us, the three Americans and four Australians in the group scattered back into the halls, returning to displays they wanted to explore more closely. So did I, emerging three hours later into a day that had turned wetter and even colder while I was lost in the days of sail and steam.

The 14 exhibition halls are arranged in linear time sequence, beginning with the days of the Polynesian voyaging waka and progressing through the early European settlement of New Zealand and on to the transition of sail to steam, then to the vessels and

activities of a modern port. Had the weather been kinder I would have been able to enjoy a brief harbour trip in one of the three volunteer-crewed heritage vessels set up to take passengers that are berthed in the marina fringing Hobson Wharf. However, the friendly receptionist in the ticket office gave me a rain check so that I can enjoy a cruise in kinder weather.

The relevance of the National Maritime Museum is made obvious by the theme that becomes more and more distinct as one progresses through the exhibition halls: Aotearoa-New Zealand is a small, isolated country surrounded by ocean; it is the sea and the vessels that sail upon it that have been – and still are – the country's principal physical link with the rest of the world. The first Polynesian inhabitants arrived from Hawaiki by sea, and it is only about 40 years since almost all visitors to our country came by sea. Shipping still plays the dominant role in this country's participation in world commodity markets. Ninety-nine percent of our imports and exports by volume, 90 percent by value, travel by sea. This country has a vital and colourful maritime heritage and it is the mission of the Museum to preserve and present this heritage.

Sailing close to the wind

The location of the Museum in an historic part of the city's harbourfront is thus apt. Hobson Wharf sits like a crooked thumb to the west of the northward-pointing fingers of Prince's and Queen's wharves. Such a choice location, though, carries a hefty price. The National Maritime Museum is almost certainly the only professionally operated museum in the country that pays a full commercial rent for the premises it occupies. Rent to landlord Ports of Auckland, and rates to Auckland City Council come to just on $400,000 a year, almost precisely the amount contributed to the annual $2 million budget by the $12 a head entrance fees. Having to pay such an enormous chunk of income just to stand still means the rest of the budget is doled out with considerable care.

In addition to the burden of paying rent and rates, the Museum has problems which are occasioned by it being a *maritime* museum. Storage is one. It seems that even before the Museum first opened its doors in 1993, the people of Auckland and even more distant parts of New Zealand began showering it with maritime memorabilia, much of it quite large, some of it ocean-going. In consequence, for some years now the Museum has overflowed into two storage areas in the Devonport Naval dockyard on the opposite side of the harbour, and recently had to lease a 5000 sq ft warehouse in Avondale so that this part of the collection could be spread out to allow conservation work on the many boats and other bulky maritime artifacts. Museum CEO Larry Robbins puts the sheer size of the collection down to a touch of over-enthusiasm in the early planning days. "A lot of stuff came flying in and perhaps people just accepted it without thinking of the long-term ramifications," he says. "Now we're a bit more careful about what we accept." Despite a de-accession policy that allows for the return of unwanted items to donors, or their sale or donation to other museums if donors cannot be found, the backlog of material in the collection remains daunting.

SHIPWRIGHT COLIN BROWN SIZES UP THE TASK AS THE TREES ARE PREPARED AT THE NZNMM TO REPLACE OLD MASTS ON THE TED ASHBY. ACKNOWLEDGEMENT: NEW ZEALAND NATIONAL MARITIME MUSEUM

A greater problem than mere storage exists with those exhibits that are moored in the Museum's marina. The harsh environment of the sea means that almost as soon as a boat goes into the water it begins to deteriorate. A good example of what can happen occurred with the 17-metre scow *Ted Ashby*, the Museum's workhorse passenger carrier. Though only 12 years old - she was built for the job by museum staff and volunteers – her Douglas fir masts, 13 metres and 14 metres high, are delaminating. Both have been removed and a shipwright is currently creating replacements from logs felled near Rotorua. The steel-built floating crane Rapaki presents constant maintenance problems as the Museum fights the inevitable creep of rust as the vessel's 80th birthday approaches.

However, an ingenious solution to the problem of taking on the high-cost job of caring for other still seaworthy heritage vessels has been found. The

VOLUNTEER GUIDE MIKE MONTAGUE SHARES HIS NAUTICAL KNOWLEDGE WITH A GROUP OF MUSEUM VISITORS. ACKNOWLEDGEMENT: NEW ZEALAND NATIONAL MARITIME MUSEUM

solution arose when a benefactor offered to buy and donate to the museum a 100 year-old small yacht that was once well-known on the Waitemata. Robbins was initially forced – very regretfully, he recalls – to turn down the offer. "I have a responsibility to accept only what we can properly look after," he says. The alternative would have been to take the yacht out of the water and add it to the flotilla already in dry storage. Then: "We talked about it a bit more and came up with the idea that the benefactor should form a trust that could own and maintain the yacht." The idea was that the Museum would provide a marina berth so that the vessel could be displayed as a floating museum exhibit, yet the benefactor would be able to retain his interest and sail it when he chose. A protected and security-guarded marina berth on Auckland's downtown waterfront? And free to boot? The arrangement was quickly agreed. Now the trust has three classic boats bobbing in the marina, and there are two more on the way.

Maintenance of the static indoor exhibits is less of a problem. Other than the fragile ship models which are an exception to the no-glass-case policy, and a gallery of maritime paintings which is air-conditioned, the exhibits are subjected to the generally salty atmosphere one would expect on a harbour wharf. Some of the small boat exhibits line an outdoor gallery overlooking the marina. Such harsh, and at times even corrosive conditions would alarm the most forbearing conservator in a more conventional museum, but these exhibits were made for a maritime environment. Many of them are wooden and are little affected by the sea air.

Safety aboard

Safety is a constant concern in an establishment where there is a view of the sea from every door and window and the marina pontoons have no handrails. Larry Robbins believes the only way to keep visitors, staff and volunteers out of trouble is the maintenance of what he likes to call a culture of safety. The concept was instilled in him during 26 years in the Royal New Zealand Navy (he retired as Navy Hydrographer five years ago to take up the job of CEO of the Museum). The aim is to anticipate hazards; in practice it means constantly reminding guides, boat crews and staff about safety procedures and hazard recognition through formal lectures and training sessions. At every six-weekly staff forum health and safety is always first or second item on the agenda. So far the programme has been largely successful. In the past 18 months only one member of the public has had an accident: in what OSH agreed was an 'unfortunate accident', a woman missed her footing near the edge of the wharf and fell, injuring her leg. The only person who has fallen in the water recently is the museum's safety officer.

National in name, Pacific in scope, local in funding

The Museum was officially opened in 1993 by then Prime Minister Jim Bolger. It was Bolger who named it the New Zealand National Maritime Museum, and though the trustees accepted this unexpected distinction, it rankles with them that so far not a cent of government money by way of direct grant has come the Museum's way to support the title.

A VOLUNTEER PUTS EFFORT INTO SANDING THE NEW MAST FOR THE TED ASHBY. ACKNOWLEDGEMENT: NEW ZEALAND NATIONAL MARITIME MUSEUM

THE NEW ZEALAND NATIONAL MARITIME MUSEUM COMPLEX SEEN FROM AUCKLAND'S SKY TOWER. ACKNOWLEDGEMENT: NEW ZEALAND NATIONAL MARITIME MUSEUM

In Robbins' view the appellation "National" is a two-edged sword. While it bestows a certain cachet that implies parity with other similarly-described museums throughout the world – to the extent that the Museum recently bid for, and won, the right to host next year's triennial International Congress of Maritime Museums – people tend to think the Museum is government-funded. Robbins says: "Despite that, the Museum has assumed the national mantle, and it's a role we work hard to live up to. Our stories are national and Pacific regional in scope, rather than limited to Auckland."

Without government funding budgeting for growth is a tough job. The $2 million annual income comprises an operating grant of 30 percent – $668,000 – from Auckland City Council; the remaining local authorities in the Auckland region contribute a mere $27,500 or so in total. About 17 percent comes from ticket sales and the Museum finds the remaining 53 percent itself from commercial activities: leasing space for a café and a clothing shop, renting out berths in the marina and using the Museum as a function venue. On the expenditure side about 17 percent pays the rent and rates, 25 percent pays the salaries and the balance is used to run and maintain the Museum.

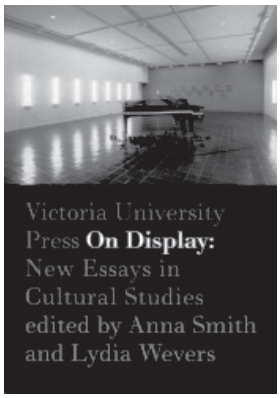
Despite admitting to occasionally feeling jealous of more amply funded museums, Robbins is making ends meet with the money he gets. He would like more so that things aren't quite as tight as they are, and to spend more on promoting the Museum to its biggest potential market – New Zealanders. For instance, it is a fact that the Maritime Museum still remains beneath the notice of many Aucklanders, despite its inner-city location. Robbins believes the Museum needs to be seen to be constantly doing something new and fresh to get the people of New Zealand's most populous city through the door. More money would mean more exhibitions and more frequent rotation of exhibits.

Robbins' concern to get more New Zealanders into his Museum is based less on increasing the turnstile take - though that would be welcome – than on fulfilling the Museum's principal purpose of presenting Aotearoa-New Zealand's maritime heritage for the benefit of all. "I'm passionate about this place and what we do," he says. "The story we tell is something you can't get anywhere else."

Roger Smith was a newspaper journalist and publishing executive in New Zealand and overseas for 40 years. He was recently awarded a Master's degree in Anthropology at Massey University's Auckland campus.

On Display

New Essays in Cultural Studies edited by Anna Smith and Lydia Wevers



On Display offers a showcase of thinking around culture—what is happening in Aotearoa, across borders, institutions, venues and disciplines—thinking that deepens the cultural landscape and the quality of attention we pay to it.

From antique plaster casts held by Auckland Museum, to kowhaiwhai and tukutuku, to wildfoods on the West Coast, the essays in this book pursue a variety of trajectories through the cultural imaginary of how we display ourselves, what we profess and contest in our collective representations.

Implicitly or explicitly, each of the essays pitches itself to a politics of display. Looking and showing, viewing and arranging are activities deeply embedded in ideology.

Published by Victoria University Press, available from bookshops
www.vuw.ac.nz/vup

After the Honeymoon – adjusting to life in a new building

Bronwyn Simes is the Finance and Building Manager at the Christchurch Art Gallery Te Puna o Waiwhetu. The Gallery is the third museum building project she has been involved in, the previous two being the Museum of New Zealand Te Papa Tongarewa in Wellington, and Te Papa's off-site storage building. Here she focuses on the post-project phase – what happens after the ribbon has been cut and the fanfare has died away.

Altered states

Building projects are a metaphor for change. The National Museum and the National Art Gallery became Te Papa Tongarewa Museum of New Zealand. The Robert McDougall Art Gallery became the Christchurch Art Gallery Te Puna o Waiwhetu.

Both projects were built to enable change in many ways and for the public that was reinforced by being presented with not only new buildings, but also new names. Those were the planned changes but there is always unplanned change to contend with, both internally and in our relationship with the public.

Physical first

Before I go there, I shall lightly dismiss all the other factors that no-one really likes to talk much about:

- The building will leak and you will be there with the Disaster Recovery Team at some ungodly hour behind the wet / dry vac or spreading tarpaulins over shelves
- The building will have security issues and you will be revising key schedules, software configurations, radio transmitters, security staff and everything else that goes with these
- The HVAC system will take a while to 'settle down' – if ever there was an euphemism, this is one
- Things that never break.... will break
- Things that were meant to work one way ....will work another
- Things that fitted on paper just don't, because SOMEONE put a duct there

All these issues require expertise and experience to get solved and hopefully you have that resource on staff, or access to it. Expect the 'settling down' activities. They will take up considerable time and create huge stress over the first two years of operation but most will get settled by the end of the warranty period, usually 12-18 months after hand-over.

On top of these, however, there will be a range of operational activities that will change both your institution and the way you deliver your business.

The biggest challenges will relate to staffing and budgets

At the least crucial level, staff will make bids for a different space, bigger window, (you make up the list!) because:

- they can see improvements that could be made
- they are having difficulty adjusting to a changed environment
- the space was not as well planned as it could have been
- they are just trying to make another bid for something that was turned down in project phase

Meeting expectations

There will be an expectation that work conditions will be considerably improved in the new facility. In most cases they will be, and the real efficiencies and Health & Safety issues will be vastly improved. But

LET THE CELEBRATIONS COMMENCE..... OPENING OF THE NEW CHRISTCHURCH ART GALLERY ON 10 MAY 2003.
ACKNOWLEDGEMENT: CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

on-going annoying issues could still be there or will just be different. Sure, the staff room may be better (or you may now actually have one), and the printer has been upgraded, but you may have lost your free car park and your status may have altered subtly – and not for the better (less security access to places you could go to in the past). On top of that, your work processes are likely to have changed and, both for you and the institution, your work load and standards will be coming under scrutiny

To a greater or lesser degree, the reasons put up for change may well be valid. It is important, however, to either get the change made, or to make a firm decision not to make the change and not to discuss the issue again – to get on with the business of the institution. Don't waste time, energy or financial resources fighting about the small things, because the big things are just around the corner.

Staff structures and numbers

These will change and expand more quickly than you ever thought possible. "Future proofing" seems to only ever cover the big infrastructure requirements and never gives enough flexibility to changing staff structures, numbers and requirements. As an industry we seem to be resistant to accepting changes in our staffing and are slow to acknowledge the needs of so called 'non-museum' staffing activities. Yet you will need to start making changes to back-of-house accommodation almost immediately.

Along with staff expansion, you can also count on a high turnover of staff in the first two years. During "project mode" many staff will have put their lives on hold – delayed the start of a family, a major trip, career change or retirement.

Annual leave

Unless you plan leave over all staff in the entire institution, including at senior levels, you will quickly have a number of staff who have very high leave allocations. It will cost considerable amounts of money unless you plan, and insist on, the use of leave in order to get the allocation down. Also, some staff will now have months of leave owing and you will need to back-fill if a critical operation is left vacant for any period of time. This is both a people and financial resourcing issue. My recommendation is – don't take 'No' for an answer from anyone! Everyone gets tired and irrational; we all need a break from each other; and we all need a chance to stretch and perform without being watched. We grow into the job by practising, and it is very hard to do that with an over-stretched person looking over your shoulder. Trust your staff and leave them to make their own mistakes, and more importantly, to fix their own mistakes.

Expanded skill sets

Never under-estimate the benefits to the organisation and to individual staff members who have gained considerable skills over the project mode. These are skills that you are likely to need for your future operation. Unless you are able to offer appropriate incentives and rewards, staff are going to look for them elsewhere. They will leave to repeat the project excitement and challenge; for more pay; better status; and more opportunities. Replacing these people is not going to be easy and it is unlikely that you will have been able to add a large percentage increase in your staff budget for paying staff at higher levels.

The other side of the coin

Some staff will have skills or a working style that was very suited to project mode but may not be suited to on-going operation. Those staff have a 'use by' date. For some, this may be very clear, as they are contract staff. They will probably start looking for the next job a few months out from the end of the contract. You might need to negotiate a hand-over phase and, if they are taking their skills with them, ensure there is some transference of those skills or documentation before they leave.

It is a very different discussion with those staff whose 'use by' date has arrived but are not on contract. They are similar to those who cannot make

A VISITOR TO THE ART GALLERY GETS DIRECTIONS FROM A MEMBER OF THE VISITOR SERVICES STAFF
ACKNOWLEDGEMENT: CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

VISITOR SERVICES STAFF MANAGE LARGE NUMBERS OF VISITORS THROUGH THE GALLERY SPACES ON HIGH TRAFFIC DAYS. ACKNOWLEDGEMENT: CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

the change to the new environment or do not support the new institution.

Institutions tend not to deal well with the really hard issues – the under-performer, the unclear role, the inappropriate behaviour. These will not go away and will still demand attention.

My recommendation is – go into any major project with the best Human Resource support and advice you can afford.

Pride

Do not underestimate the enormous pride staff will have in being involved. It does not seem to matter if they were there all through the project or came on just before opening day – if they were there at opening day, they will feel a huge ownership that you will never be able to recreate.

Strategic changes

Other staff changes relate to the development and increase in the services you offer, the requirements of other activities related to managing your business, running a much larger building, coping with and enticing considerably higher visitor numbers, and delivering on all those promises that you made during project mode.

There is likely to be a need for increased planning and operational management because of greater financial pressures and reporting requirements. One major consequence of these requirements is the increased status of CEOs and senior administration and management staff. This usually requires a substantial expansion in total staff numbers in non-curatorial areas, particularly management, administration and visitor services. This change signals a radical shift in the way we are managing our businesses.

Museums are big business

At Te Papa, for example, there has been considerable change to the way exhibitions are developed and the public programme is planned. The role of the marketing and visitor research staff is integral to these activities. Non-subject experts now have a major role to play in developing, managing and presenting the public programme. I see this market-led approach as a huge improvement, and necessary if we want to sustain and grow our businesses.

The other area of major change for both museums I worked on is in the visitor services area. Both projects were examples of a change from a small staff into a large and specialised work force. Some staff do not manage the change and leave, some change and shine, and 'new' staff will quickly swamp all the old staff. The 'old' staff hold all the institutional memory. When they go, the memory of all those quirky things that make you who you were (are) also starts to go, and unavoidably you change and become the new institution.

Another change which museums and galleries – along with all other leisure and education facilities and services – are experiencing is a change in staff scheduling. Instead of seeing the museum as a Monday-Friday operation with a skeleton staff on duty on Saturday and Sunday, most of us have moved to a seven-day a week operation. We acknowledge that Saturdays and Sundays are our busy period and we need our best service staff on duty at that time.

Running 24/7 operations has opened up the debate with staff, employers, contractors and unions about what are acceptable 'normal' work patterns. My current concern is the cost of running services with overtime and penal rates. The questions may be:

- how much should we be market-driven?
- what resources are needed to provide a fair and acceptable level of service and operation?

This area of our business is changing and, for those coming out of project mode, there is no return to the comfortable old way of doing things. To be a competitive and fair employer requires adequate budget allocations. The appropriate budget allocation is guaranteed to be a hard swallow for those who provide your budget – this area of change is definitely the "shock of the new".

Increased demands

One of the major drivers for building projects is the need to improve facilities. We all put considerably

VISITORS ENJOY WORKS FROM THE HISTORICAL COLLECTION
ACKNOWLEDGEMENT: CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

increased resources into maintaining our secure and stable environments, and we build expensive and complex plant, which demands considerably more expertise and finance than our old plant. Factor in the additional increases which most of us are undertaking with second site storage, and we are no longer running a small family business but are engaged in running moderate to large non-profit businesses, with increasing pressure on accountability.

Before the first year is out, the need to increase revenue, including charging at the door and decreasing expenditure, will be the subject of heated debate - a debate that will become more strident until your budget is at an acceptable or new historic annual level. In both projects I have worked on these changes occurred over a 3-5 year period. That is a short time frame in which to take such a large evolutionary jump.

The real revolution required is in strategic planning

We make a lot of promises during project mode. We sell community pride. We ask for funds from community, sponsors and private benefactors, and we agree to deliver something in return. Projects are all about dreams – the building cannot be just a new envelope with the same old activities and way of doing things inside.

If you are promoting a world-class facility, your community and stakeholders are going to expect and demand a world-class facility. You are no longer the "kinda cute, we-run-on-a-shoe string, she'll be right on the night," type of place. That attitude and level of planning is no longer acceptable. The more you promise, the higher the risk; the scrutiny is more intense and you need to deliver in all areas. The honeymoon will last a few months and you may be forgiven the first mistake and tolerated for the second mistake. The third mistake will not be acceptable.

The area of planning that I think is the hardest is continual improvement and analysis of our product - what we offer and how we do it.

While we may be bold in the planning phase, I do not believe that we plan for enough analysis and response in the post-project phase. It is very hard to be on the receiving end of well-intended suggestions, thoughtful critique and outright hostility. You have lived with this project for years and given your all, now someone will publish an expert opinion or fill the letters to the editor with their views. The valid and the non-valid complaints will roll in from opening day and you will need to hear them all and respond. These arrive at a time when you are trying to learn to operate your lovely new building, and deal with all the things that aren't working, just when you and your staff are probably dog tired and over anxious.

You will have at least 1- 2 years of intense adjustment and you need the resources to manage this phase. The demands will be higher and the call for efficiencies will increase with the tightening on your budgets and staffing levels.

The need for change in attitude

As a business sector we seem to be shy of undertaking research on the marketing and development of our product. The industry is not good at setting up models of continuous improvement and formal evaluation. If we were making industrial goods, many of us would be out of business for our old-fashioned approach and like-it-or-lump-it attitudes. Even Ford Motors moved on from "any colour you want, as long as it's black".

After the first birthday no-one wants to know that you have been in project mode for the last year and very busy. That is last year's news. It is now "business as usual", which means needing to run faster and better than ever before. There are always other leisure businesses competing for market share of formal education groups, locals and tourists – there is no time to sit around and be pleased with ourselves.

The honeymoon is definitely over.

Bronwyn Simes was an experienced project manager at the Museum of New Zealand Te Papa Tongarewa during its development and early operational phase, before taking up her current appointment at the Christchurch Art Gallery. She is coping well with life after opening the new art gallery.

A version of this paper was presented at the Museums Aotearoa annual conference in Christchurch, 27 April, 2004

Double booking – two Auckland museum libraries

Librarian Rosemary Deane turns the spotlight on a valuable but often invisible museum asset

THE WALSH MEMORIAL LIBRARY AT THE MUSEUM OF TRANSPORT AND TECHNOLOGY, AUCKLAND, NAMED AFTER THE WALSH BROTHERS, VIVIAN AND LEO. THEY ARE CREDITED AS THE FIRST TO SUCCESSFULLY FLY IN NEW ZEALAND BY THOSE UNABLE TO ACCEPT THE CLAIMS FOR RICHARD PEARSE. THE LIBRARY HAS A COLLECTION OF WALSH BROTHERS MATERIAL WHICH HAS BEEN RECENTLY CATALOGUED.
ACKNOWLEDGEMENT: MUSEUM OF TRANSPORT AND TECHNOLOGY

Introduction – maritime and mechanical

I am writing this article based on my experience at the New Zealand National Maritime Museum (1999-2003) and more recently at the Walsh Memorial Library at the Museum of Transport and Technology (MOTAT), where I have just completed a one-year maternity leave cover position.

Both museum libraries have more in common than they do differences. Both libraries were included in their respective museums from the outset, MOTAT in 1964 (celebrating its 40th birthday this year) and the New Zealand National Maritime Museum in 1993. The library was seen as an integral and important part of each museum.

Both museums have experienced financial difficulties in the past, with library staff being cut and the library run by volunteers for a time. Unfortunately financial constraints mean that tough decisions have to be made and the libraries can be amongst the first things to be pared down. In the past managers have not always understood the skills and expertise of librarians, and management of the library has sometimes been left to volunteers. Although volunteers are extremely valuable and knowledgeable in their subject areas, libraries can suffer from poor decisions made by unqualified or inexperienced staff. However the future looks bright for both libraries as the importance of the museum library is appreciated by the Boards and managers of both these institutions.

More than just books

Libraries can play different roles in museums. Providing books and a research service in the normal sense of a library, is one way. In a museum, the library can also store and care for its paper-based collections e.g. photographs, maps and plans, manuscripts, ephemera and archives. At MOTAT this is the case, although some of the material is held in other sections of the museum. At the NZNMM these paper-based 'archives' are held in the general storage area of the museum, but access and a research service is provided through the library.

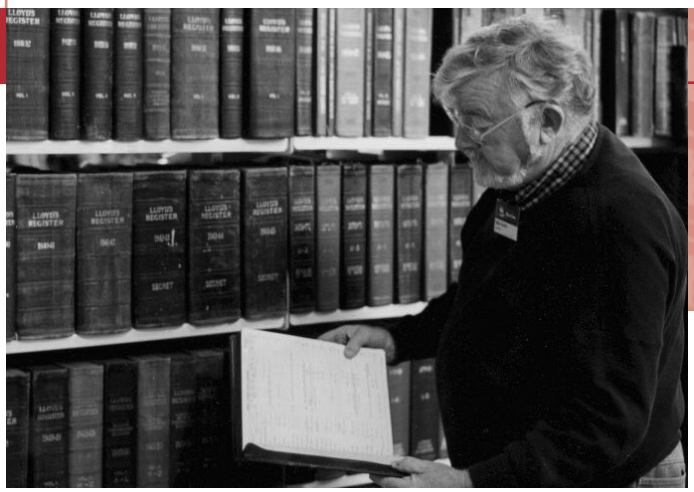
This brings out the usual issue of use versus preservation, but most librarians would rather see the collections used than not. Many museum libraries are undertaking digitisation projects to help overcome this problem and, if able to obtain funding, both these libraries may start digitisation, at least in a small way, in the future.

One issue that I encountered in both museums was that of provenance. In public libraries no record is kept of where a donation came from (apart from Special Collections) but in museums this information is considered important. In both libraries only patchy records remain of who donated the books. So when it comes to deaccessioning often there is no record of a donor and no-one to contact to see if they want the book back. It is the policy of both museums is to offer deaccessions back to the original donor. But I wonder if it is really important – do people who donate books and magazines to the library expect them to be treated the same as objects? I would be interested to know how other museum libraries cope with this.

Supporting the museum's mission, adding value

Generally, a museum library's role is to provide a research service to the staff and volunteers of the museum. They tend to concentrate wholly on the subject areas in which the museum collects, with perhaps a collection on museology and library/archives management.

Increasingly, museum libraries are expected to serve the public outside the museum as well and, if possible, to raise income. Both MOTAT and the



LIBRARY VOLUNTEER MIKE DAVIS CHECKING A LLOYDS REGISTER AT THE MARITIME MUSEUM LIBRARY. ACKNOWLEDGEMENT: NEW ZEALAND NATIONAL MARITIME MUSEUM

NZNMM have in their guiding documents that one of the museum roles is to educate and provide the wherewithal for people to carry out research. Both of these museums are perhaps seen more as a good day out for the family, rather than research institutions. This is where the library comes in and helps the museum to fulfil this role.

The library can add great value to a visitor's experience at the museum. At the Maritime Museum people would come to the library to find out more about something they had seen in the galleries. Or seeing an artefact or display would spark a memory of travelling on a ship or a story about an ancestor's arrival in New Zealand, and they would look for someone they could tell – often this was the role of the librarian!

At the Maritime Museum also they have created the amazing Maritime Index, which extends the library's resource worldwide via the Internet. This index, which is aimed at genealogists as well as those researching ships, has grown into an extremely valuable resource. The work of volunteers Janelle Penney,Tony Millatt and others, it is an index to various books, magazines and official publications, and now contains over 25,000 names of seafarers and over 25,000 ships. It can be found at http://www.nzmaritimeindex.org.nz/ or through the Maritime Museum website http://www.nzmaritime.org. The Maritime Museum also hosts the excellent Maritime Record, which contains information on a range of ships past and present.

Different strokes for different folks

The NZNMM is very well-used and busy, receiving around 40 research queries a month. The MOTAT library receives about of quarter of that number. The difference is mainly due to the nature of the collections – the Maritime Museum library has a lot of material of great interest to genealogists and the MOTAT library is much more technical and specialised. The subject of aviation is particularly well covered and is probably the biggest aviation collection in New Zealand. For more information on the collection see http://www.motat.org.nz

So, although people do stray into the library (in both cases), generally the library clients are different from the museum visitors. Mostly they come there for a specific purpose and to find out about a particular subject.

Short on shelf space

Another issue common to both these libraries is lack of space. The MOTAT library has merely expanded to fill its allotted space. The NZNMM library had to move from its original space to allow for general storage. Now it occupies a small side area in the main Administration office. This is good in some ways, as the library is in the middle of things and accessible to all staff. However, it is busy, noisy and makes the library vulnerable to fluctuations in environmental conditions, pests and possible security lapses. Again in both cases, the management is aware of the problem and hopefully the future will see improved facilities for both these libraries.

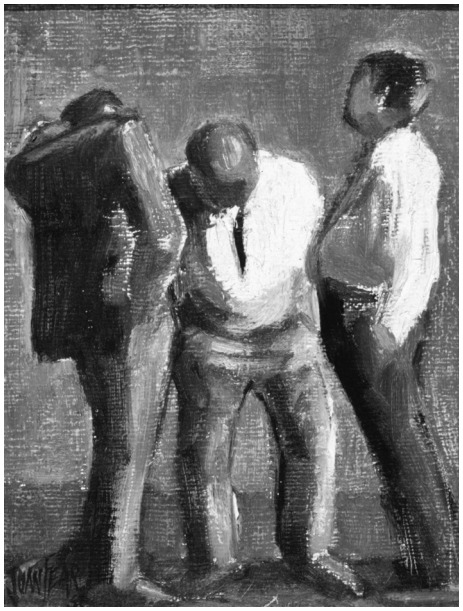
Aspiration and inspiration

In my opinion, the museum library can be an integral and central part of the museum. If I were designing a museum, I would place it in the middle of the staff area of the museum. The library can be a place where staff can gather and read the latest museological literature. The library is used by all the staff – curatorial, registration, education and exhibitions staff can all use it for researching the museum's objects and subject areas. The library can work with the marketing team to provide images for brochures and publications. Of course, all the museum departments would argue that they are central, but at least the library can offer a nice quiet place to sit, reflect and have a break from the demands of other duties.

Rosemary Deane has worked in libraries since 1981, mostly in the area of New Zealand reference, and special collections such as photographs and ephemera. She enjoys the museum environment and is now undertaking the Diploma of Museum Studies. Rosemary is working currently at MOTAT on research for upcoming aviation re-developments.

Regionalism reassessed: A case study of art in the Waikato

Amy Watson & Conal McCarthy



JOAN FEAR *CONVERSATION PIECE* 1964 (OIL ON BOARD, COLLECTION OF UNIVERSITY OF WAIKATO)
ACKNOWLEDGEMENT: UNIVERSITY OF WAIKATO

It is a hot, dusty day at the sale yards where three farmers stand around talking. Their clothes are uniformly monotone: brown tweed jacket, grey drill trousers and boots. The body language is characteristically informal but reserved – they assiduously avoid eye contact as one man scratches his neck, another stares at the ground, while the man in the shirt and tie on the right, a stock agent perhaps, stands hands-in-pockets upright, swaying back and forth on his heels. What are they talking about? The weather, or perhaps the price of lambs? There is an unspoken intimacy of sorts in their relationship, a bond that comes from a life on the land, and the shared daily ritual of the morning milking:

Crouched on the stool, hearing only the beat

The monotonous beat and hiss of the smooth machines,

The choking gasp of the cups and rattle of hooves,

How easy to fall asleep again, to think

Of the man in the city asleep; he does not feel

The night encircle him, the grasp of mud.[1]

This sharply observed study of rural men by Hamilton artist Joan Fear captures a slice of provincial New Zealand. It is a jewel of a painting that deserves to be better known, a classic expression of the regional realist style of the post war years that was written out of New Zealand art history in the 1980s.[2] Since being expunged from the story of New Zealand art by theoretically correct revisionism, any interest in landscape and national identity has tended to be dismissed as naïve and essentialist. A whole chapter of our art history was overlooked, and art galleries around the country eschewed the local art scene in the modish pursuit of metropolitan and international trends. This short essay is prompted by a number of recent exhibitions and a revival of interest in the topic by researchers and writers. We consider the work of a handful of painters in the Waikato and re-assess the fortunes of regionalism.[3]

Waikato Regionalists

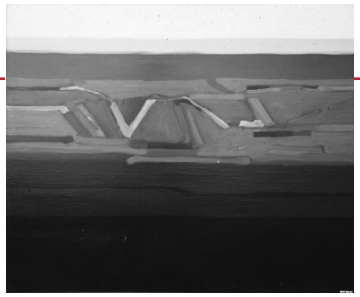
Joan Fear was brought up in Raglan, joined the Waikato Society of Arts as a young woman, and had her first solo exhibition in Hamilton in 1965. She was also a member of the studio art group, along with artists like Para Matchitt and Ray Starr, who were pioneering advocates of modern art, and, in the case of Matchitt, Māori modernism. Hamilton boasted a lively arts scene in the 1960s, complete with its own culture wars as the traditional tastes of art societies clashed with new ideas.[4] The work of several artists was clearly related to regionalism. This is a form of New Zealand art concerned with constructing a sense of identity in a settler colony through the depiction of small town or rural subjects

1 Ruth Dallas, 'Milking before dawn,' Ian Wedde & Harvey McQueen (eds), 1985, *The Penguin book of New Zealand verse,* (Penguin: Auckland) 253.

2 Earlier accounts of regionalism stress its contribution to New Zealand art (Brown and Keith 1982, Docking 1971, Cape 1979) but more writers in the 1980s and 1990s have criticised landscape and the nationalist canon of art history (Pound 1983, Barr 1992).

3 More sympathetic writers assess regionalism as a category of New Zealand art in its own right (Damien Skinner in Smith 2004, Bryt 2001, Witherow 2002).

4 Megan Lyon tells the story of Molly McAllister's controversial sculpture (Lyon 2001). The prehistory of modernism in the region can be seen at first hand in current exhibitions at the Waikato Museum of Art and History: *The legacy remains* contains works from the collection of Trust Waikato, *Three points of view* is drawn from the permanent collection. Local artists and collectors show a fascinating glimpse of the history of art in the Waikato. The artists featured include well known painters such as Eric Lee Johnston, Mervyn Taylor, and Louise Henderson, but also lesser known local artists who deserve more study: for example Frances Irwin Hunt, Vida Steinert, Margot Mountain and Ida Carey.



TED BRACEY *WINTER LANDSIGNALS* 1969 (PVC ON BOARD, COLLECTION OF THE UNIVERSITY OF WAIKATO)
ACKNOWLEDGEMENT: UNIVERSITY OF WAIKATO

in a simplified realist style.[5] In addition to Fear, engraver Campbell Smith explored universal themes in a local setting; his series *The Journey* portrays the nativity story taking place in the Coromandel.[6] Expatriate European Margott Phillips painted the irridescent green of the Waikato's rolling hills in her naïve landscapes, while Ted Bracy produced a very successful series of works that drew on Colin McCahon's brooding vision of a 'landscape with too few lovers,' combined with pictorial elements of Abstract Expressionism.[7]

Records of the region

Clearly regionalism was not limited by style or period but has always manifested a diverse current of subjects and styles. This has been demonstrated by the persistence of regionalism, despite being overlooked by the official art world. It can be seen in the work of those Waikato artists who continue to live and work in the area, like Joan Fear who is still active after four decades. Fear lives near what was once the outskirts of Hamilton in a house which has been gradually swallowed up by the growing city – as the artist continues to respond to her changing environment her work has become a record of the cultural history of Hamilton over the later 20th century. A large work commissioned by local agriculture business Gallaghers Ltd reflects these changes: the farmers and green hills are still there but they are woven into a kaleidoscopic townscape with the figures of women and businessmen in suits.

Quite different to *Conversation piece*, recent works are large, colourful and painterly, suggesting the cosmopolitan vigour of the Hamilton that has been transformed from 'cow town' to the fourth largest city in the country. Despite these stylistic developments, Fear maintains she is still a regionalist and continues to depict topics with local and personal connections. An example is a striking triptych in Trust Waikato's collection which reworks memories of a Māori wedding, showing a line of kaumatua sitting on the paepae. Images like this expand the repertoire of regionalist subjects and confound easy assumptions about the 'monocultural' nature of provincial New Zealand society.[8]

Different lenses in/on Tokoroa

Another recent exhibition raises the question of regionalism, suggesting that today it reflects a multicultural diversity that 'looks like New Zealand.' *Homeboy/Homegirl '04: Tokoroa Reprezent,* currently on display at the offices of the South Waikato District Council in Tokoroa, contains an extraordinary range of art produced in the astonishing cultural melting pot of the south Waikato timber town, all served up with a healthy serving of hip hop culture – that polyglot blend of Māori, Pakeha, Pacific Island and American influences currently dominating New Zealand popular music and street fashion.[9] Like Hamilton, Tokoroa also has a surprisingly rich cultural history, and its art award, one of the richest in the country at one time, resulted in a very strong local art collection now cared for by the District Council.

This exhibition shows a diverse display of 'visual culture,' an eclectic mix of objects far broader than a conventional fine art show, which is strongly focused on the regional community and its hybrid sense of identity. For example, the work of New Zealand born Samoan Uputo Ali'ifa'alogo, an artist who paints by day and works at Burger King by night, offers a fascinating glimpse into the large Pacific Island community. The contribution of Dan Buckley, the Pakeha artist better known as one of the designers of the Huffer clothing label, is a beautiful polished steel sculpture of the word 'bro' which references the local patois, spoken by just about everyone in Tokoroa, regardless of their ethnic group.

A standout work is *Don & I: A love letter* (2003), by artist-curator Leafa Janice Wilson. This witty, multi-media assemblage, which references the work of Don Driver, is a kind of fan letter to the artist. It is part of the artist's 'star/ stalker series' which reflects

5 Michael Dunn defines regionalism in restrictive terms (Dunn 1991). James Belich has offered an important reconceptualisation of colonisation and settler identity in New Zealand history, including the position of the literary nationalists (Belich 2001).

6 (McEwan 2000).

7 Bracey recalls that his route to this series of works came via the work of the Californian modernist-regionalist Richard Diebenkorn who had had such an impact on *McCahon's Northland Panels.* Bracey is scornful of criticism of regionalism, arguing that all painting is to an extent regionalist simply because it is produced in a particular time and place (Bracey 2003)

8 See: *Urban to rural 2002* (Oil on board, Collection of Gallaghers Ltd); *Kaumatua 2001* (Oil on canvas, Trust Waikato).

9 This exhibition is described in the exhibition catalogue (Wilson, 2004).

LEAFA JANICE WILSON DON AND I: A LOVE LETTER (MIXED MEDIA, COLLECTION OF THE ARTIST) ACKNOWLEDGEMENT: UNIVERSITY OF WAIKATO

Wilson's ambiguous position as an outsider/insider – an artist of Pacific descent who doesn't want to do typical 'brown art' but wants to comment on mainstream New Zealand art. The frangipani letter 'I' stitched onto the tarpaulin, a kind of Dada/junk art tivaevae, simultaneously pokes fun at modernist artist-hero McCahon as well as simplistic understandings of 'authentic' Pacific identity.

Wilson, who grew up in Tokoroa but now works at the Waikato Museum of Art & History, explains that the Tokoroa exhibition is therefore a reflection of what she calls 'Tokoroa regionalism,' that is:

> ...a celebration of this thing we call Tokoroa culture. New Zealand has become much more multicultural and each of these artists celebrates their identity but not through the landscape but an urban setting, not a city but a small town reality. The subtext is not Homi Bhaba (The location of culture, 1994) but 'Toke styles.' There are a group of people there who can't divorce themselves from their experiences in that place. It's not a 'natural' thing, but the town has shaped them and their work, their thinking in some way, and they're capturing what it's like to come from this place.[10]

This savvy kind of theory-talk, with its awareness of the constructedness of cultural meanings through discourse, shows that the art flourishing in the region is of a decidely postmodern persuasion, even though it is far removed from the art elites of Auckland and Wellington. If earlier forms of regionalism were part of the modernist pursuit of the essence of place and national identity, resulting in dark images of the 'real' New Zealand, then regionalism today sees itself as a cultural rather than natural phenomenon. It has abandoned the Pakeha angst of the 'man alone' searching for meaning in an empty landscape, in favour of postmodern bricolage and textuality – these artists are relaxed about where they live, and prefer raising questions about identity through language games to expressing the anxieties of belonging.

Fluid identities

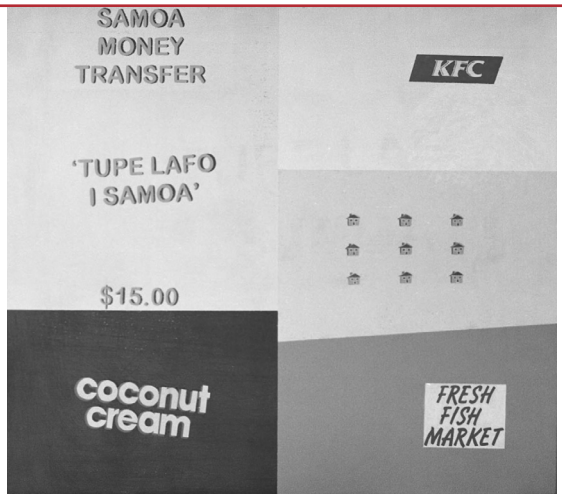
We can see this fluid notion of regional identity in the work of two Māori artists in the exhibition. Kawerau-born Natalie Robertson is an artist who makes subtle and sophisticated images from road signs photographed at night, names which evoke meditations on land, journeys and colonial history.[11] The other artist, Cynthia (Tia) Kapene, is represented by her *Hakari series* (2002), best described as 'regionalist pop,' which comprises large boards painted in flat primary colours which sample the signage from local stores. Whereas much contemporary Māori art practice draws on customary or tribal sources, Kapene draws on the urban imagery and pan-Polynesian culture of her Tokoroa childhood. Wilson describes her work as a 'real postmodern mishmash ... constructed from diverse elements of local and P.I. culture and stuff that we all seem to have in Tokoroa ...' This is the environment that she grew up in, and its reflected in her work.[12]

A work from Kapene's series *Economic necessity* (2003), like the work by Joan Fear which began this essay, encapsulates the changing status of regionalism in the early twenty-first century . This oil painting on board looks like a sign, made up of the words found on local shops. It is a text, made from other texts, that alludes to the working class struggle to survive. A picture of child-like simplicity, painted with flat, matt colours like a cartoon, depicts a toy town of little state houses in shades of Forest Products blue and green lined up on endlessly curving suburban streets; the highway stopover with fast food chains and Pacific markets, the timber town of factories, school arson and unemployment. But this bright, patchwork townscape, an examination of place as acute in its own way as Fear's study of the stockyards, celebrates rather than condemns the place the artist calls home, the colours and design suggesting vibrancy and warmth as well as the cool inland winters. The title of one of Kapene's exhibitions says it all: 'No Tokoroa ahau' (I am from Tokoroa).

10 (Wilson in McCarthy 2004)

11 For Natalie Robertson, see her website: <www.Natalierobertson.com>

12 (Wilson in McCarthy 2004).



CYNTHIA KAPENE *ECONOMIC NECESSITY* 2003 (OIL ON BOARD, PRIVATE COLLECTION) ACKNOWLEDGEMENT: UNIVERSITY OF WAIKATO

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Amy Watson is studying art history at the University of Waikato and recently curated the exhibition: A Waikato regionalist: the art of Joan Fear.

Dr. Conal McCarthy is curator of art and lecturer in art history at the University of Waikato. He has worked as an educator in galleries and museums, including the Museum of New Zealand Te Papa Tongarewa.

Art spaces as research stations: investigating SOFA

Joanna Cobley wonders whether the crowded Christchurch art scene can support another art gallery, especially one with academic ambitions

VISITORS CONTEMPLATE *MOON PLAIN*, MATEJ ANDRAZ VOGRINICIC, DECEMBER 2002 AT SOFA GALLERY.
ACKNOWLEDGEMENT: SOFA GALLERY, UNIVERSITY OF CANTERBURY.

Christchurch has an abundance of contemporary art venues. Between the newly built Christchurch Art Gallery, CoCA, the exhibition-based Physics Room and High Street Project and the numerous high calibre dealer galleries, it would be hard to find a "gap" in the local contemporary art market. Certainly Christchurch has long cultivated its image as a city strong in arts, culture and heritage. Yet with a population of around 350,000 most venues depend on repeat visits from the local community or attracting a small percentage of the many international and domestic tourists visiting Christchurch – that gateway to the South Island (and Antarctica).

Even so, in 2002 the suburban-based University of Canterbury strategically expanded its contemporary art exhibition space in the Christchurch Arts Centre. This new space carried the same name – SOFA gallery – as the campus-based gallery. Through promoting non-mainstream art and exhibiting new works the Arts Centre SOFA gallery was understood to show great potential as a "research station". Creating off-campus research stations and establishing research partnerships with industry and the community was part of Darryl Le Grew, the former Vice Chancellor's vision to promote the University. Locating SOFA in the city rather than on campus demonstrated a desire to strengthen "town and gown" relationships. Appropriately, the Arts Centre complex housed until 1973 the University and the building hosting this research space for contemporary art was once the Annex of the former Robert McDougall Art Gallery.

Differentiating SOFA

SOFA's point of difference from other Christchurch contemporary art spaces is its foothold in academe. Its mission is to provide exhibitions, public programmes and support material that challenge, engage, and promote theoretical debate. In essence, SOFA is a project-based art space connected with the School of Fine Arts at Canterbury University. The Art School encompasses studio practice, art history and art theory and intends to develop a postgraduate curatorial programme. SOFA is the University's vehicle to promote the arts within the city's key community arts complex and initiate artists' projects that fit in with Christchurch's numerous festivals, especially those held in the Arts Centre.

To date, New Zealand artists who have exhibited at SOFA include Deidre Brown, Shane Cotton, Lillian Budd et al, Peter Robinson, Margaret Dawson, Grant Wylie and Tony de Lautour. International artists such as Susan Norrie (Australia), Rosalind Nashashibi (Scotland), Matej Andraz Vogrincic (Slovenia), Jeffery Sturgess and Mike Tyler (USA) have exhibited there. Each year an exhibition is reserved for Art School

students, but only if any student creates work of particularly high calibre. The gallery also has also a residency programme, which has included artists Richard Wentworth, Matej Andraz Vogrincic and, most recently, each year English artists Jane and Louise Wilson.

Freelance curator Ewen McDonald was responsible for the 2002 exhibition programme and has since curated a number of projects including the Shane Cotton Survey Exhibition and, with Dutch curator Mark Kremer, The Wanderer Project involving artists Mike Tyler and Lillian Budd et al. Deirdre Brown had curatorial involvement with *Whare 7*, an exhibition of seven Māori artists.

Operating under pressure

Currently SOFA has one full-time manager/director and two part-time exhibition assistants, hosting seven to ten exhibitions each year. Like most galleries with limited staff, volunteer effort is essential. SOFA Support, a Friends-like community, and the Board of Trustees back SOFA on a daily basis and have raised over $100,000 through the 24 New Zealand Artists Print Exhibition, a project initiated by lecturer Simon Ogden.

SOFA's operating budget in 2003 was a modest $40,000, which covers the manager's salary; clearly SOFA could not sustain an active nationally and internationally recognised project-based programme of new works without substantial sponsorship. Project specific funding has been received from Creative New Zealand, the Goethe Institute and the British Arts Council, supplementing in-kind donations from local organisations to offload the cost of printing catalogues and invitations and to cushion exhibition-opening costs.

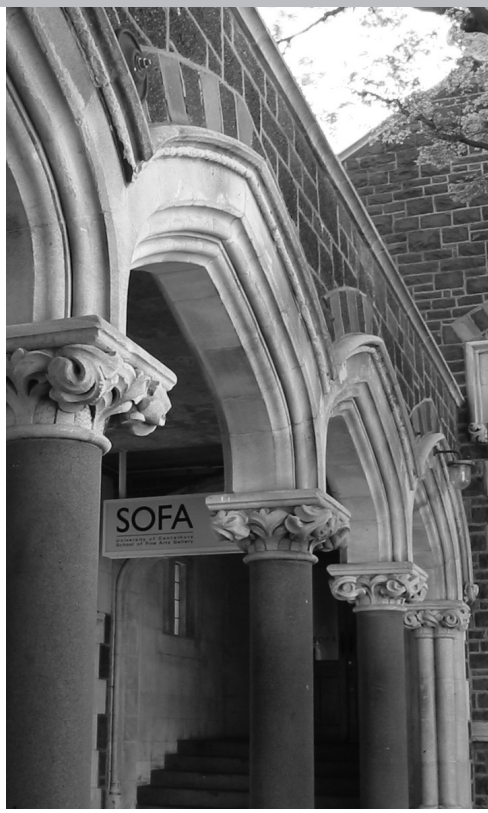
SOFA would clearly benefit greatly from a generous benefactor, the solution which set the Adam Art Gallery at Victoria University and the Gus Fisher Gallery at Auckland University on a firm footing. A naming rights agreement would also be warmly welcomed from SOFA.

From a marketing viewpoint the aim is for the Gallery to become a "destination" – a place where visitors can expect to find lively, cutting edge artworks and exhibitions, projects and activity programmes. Links with local festivals and events will facilitate this vision, alongside strong support from the University.

Tertiary sector involvement in exhibiting, researching and documenting contemporary art

As noted, the University of Canterbury has long had an on-campus exhibition space – also called SOFA. The one-roomed campus-based SOFA functioned, and continues to function, as an exhibition space for exhibitions curated by staff of the Ilam School of Fine Arts or for new art works by Ilam staff and students. The George Fraser Gallery at Auckland's Elam School of Fine Arts serves the same purpose. Polytechnics have similar spaces such as Snowhite and Lilo galleries at Auckland's Unitec.

Such spaces are vital to a fledgling art student – being part of a group show provides early exposure for their work and increases the recognition and status of the art school that produces students of high calibre.

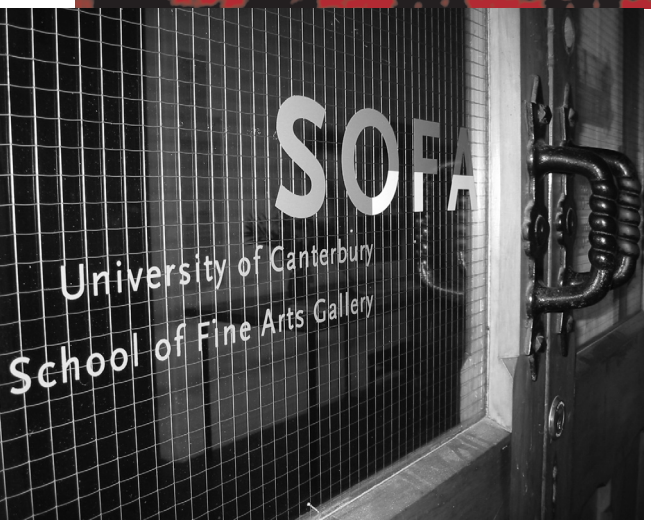


UNDERNEATH THE ARCHES – SOFA GALLERY, RESEARCH SPACE FOR CONTEMPORARY ART, ARTS CENTRE, CHRISTCHURCH. ACKNOWLEDGEMENT: SOFA GALLERY, UNIVERSITY OF CANTERBURY.

Our universities have long collected artwork by New Zealand artists. In some way the development of university art galleries ensures that these collections receive appropriate professional collection management, and full documentation based on academic research but these university galleries have more a collection maintenance role.

The development of a SOFA extension at the Arts Centre is part of broader tertiary sector involvement in exhibiting, researching and documenting contemporary art. In late 1999 Victoria University of Wellington established the Adam Art Gallery Te Pataka Toi; in 2000 the Auckland University opened the Gus Fisher Gallery; 2001 saw the opening of the Calder & Wilson Gallery at University of Waikato and just this year a new gallery has also emerged from Auckland University of Technology.

The specifics of each gallery differ, as do their exhibition thrust and funding provisions. They represent an interesting yet tenuous point in the development of New Zealand's art gallery / museum sector. These galleries are designed with the express



ENTRANCE TO SOFA GALLERY, RESEARCH SPACE FOR CONTEMPORARY ART, ARTS CENTRE, CHRISTCHURCH ACKNOWLEDGEMENT: SOFA GALLERY, UNIVERSITY OF CANTERBURY.

purpose to exhibit, research and document contemporary art. Nothing new here – Artspace in Auckland, the Physics Room in Christchurch and the larger City Gallery in Wellington arguably undertake a similar function. So why this blossoming of new galleries?

The answer in part lies within a theme of "legitimacy" and the way in which university funding is evaluated. Earlier this year the Ministry of Education's Tertiary Education Commission's (TEC) Performance-Based Research Fund (PBRF) appraisal was released, ranking each tertiary institution on the basis of its research outputs. It makes good business sense for each tertiary art school to have an active venue that demonstrates its research value. To some extent, the answer also lies in the domain of marketing. University galleries become showpieces for the country's art schools and perhaps promoting a funkier image to a discerning youth audience.

Fine art has thus become serious academic business – to legitimise the art schools as "research-active" in an effort to secure their schools' funding. This may also be a sign of maturity – the art school and university have come of age and can hold and maintain an art gallery of local, national and international repute. After all, universities have long been in the business of collecting art and this is a natural extension of this.

Given that the tradition of university art galleries is still new in New Zealand, there are opportunities for growth. For example, either of the two SOFA galleries could serve as an exhibition venue for the University's own art collection. The exhibition schedule could be closely integrated with the SOFA curriculum: hosting group shows curated by the art schools' art theory and art history students, where students could develop an understanding of curatorial practice and the public programmes, marketing and publications that support exhibitions.

A curatorial postgraduate course has long been mooted – by using SOFA as a venue for experimental contemporary curatorial projects, this could finally get off the ground.

Tenuous futures

With no real gap in the contemporary art market, SOFA has to position itself in the national and international art market as an academic-based contemporary arts project venue. The emergence in a short period of time of several other university-based art galleries in New Zealand validates this niche development.

Successful partnerships with the Goethe Foundation, the British Arts Council and Creative New Zealand demonstrate support for SOFA's ambitions. However in 2005 all departments in the University of Canterbury have been informed of a substantial budget cut. This means that SOFA's already meagre operating budget will be further eroded and the gallery is in "crisis mode".

Further staff restructuring and cutbacks to make "savings" on an already small budget base is incompatible with expectations for realising the vision of SOFA as a reputable contemporary art forum. Still, the University could mirror the staffing of the Unitec galleries, where 0.2 of a fulltime staff member's position is dedicated to gallery operations. An even more radical move would be to recreate SOFA as a purely volunteer effort run by a Friends or Art School student collective but, without employing academic or professional artist practitioners, the gallery would jeopardise its distinctive "academic weighting". Current staff are already stretched in too many directions. When operating in a preventative/ reactionary environment, it is hard to have forward vision.

Joanna Cobley is a freelance researcher and writer based in Christchurch.

Acknowledgments:

Special thanks to Robert Hood, Manager of SOFA Gallery, Research Space for Contemporary Art, School of Fine Arts, University of Canterbury and Janine Randerson, Lecturer and Curator of the Snowhite and Lilo Galleries, School of Design, Unitec.

Getting involved at Wairoa Museum Kopututanga Taonga o Te Wairoa

Jim Samson describes Wairoa Museum's efforts to engage the local community by producing a diverse changing exhibition programme on a modest budget and building community relationships.

New beginnings, new expectations

In December of 2001 our museum shifted from somewhat cramped premises in an annex of the Wairoa Centennial Library to a more spacious site located at the busy end of Wairoa's Marine Parade.

Our new museum is the former ANZ bank building. Wairoa District Heritage and Museum Trust worked hard to raise the considerable amount of money necessary for the purchase of the ANZ building and its subsequent refurbishment as a museum. The museum redevelopment attracted increased financial support from Wairoa District Council, allowing the Museum Trust to employ someone trained in the ways of museums. Brenda Jones, our museum's first professionally trained curator, did a fantastic job setting up the long-term exhibitions and managing the shift from the old to the new premises. By December 2001 we had a well-equipped museum! I took up employment at the museum after Brenda's departure to England in April of 2002.

After wages and building upkeep costs had been deducted from the Wairoa District Council operating grant there was little left for what might be called 'core museum business': preventative conservation, collection documentation, education programmes and exhibitions. There were community expectations of the new museum but little available money to fund regularly changing exhibitions in our temporary exhibitions gallery.

One of the expectations of the Wairoa District Heritage and Museum Trust was that I raise the Museum's profile in the community. I thought that best achieved through exhibition and education programmes. I had put together one or two poorly conceived and uninspiring exhibitions based on material in our collection – needless to say these exhibitions attracted few visitors. To make matters worse, I had no real experience of exhibition planning, design and execution and I was new to the community. I had previously lived in Dunedin and Wellington. Wairoa, a small predominantly Māori community, was quite new experience for me.

A CLASS FROM TE KURA KAUPAPA MĀORI O NGATI KAHUNGUNU O TE WAIROA VISIT THE CUZ EXHIBITION AND, AS A PRACTICAL ACTIVITY, MAKE A PICTURE OF THEIR AWA FROM STRIPS OF HARAKEKE.
ACKNOWLEDGEMENT: WAIROA MUSEUM KOPUTUTANGA TAONGA O TE WAIROA

Making connections

Quite by chance, I got to talking one day with Katarina Kawana who said that her hapu, Ngai Tamaterangi, was looking for a venue to hold an exhibition of traditional and contemporary arts. We decided that the Museum would host the exhibition and that members of the hapu would curate it. Mine was a background role. The exhibition was called *The Cuz Exhibition* and a wide range of media was on display: harakeke, taaniko, carving, painting and photography. As it eventuated, I worked mostly closely with Katarina's cousins, Tania Cotter and Nigel How, to bring the exhibition into being. The heitiki Te Arawhiti, once in the possession of hapu chief Tamaterangi, was borrowed from the Whanganui Regional Museum. *The Cuz Exhibition* ran from Queen's Birthday until the end of July 2003 and attracted 1,724 visitors, or an average of 34.5 visits per day. It was one of our most popular exhibitions.

Local furniture maker and artist, Chris Wilson, curated our next show – *Listenin' to the tune of promise*. This was an exhibition of the unusual acrylic paintings of local painter Jim Dornan who died in the 1980s. Posthumously he is receiving acclaim as a proponent of 'outsider art'. We were pleased that Chris wanted to show these works in what had been Dornan's hometown. Chris had

THE LATE MR JIM DORNAN EXPLAINING ONE OF HIS PAINTINGS
ACKNOWLEDGEMENT: WAIROA MUSEUM KOPUTUTANGA TAONGA O TE WAIROA

rescued Jim's paintings from certain destruction shortly after his death. Earlier in 2003 some of Dornan's paintings had been shown at The Dowse and after the Wairoa Museum show a selection went to the Sarjeant Gallery. I think local people enjoyed the opportunity to see the work of a local painter whom many had personally known (even if they had thought him odd) – they may have been surprised to see his work in a gallery setting.

In the summer of 2003-04 another local painter, Craig Gemmell, exhibited a selection of his tropical seascapes in our museum. I had noticed some of his work hanging in his father's Wairoa Hardware store – Angus Gemmell's – and had been fascinated to learn that Craig used only commercial acrylics to achieve spectacular effects. Although Craig lives on Australia's Gold Coast, he was prepared to come over to New Zealand ahead of his planned schedule to put the exhibition together. We had very strong visitor numbers over last summer and all of Craig's works sold. Craig had been prepared to lower his prices to ensure sales and our museum was grateful for the percentage-cut that went our way.

A positive profile in the community

Early this year we had our second hapu-based exhibition *Te Aho Tapu: the vital link* which told the story of the Ngai Tahu Matawhaiti people through photographs, traditional stories, artworks, memorabilia and whakapapa. The Ngai Tahu Matawhaiti people are from Iwitea (a coastal settlement between Wairoa and Whakaki). Curated by Nigel How and Pita Walker-Robinson, this has been our most popular community-generated exhibition, pulling in 2,048 people – an average of 37.2 visits per day. A history of the Ngai Tahu Matawhaiti people written by Mere Whaanga has recently been published. It is called *A Carved Cloak for Tahu* (2004). This book was launched at Iwitea Marae on the 4th of December 2004.

Our most recent collaboration was *Te Hokowhitu a Tu - 28 Batt., D Coy*. This exhibition drew on work done by the local branch of the 28 Battalion Association and Massey University student researchers. In about 1999 members of the Association had collected up photographs of local men who had served in D Company. These images had been mounted on card but had not previously been exhibited to a wide audience. Tup Karauria and Juliana Keefe, both local 28 Battalion Association members, were our community curators. The exhibition was inspired by the work that Monty Souter and Mike Spedding undertook on the history of C Company.

One of the positive spin-offs of this exhibition was that we were able to obtain copies of video interviews of D Company soldiers and their families made by Massey University researchers in 1999. These now form part of the D Company collection, of which our museum is now custodian.

It is important to see the role of the 28 Battalion recognised in museum exhibitions. A key sub-text to all of these exhibitions, in my view, is the irony that Māori had to fight other people's wars on other people's land in order to try to gain citizenship rights in their own country. However, a failing of 28 Battalion exhibitions is that they lack historical exposition and context within theatres of war. The general success of the 28 Battalion exhibitions should be a call-to-arms for other divisions / platoons / brigades and units to tell their stories!

Lessons learned

What I have learnt from these community-based exhibitions is that everything flows from developing a good working relationship with individuals. I like to take a background role and let hapu and community groups tell their stories in their own way. Community-based exhibitions do not cost much to mount. All that is really needed is an A3 printer and some foam-core board – the community provides the taonga and the ideas. It becomes the job of the museum worker to help bring an exhibition together.

A particularly interesting aspect of the hapu based exhibitions – *The Cuz Exhibition* and *Te Aho Tapu: the vital link* – is that they took place against a background of preparations for Waitangi Tribunal hearings. Between the 28th of November and the 1st of December Ngai Tamaterangi presented their evidence before the Crown at their marae – Te Poho o Tamaterangi – at Rangiahua. In some ways *The Cuz Exhibition* (held in June and July of 2003) helped assert hapu identity during the lead up to this important time. The Whanganui Regional Museum generously

CRAIG GEMMELL PAINTS A SEASCAPE IN HIS FATHER'S HARDWARE STORE FOR INCLUSION IN HIS EXHIBITION KOHA FROM PARADISE ACKNOWLEDGEMENT: WAIROA MUSEUM KOPUTUTANGA TAONGA O TE WAIROA

re-loaned the heitiki Te Arawhiti again for the period of the hearings. We are grateful for their assistance.

I have had only one problem with community-based exhibitions. It relates to the fact that our museum has only relatively recently employed someone from the 'outside' as Curator. As a consequence of this the Friends of the Museum, who previously prepared the exhibitions, feel somewhat disenfranchised by wider community involvement in the museum. The task now is to reintegrate the 'traditional' Friends of the Museum within our wider community scope.

I should like to close by saying that these are my own views. I had hoped to get others to write sections of this article but it did not happen because everyone is busy.

Dr Jim Samson was appointed as Curator/Manager of Wairoa Museum Kopututanga Taonga o Te Wairoa in April 2002. He is a retired postie who spent twelve years with the New Zealand Postal Service. Before taking up his present position he worked at the Museum of New Zealand Te Papa Tongarewa.

Table 1. Attendance figures for key exhibitions at Wairoa Museum between June 2003 and July 2004. The total number of visits for year 1 July 2003 to 30 June 2004 was 8,537

Exhibition	First day	Last day	Visit numbers	Days open	Visits per day
The Cuz Exhibition	1/6/2003	30/07/03	1724	50	34.5
Listenin' to the tune of promise	5/8/2003	4/10/2003	1070	53	20.2
Koha from paradise	21/12/03	26/01/2004	1688	28	60.3
Te Aho Tapu: the vital link	31/01/2004	3/04/2004	2048	55	37.2
Te Hokowhitu a Tu	25/04/2004	27/7/2004	1470	79	18.6

Curator's Insight: Tauranga Art Gallery Project

Penny Jackson fills in the background to Tauranga's plans for its new Art Gallery

Apart from being artists, Arthur Dagley, Edward Bullmore, Betty Wishart, and Nigel Brown all share common ground. They have all practised art in Tauranga. As the first curator of the Tauranga Art Gallery Project (currently planned to open in late 2005) there have been endless surprises and findings. The territory for an art historian is virgin ground, an age of discovery.

Fresh fields and pastures new

Tauranga's art history has not been researched or developed to any great degree. The only exception is Damien Skinner's 1994 catalogue of the Tauranga District Council's art collection prepared whilst a student. With a population of approximately 100,000, and projected to be 102, 290 in 2006,[1] Tauranga now enjoys 'city' status and yet its citizens are not served with either a public art gallery or museum. The latter's opening is much further down the track.

The lack of a public art gallery (with the exception of a short term facility operated in the 1960s by the Tauranga Society of Artists and the Tauranga District Council) has determined how and where artists have exhibited in Tauranga. Additionally the dearth of dealer galleries has meant that, on the whole, artists have exhibited and traded their art outside of the city.

Creative continuity

The logical starting point for exhibitions, and celebration of local artists, is Arthur Dagley (1917-1998) who lived his entire life in Tauranga and was described by Warwick Brown as "...the most underrated painter in New Zealand."[2] Taught by Rudi Gopas, Louise Henderson, and Paul Olds, Dagley painted in a variety of genres. For a short period during the 1970s he had a studio/gallery arrangement in town but later worked and sold from home. With over 50 solo exhibitions under his belt, and several national awards, Dagley has been given little, or no, attention. Perhaps the fundamental reason for this is the lack of a public art gallery to support and encourage him as an artist. Certainly his work has been well-collected privately in this region and he is considered the 'grandfather' of Tauranga's art. Dagley was also mentor to several younger emerging artists in this locale. Recognition of his contribution is thus well-deserved and overdue. As an artist he lobbied for a public art gallery and was disappointed that in his 70 years in Tauranga it was not realised. His retrospective will be the opening exhibition.

Art taught in Tauranga

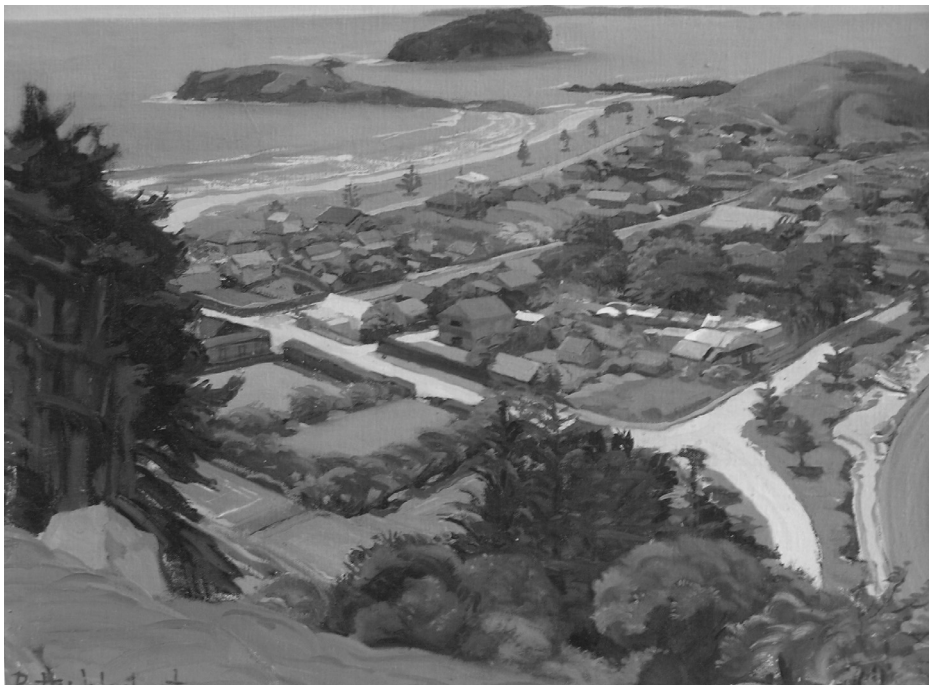
A New Zealand artist who enjoyed an international reputation, and spent two years living in Tauranga, was Edward Bullmore (1933-78). Putting his prowess as a rubgy player aside (he was a Canterbury and Auckland rugby representative and an All Black triallist) Bullmore took up a teaching position at Hillsdene College (later Tauranga Boys' College) in 1957. Two years later he journeyed to Florence and London to further his artistic career. Bullmore was a prolific artist working with many subjects. He was an artist practising in a style far ahead of mainstream New Zealand artists; unfortunately this meant he met with negative criticism on his return home. In London his work was exhibited alongside work by Miro, Picasso, and Dali. During his time in Tauranga he sold several works many of which remain here but have never been exhibited. An exhibition of Bullmore's work, with a Tauranga edge, will also be hosted early on. Bullmore's Tauranga years represent an area of his oeuvre that has not been researched, or written about, in any great depth.

1 Predicted population figure is for Tauranga City only. The estimated population for the Western Bay of Plenty Sub-region, which the art gallery will serve, in 2006 is 144, 750 (SmartGrowth Implementation Committee, 2004: *50-Year Strategy and Implementation Plan*, Tauranga).

2 Warwick Brown, *100 New Zealand Paintings by 100 New Zealand Artists*. Auckland: Godwit, 1995.

Moored to the Mount

Canterbury College School of Art graduate, Betty Wishart (1909-1990), resided at Mount Maunganui in the 1940s. She was a competent painter who like so many women of her generation remained single and tried earnestly to sustain a living from painting. With the lack of public or private galleries, Wishart, too, had trouble exhibiting her work. In 1950 the Tauranga Society of Artists came to her artistic rescue; along with friend and fellow artist, Enga Washbourn (1908-1988), Wishart exhibited in what had been her home town for the best part of a decade. Wishart's *Bright Morning, Mt Maunganui* (pictured) captures the Mount in the late 1940s - a sleepy haven as yet untarnished by boy racers and high rise buildings. Historically it is a significant work, giving clues to the location of specific buildings and the height of the iconic Norfolk pine trees. Wishart's viewpoint, from part way up the Mount, successfully manages to include both coastlines. The contrast of fresh greens and reds make this a truly NZ exemplar of landscape painting. Hidden within the Tauranga City Council art collection, this work, and others of a similar time and place, will feature in a vignette exhibition of Wishart's output.



BETTY WISHART, *BRIGHT MORNING, MT. MAUNGANUI,* LATE 1940.
ACKNOWLEDGEMENT: TAURANGA ART GALLERY PROJECT

Vital signs

Historical figures aside, there are several living artists who can claim a share of Tauranga's art history. Nigel Brown (b.1949) is one such artist. He grew up in Tauranga and held his first art exhibition, whilst a secondary school student, at the public library. Brown returned to live briefly in Tauranga in the mid 1970s when he combined work as a postman with painting. Brown is keen to bring his art 'home' and an exhibition of works made in Tauranga is planned. Brown is also keen to paint new works for the exhibition.

Shared experience

The four profiled artists all have different connections both temporal and spatial with Tauranga, the common denominator being that they all worked in Tauranga but have not exhibited in a public art gallery here. There are of course others who fulfil these criteria and, as time allows, will be considered for exhibitions.

Into the limelight

The Tauranga Art Gallery Project's philosophy is to host both historical and contemporary exhibitions. There is ample scope for years to come for exhibitions that celebrate the work from this region. The fundamental challenge for the first curator is to get the balance just right, so as not to overlook any one artist or group of artists. The Tauranga public are desperately seeking professional art exhibited in a public context. Unfortunately years of second rate exhibitions held in very mediocre settings, have somewhat blunted the public's sense of visual arts awareness in Tauranga. A public art gallery has been too long in coming to a city that has obviously fostered several artists. The time is ripe to readdress the visual arts and make up for much lost time and opportunities. Tauranga's visual arts are about to enjoy their rites of passage.

Penelope Jackson is the first Curator, currently planning the opening exhibitions for the Tauranga Art Gallery Project

Musings of an architectural paparazzo

Louis Le Vaillant recalls his experiences as the Clark Collection Scholar 2004

ATTINGHAM STUDENTS CONSIDER HARDWICK HALL
ACKNOWLEDGEMENT: LOUIS LE VAILLANT

The Attingham Summer School

The Attingham Summer School offers a special insight into one of Britain's greatest contributions to Western art: the country house, together with its collections and landscape setting.

The 2004 Summer School provided an extraordinary and enriching immersion in the architecture, collections, social history and ownership of the English country house. I had a number of expectations – and some trepidation – imagining what it would be like.

The first week of the Summer School centred on the country houses of East and West Sussex, and then moved to Nottingham and Derbyshire with the final week exploring houses in Gloucestershire, Worcestershire, and Oxfordshire.

Forty-eight professionals from around the world attended over twenty-five lectures as well as on-site seminars and explanatory tours by specialist tutors and visiting lecturers – viewing twenty-nine country houses all within a period of eighteen days.

After fifty years' incremental refinement by the Directors, the Summer School is brilliantly arranged. This is truly the holistic approach to the infrastructure of the house. This is firstly signified by staying at a house – West Dean – as well as the later, and timely, experience of lunch at Madresfield and the receptions at Flintham, Winkburn Hall, and Castle Godwyn. Experiences such as these immersed us completely in the role for which these houses were intended – one of impressive entertaining and tasteful excess. This was wonderfully strengthened by Peter Brears' lively Introduction of the Kitchens and the tasty period recipe treats that followed, all within the kitchens of Hardwick.

The lectures that remain with me most are those by Peter Brear – *Process People and Plans: the Architecture of Country House Service;* Maurice Howard's *The 16th Century Great House;* Tim Knox's *Flights for Fancy: Taxidermy in the English Country House;* Peter Mandlers *The Fall and Rise of the British Aristocracy;* and Lisa White's *Lighting in the English Country House Before Electricity.*

The tangible experience of visiting a wide range of houses to study the contents – their paintings, sculpture, furniture, ceramics, silver, textiles and other applied arts – as well as the planning and decorative treatment of the interiors was invaluable. The opportunity to learn at such a level and with such a range of topics is available nowhere in the tertiary level teaching institutions in New Zealand.

Attingham provides close and privileged contact with houses, collections and their owners. Early benefactors to decorative arts collections in New Zealand museums aspired to replicate such collecting ability but were only able to do it in a piecemeal and indicative manner. Not even James Tannock Mackelvie, whose collection of European and Asian decorative arts serves as a fundamental resource for research and display at Auckland Museum, can match the quality of the objects seen while at Attingham.

The policies and procedures addressing the issues involved in the conservation and presentation of the country house and its contents are outside of my normal workday activities. So the introduction to many of these complex challenges involved was both informative and valuable.

The reactions of other students to some of the conservation practices and interpretation issues were instructive. The most talked about houses were Goodwood, Calke Abbey and Newark Park, and all for different reasons. Goodwood is an unsettling recreation of rooms past – the Egyptian Dining Room and the Yellow Drawing Room; Calke Abbey's professed authenticity relies on promotion of the reclusive Harpur-Crewes' "house that time forgot". It illustrates the English-country-house-in-decline but is a heavily mediated house – a recurrent feature of the overly cleaned and arranged National Trust properties. The intervention of a wealthy American sponsor halted Newark Park's decline but, in doing so, has caused it to lose its meaning through the present live-in arrangements.

There was stark contrast between the National Trust properties and those privately owned country houses. The introductory talk given by the Dowager Duchess of Devonshire brought home the reality of generating substantial annual income to retain, maintain and develop Chatsworth. While some of the approaches presented by the Trustees were not highly regarded by some of the group, the Trustees' entrepreneurial acumen and sensitive approach to enhancing the property as a historic, recreational and educational venue were rightly cherished by the Dowager Duchess and her staff.

The personal approach in smaller houses such as Lord and Lady Saye and Sele's Broughton Castle was equally sensitive, given continued occupation and its use as a functioning family home as well as a film location for hire. More catastrophic in terms of owning and maintaining a country property was the chilling introduction by Lady Morrison in her potent recollection of Madresfield as a sitting target for thieves.

The English Heritage internship

Attendance at the Attingham Summer School was complemented by internships at English Heritage, The National Trust, the Royal Collections and The Victoria and Albert Museum (the V&A), all organised as part of The Clark Collection Scholarship 2004.

The English Heritage internship at Apsley House preceded my attendance at the Summer School. Managed by the V&A for fifty years, its management was transferred to English Heritage in July.

The internship project was to assess the display and interpretation of the objects in the 'Plate and China Room' and their presentation to the visitor. At the same time the task was to consider the significant themes of the objects and propose ideas and options for the future development of this area of the collection. The final proposal was to consider display opportunities including long-term and temporary exhibition proposals for the ceramics and silver.

A GROUP OF SCHOOL STUDENTS DISCOVER THE 'PLATE AND CHINA ROOM' AT APSLEY HOUSE, LONDON
ACKNOWLEDGEMENT: LOUIS LE VAILLANT

Apsley House was the London home to Britain's great military hero, the Duke of Wellington. Serving as a grand showcase for the Duke when in London, it was a place to meet and greet the powerful people of his day.

Sadly the audioguide directs the viewer firstly to the object-rich 'Plate and China Room'. Having this as the first port of call on the tour, the bemused visitor gains no understanding of how this room is placed within the context of the house. Clearly not a good point of entry for the less informed visitor – a curatorial rethink was required.

I spent time researching the history of the collection, the various reconfigurations in the House, its inventory listings. After observing visitor patterns, I presented some reinterpretation options.

By re-routing the audio-driven tour, which most visitors use, I suggested that they follow the path of a guest of the Duke. This means that immediately upon entering, the foyer you would move past Canova's huge statue of Napoleon, ascend the grand staircase and enter the *piano nobile*. These great state rooms include the Dining Room (where the superlative Portuguese Service is shown in-situ) and the Waterloo Gallery built for the Duke's cache of paintings (and was also used for massive receptions). These rooms provided the backdrop for glittering banquets celebrating his victory at Waterloo.

THE RED HOUSE EXTERIOR, PHILIP WEBB AND WILLIAM MORRIS' COLLABORATION
ACKNOWLEDGEMENT: LOUIS LE VAILLANT

Only after comprehending these rooms, should it be possible to end the tour in the 'Plate and China Room'. Herein we see the gifts of thanks, showered upon Wellington by grateful nations and private citizens. It houses the Duke's ambassadorial services and the fine Sèvres porcelain service from Louis XVIII of France. Now the tour then begins to make sense.

The most radical intervention in this Room would be the complete removal of the Egyptian Service and its accompanying display case. It doesn't enhance the narratives central to the presentation of tributes associated with the Duke's victories or his ambassadorial services. As a later purchase in 1979 by the V&A from the then current Duke's collection, the service is a major visual intrusion in the room and the case is not part of the original reconfiguration of the 1853 room. The simplification back to the earlier placement of the case would allow an easier reading of the room and its contents.

The National Trust internship

The National Trust internship complemented the programme of the Summer School. I visited a diverse range of properties each with their own interpretation and collection issues. Organised by Tim Knox, Head Curator at the Trust, a number of houses that had been visited by the inaugural Clark Scholar were viewed again. I hope these remain the core of the New Zealand Scholars programme as the properties are fundamental to understanding the types of housing and interior decoration recreated in 19th century and early 20th century New Zealand.

The first of these was Clandon Park, the Surrey home of the 4th Earl Onslow, Governor General of New Zealand from 1889 to 1892. The garden contains Hinemihi, the Māori meetinghouse that Onslow purchased and shipped back to erect as a garden folly. Remarkable to encounter here, it will always prove a conversation piece. Ngati Ranana in London have taken Hinemihi to their hearts and regularly visit.

Clandon has a superb collection of 18th century furniture, porcelain, textiles and carpets acquired in the 1920s by the connoisseur Mrs David Gubbay. It also contains the Ivo Forde Meissen collection of Italian *comedia del'arte* figures.

The Homewood in South-East Surrey is a recent acquisition to the Trust portfolio. Designed by architect Patrick Gwynne in the 1930s, as a home for himself and his family, it fully expresses the style and design ideals of the Modern Movement. At the same time it reflects many aspects of the country house in the way it was used by the family. With overtones of LeCorbusier's Villa Savoye near Paris, The Homewood sets a course for the Trust's acquisition of early 20th century houses. Within its architectural modernity lies the continuation of some of the more traditional aspects of the English Country home – demarcated servant wing, separate visitors' quarters, divided kitchen preparation areas – giving insights into the on-going formal development of the country house.

Opened just two days before our arrival, Court 15 known, as 'The Back-to-Backs' in central Birmingham had been fully restored by the Birmingham Conservation Trust in partnership with the National Trust. The former, a Birmingham initiative, exists 'to preserve and enhance Birmingham's threatened architectural heritage and to promote an enjoyment and understanding of the City's historic buildings'. They work with local people and organisations to find sustainable solutions in order to retain not only buildings, but also areas of interest.

Thousands of houses like The-Back-to-Backs were built literally back-to-back around a central courtyard. They sprang up rapidly for the ever-increasing population of Britain's expanding industrial towns. In Birmigham residents inhabited these three-room, three-storey homes. Intended for single occupancy, most back-to-backs accommodated extended families of up to ten people, sometimes a lodger and often a downstairs workshop.

Visitors move through four different periods, from 1840 to 1977. The design of each interior reflects the varied cultures, religions and occupations of the families who made their homes here. The story of the site is told through the experiences of the people who lived and worked here, in a separate interpretation area. And despite the fresh paint, they offered extraordinary insight into working class living conditions.

Likewise The Workhouse, built in 1824 in Southwell, Nottinghamshire, is an essential building and a welcome relief to object-rich properties that have become part of the staple diet of house visits. To save it from being developed into luxury flats, the Trust purchased the three-storey building in 1997. It is their only workhouse and indicates the wider range of properties incorporated into the Trust.

What is remarkable is the curatorial restraint placed upon the recreation of the interiors. While many of the quarters have been "refreshed", that is repainted, there remains a healthy balance of rooms retaining a sense of their previous condition. The rooms remain unfurnished – essentially empty.

Curator Susanna Smith was initially appointed as project researcher to look into the building's history. There was little recorded, either in written visual form. She located people who lived or worked at The Workhouse from the 1920s on. From a meagre amount of local records and archives, the Trust has created a wonderful word picture of the house via audio-guides. I confess to disliking audio-guides but what is remarkable about taking this hour-long tour is the great sense of the living conditions recalled by (actors') voice and imagination alone. Because of this, it proved profoundly moving. The Workhouse tour ends at an interpretation centre that sensitively tackles difficult issues such as the treatment of the poor, relating them to current attitudes towards welfare.

Mr Straw's House is a key property very relevant to thinking about New Zealand houses. A modest semi-detached Edwardian house, it was the comfortable family home of grocers William and Florence Straw from 1923. After their death, their two sons preserved it almost unaltered until the National Trust acquired it in 1990. The interior with its 1920s wallpaper, heavy Victorian furniture and household objects, including a number of pianos, provides a rare glimpse of interwar middle-class life. The retention of the rations cupboard offers a simple reminder of wartime austerity that continued throughout their lives.

The Arts and Crafts theme of the Summer School's third week was revisited at Wightwick Manor in Wolverhampton. The House is one of only a few surviving examples of a dwelling built and fully furnished under the influence of the Arts and Crafts

THE BACK-TO-BACKS, A SPARKLING NEW ADDITION TO THE NATIONAL TRUST PORTFOLIO ACKNOWLEDGEMENT: LOUIS LE VAILLANT

Movement. The interiors have a brilliant array of original William Morris wallpapers and fabrics, Pre-Raphaelite paintings, Kempe glass and a huge range William de Morgan lustre ware. Together they evoke the spirit of the time.

The Red House in Bexleyheath, South-East London, gets to the heart of the William Morris world. Originally surrounded by orchards and rolling countryside, the Red House and its garden now provide an oasis in a suburban environment. Commissioned by William Morris and designed by his friend and associate, Philip Webb, the Red House was completed in 1859.

Inside, the house retains many of the original features and fixed items of built-in furniture designed by Morris and Webb, as well as wall paintings and stained glass by Byrne-Jones. The stature of the Red House offers numerous challenges for the Trust's interpretation and potential recreation of the Morris interiors. The movable furniture and fittings left the house when Morris

THE WORKHOUSE RECREATES AN IMAGINATIVE AND MOVING EXPERIENCE OF LIVING CONDITIONS
ACKNOWLEDGEMENT: LOUIS LE VAILLANT

moved to Kelmscott Manor and while they are known by inventories and could be returned, it raises issues about the successive layers of history associated with the house – it had a very full and rich life after Morris departed.

Last on a crowded list was Standen, a later Philip Webb design for a family house in the 1890s. Another showpiece of the Arts and Crafts Movement decorated throughout with Morris carpets, fabrics and wallpapers, the house also retains many of its original electrical fittings.

The Royal Collections internship

The internship with The Royal Collection was new to this year's Scholarship. After meeting with Jonathan Marsden, Deputy Surveyor of the Queens Works of Art and seeing the conservation workshops we viewed the Seuffert writing desk presented to Queen Victoria by the Citizens of Auckland. Richard Thompson is the conservator of Seuffert cabinet.

Marsden also related the history of The Queen's Gallery and its recent redevelopment following the architectural 1997 competition to expand and modernise the existing Gallery. Winners John Simpson & Partners were appointed in 1998, adding new galleries and associated spaces reopened in 2002. The current exhibition *George III and Queen Charlotte: Patronage, Collecting and Court Taste* showed George III's activities as one of the most influential patrons of his time. Both King and Queen were collectors and encouraged the arts. The 500 objects, drawn entirely from the Royal Collection, constitute one of the largest and finest groups of Georgian material ever assembled. They include sculpture, furniture, paintings, drawings, books, ceramics, silver and gold, jewellery and clocks.

The Internship at the Victoria and Albert Museum

The final internship with the V&A was based around a programme arranged by Christopher Wilk. I was to meet and discuss with the curatorial team who created the *British Galleries 1500-1900*; their storyline, process, curatorship, approaches, successes, failures, and their collecting plan. For me, this discussion had to especially relate to the New Zealand Decorative Arts permanent exhibition proposed for Auckland Museum in late 2005.

It is an extraordinarily comprehensive installation. I struggled to get to grips with it in my short time there, as the exhibition was planned as a repeat view experience but the conversations with the curatorial staff informed me fully about their decision-making processes. An additional research day allowed me to view Auckland Museum correspondence regarding the development of our own Decorative Arts collection

Conclusion

The balance of these internships rounded out what was already a substantial insight and major learning curve in the Summer School. Like the opportunity to privately access apartments and collections of the houses in Attingham, the privileged personal introduction offered by the Clark Collection Scholarship to the other institutions, informed and consolidated what I had already experienced.

It cannot be understated how demanding and intense the course was, although it has taken some time and some distance to realise how rich and rewarding the experience was. Because of this, I have yet to fully grasp just how much my appreciation and understanding has strengthened. It has substantially raised the level of my professionalism and enhanced my assessment of the development, care and interpretation of the Museum's collection in terms of the way it has grown and developed, based on its English precedents.

When I left New Zealand to participate in the Attingham Summer School (and the internships) I

was an advocate for the promotion of an understanding of New Zealand decorative arts history. This was the focus of my activities and was to be evidenced in the proposed New Zealand decorative arts permanent gallery in November 2005.

Upon my return to Auckland Museum I was to discover that the narrative of the permanent galleries had been changed to 'reconfigure the storylines' of the Museum. Another large-scale gallery was proposed for the decorative arts collection. My immediate response to this was to suggest and advocate for the return of the 'international' decorative arts collection.

This will require the acquisition of further English and European decorative arts to enhance our existing collection. I would have had neither the inclination nor the conviction to do this without the assured influence of the Attingham Summer School and the Clark Collection Scholarship.

Louis Le Vaillant is the Curator – Applied Arts, Auckland War Memorial Museum and the second recipient of the Clark Collection Scholarship.

Acknowledgements

Considerable thanks must go to Errol Clark New Zealand financier, art connoisseur and heritage advocate through whose personal initiative the Clark Collection Scholarship was established. Each year, for five years, it enables one New Zealander to attend the prestigious Attingham Trust Summer School in England and participate in its exclusive three-week study course.

The Scholarship was undertaken with assistance from Creative New Zealand, the NZ-UK Link Foundation, and Museums Aotearoa. Special thanks are also due to the Directorate and staff of the Attingham Summer School, English Heritage, the National Trust, and the Royal Collections.

Preserving What is Valued: Museums Conservation and First Nations

Miriam Clavir (2002)
University of British Columbia Press, Vancouver.
ISBN 0 7748 0861 6
295 pages, $79.99

Reviewed by Elizabeth Yuda

Preserving What is Valued: Museums Conservation and First Nations by Miriam Clavir, is a comparative study between First Nation and Western museological perspectives on the preservation and conservation of cultural property. Clavir was prompted to undertake her research by an ethical predicament she encountered as Senior Conservator at the Museum of Anthropology, University of British Columbia. As a conservator, Clavir had great difficulty reconciling her obligation to preserve the physical integrity of the objects with requests by First Nation communities to use collection items in traditional ceremonies. In working through this dilemma, Clavir examines and compares First Nation perspectives of preservation with commonly held convictions within the museological and conservation professions. The comparison raises fundamental questions such as: What is preservation? What is use? Does the object have intrinsic value? What priority should one place on the cultural significance of the object? Who has the right to make conservation decisions?

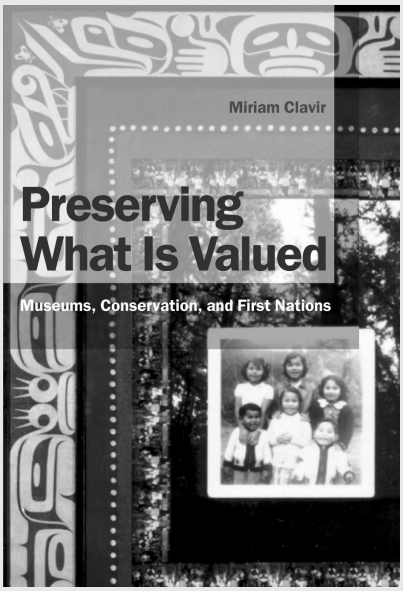
Clavir divides the book into two parts. In part I, she outlines the historical development of the profession of conservation as distinct from restoration, and emphasizes the position and influence of science on conservation methodology. According to Clavir, the characterization of conservation (by its own practitioners) as an empirical, applied science has had a significant impact on the development of its professional codes of ethics; codes in which preservation of the physical object predominates. As a result these codes tend to overlook the significance of the object as an embodiment of a living culture. However, the author points to one notable exception – that of the ICOMOS New Zealand Charter which recognises indigenous people's right to participate in the conservation decision-making process (pg.56).

Part II, which comprises the majority of the book, is dedicated to conveying First Nation perspectives on preservation. Clavir states in the introduction: "The most fundamental part of it [the book], however, I did not write; I only recorded. The information First Nations people shared about their own thoughts on preservation is at the heart of this publication." She is also quick to clarify that the opinions expressed are personal and do not represent the views of whole communities or tribes. The interviewees include individuals from First Nation communities in the Canadian province of British Columbia, and professional conservators (both Māori and non-Māori) from New Zealand. In contrast to the experiences reported by First Nations people in British Columbia, Clavir reports a professional conservation practice within New Zealand institutions which incorporates and balances physical and cultural preservation paradigms.

Clavir's research shows that in order to resolve the dilemma she and other conservators face, meaningful dialogue and consultation must become implicit in the process of preserving material that derives from a living culture. Her central assertion is evident from the following quotation: "Until recently, ethnographic collections were considered primarily as witnesses to the past rather than as part of the cultures of people living in the twentieth and twenty-first centuries. That they could be both, and that they could catalyze a dynamic two-way relationship between benefiting the people who created them as well as the museums who house them, is a principle many museums are now embracing." (pg.31)

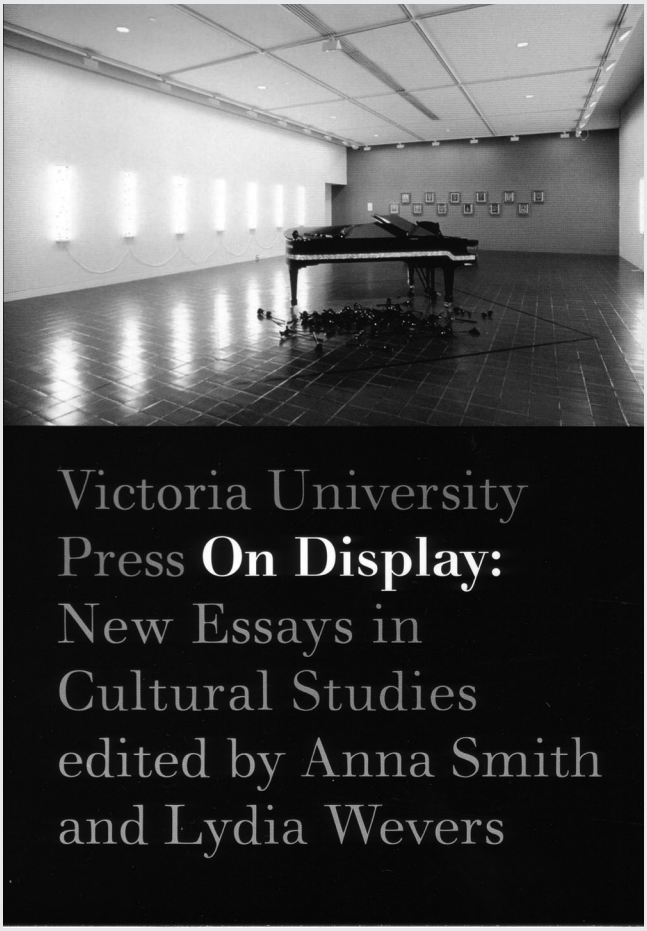
This book is a valuable read for students of conservation and anyone involved in resolving competing preservation requirements.

Elizabeth Yuda is a conservator in private practice in Auckland and a partner in Artefacts Conservation Ltd.



On display: New essays in cultural studies

Anna Smith and Lydia Wevers
(Editors), (2004)
Victoria University Press
Wellington
ISBN 0 86473 454 9
248 pages, $39.95



This book sets itself up as a 'showcase' of 'thinking around culture'. There are essays on topics ranging from art, photography, exhibitions, art galleries and museums, to tourism and public monuments, literature and theory. In the introduction the editors write that 'looking and showing, viewing and arranging are activities deeply imbedded in ideology' which bear the imprint of 'contested histories and cultures...'

Despite claims about the weakness in New Zealand of that discourse called 'Cultural Studies' – the multi-faceted study of visual culture, literature, media and society that was the polyglot offspring of Marxism and continental theory – recent local collections and some of the essays in the volume attest to its strength. Alex Calder, for example, points to the appearance of cultural studies in literary journals from the 1970s and the distinctive historical turn it has taken recently. The essays on nationalism and the new museology in the Treaty of Waitangi exhibition at Te Papa (Anna Neill), tourism and photography in Rotorua (Damien Skinner), and contemporary Māori art in the 1990s (Peter Brunt) interrogate local subjects with theory in an interesting and readable way, giving serious and sustained attention to aspects of our culture of display that are too often treated superficially.

While the publication of an anthology of essays on aspects of New Zealand visual culture is a welcome event, this unattractive and at times uneven book is in many ways a disappointment. For a collection aimed at a 'politics of display' there is little engagement with the extensive literature on visuality that would have given its contributions more cohesion, and, as other reviewers have noted, an oversized attention to things Māori at the expense of mainstream Pakeha culture. Some essays read like rehashed or hastily written think-pieces that appear to operate in a self-interested fashion, picking over popular culture and public institutions for texts to examine without engaging in a form of dialogue or conversation with those fields. Musings about the 'cultural imaginary' of the banknote or the wild food festival may strain the patience of readers in the museum sector wondering about the relevance of academic literature to their professional practice. There is much of value in current writing for those working at the coalface, but this 'showcase' needs to be dusted, re-arranged and made more engaging before we are enticed to sample its contents.

Dr Conal McCarthy teaches art history at the University of Waikato and is Curator of the University's Calder and Lawson Gallery.

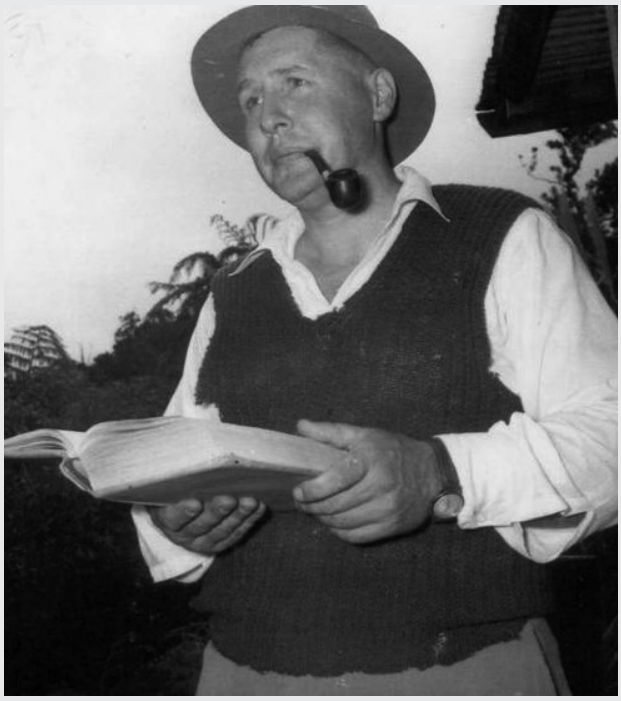
Robert (Bob) Cecil Cooper, 1917–2004

Ewen Cameron pays tribute to a distinguished museum botanist.

Dr Bob Cooper passed away in Hamilton on 21 January 2004 after a six-month battle with cancer. Cooper was a former botanist of the Auckland War Memorial Museum, appointed in 1948 to the position he held for 23 years. During this time he was Honorary Secretary of Art Galleries and Museums Association of New Zealand (AGMANZ) for 13 years (1955-68). The position involved organising council meetings, annual meetings, biennial conferences and editing newsletters. He was awarded a fellowship of the AGMANZ in 1965 and an honorary life membership in 1970. He resigned this post in 1968 because it was made a condition by the Museum Council that he did so when he accepted the additional museum position of Assistant Director.

During 1951-53 Cooper, with his wife Jessica and two young children, went to Washington University in St Louis, where he completed a PhD on the native plant genus *Pittosporum*. Back in Auckland Cooper then attached himself to Dr Bruce Cain of the Auckland Cancer Research Unit and Prof L.H. Briggs of the Chemistry Department of Auckland University who required native plants for testing. This work led onto two co-authored books. Cooper also travelled widely in the Pacific gathering species in genera suggested by Cain. He also collected over 5,000 plant specimens (mainly vascular species both naturalised and native) from northern New Zealand, which are still used and valued today by the herbarium staff.

Although Cooper enjoyed his Museum position he resented his meagre salary and resigned in 1971 to go school teaching at Te Kao in Northland. At the time of his resignation he was Museum botanist and Assistant Director, but his salary more than doubled as a schoolteacher. His five years teaching at Te Kao in an entirely Māori community was one of the happiest times of his earlier married life. The Coopers retired to Ahipara and because of his wife's ill health moved to Whangaparaoa where Jessica died of cancer. In 1984 Cooper married Vivienne Cassie, a phycologist specialising in micro-algae. They collaborated in publishing a major work on



BOB COOPER AT HUIA, WEST AUCKLAND; CA. 1958.
ACKNOWLEDGEMENT: NEW ZEALAND HERALD.

New Zealand thermal algae and later moved to Te Kuiti and finally to Hamilton in 1992.

Cooper published some 30 articles, two books, and wrote nearly 100 reports and submissions. His two books remain the standard texts in their field: *NZ Medicinal Plants* and *Economic Native Plants of NZ* which he co-authored with Stan Brooker and Con Cambie. The former has been revised and reprinted many times, the latter revised once.

Cooper was clever, with at times a sharp tongue, and did not suffer fools kindly. He could be difficult, which upset some people, especially those in authority. But he could also be kind and supportive. His close friends speak highly of him.

He is survived by his second wife, two children, six grandchildren and three great-grandchildren.

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Ewen K. Cameron is Curator of Botany at the Auckland War Memorial Museum

James Mack, a.k.a. Galvan Kepler Macnamara, 1941–2004

Julie Catchpole farewells a larger than life character from the New Zealand museum scene.

"I will haunt anyone who gives me eulogies... Farewell speeches. What absolute crap". He may well have been cremated with no one in attendance as requested, his ashes put in a ceramic urn by Waiarapa potter Janet Green, but... let the haunting begin.

On October 30 2004 The Dowse Foundation held a major art auction following a month long exhibition, to raise funds for a special memorial to The Dowse's third Director James Mack. James, or Galvan Macnamara as he was more recently known after he adopted some family names upon his 60th birthday, died on 31st May 2004 following a long battle with cancer.

Proceeds from that auction will contribute to fundraising for an Athfield Architects' designed redevelopment of the Dowse due to begin in 2005.[1] A feature of the redevelopment will be an open-air courtyard at the heart of the expanded building that will bear his name. The artists who contributed to the exhibition will also have their names inscribed on the glass surrounding the courtyard. Over 170 artists were represented in the exhibition including Len Castle, Dick Frizzell, Gretchen Albrecht, Terry Stringer, Ann Verdcourt, Garry Nash, and John Edgar. Many of these artists are represented in The Dowse's collection, have been shown in exhibitions curated by James, or have otherwise been encouraged in their artistic careers by him.

It is fitting that The Dowse is where his contribution to New Zealand art will be remembered, although it is not the only museum in which he worked. It is arguably where he made the most impact, and at the same time carved a unique niche for the Dowse, establishing its reputation as the craft museum in New Zealand. As current Director of The Dowse, Tim Walker states "He was the defining director of the Dowse and The Dowse was the defining part of his career really. When he arrived in 1981 it had really been an art gallery for the people of Lower Hutt. He completely changed the focus of it and made it into a craft museum.... He proceeded to build it into a nationally regarded organisation for showing the kind of art work that was often excluded from other art galleries"[2]

James became known as a passionate and enthusiastic advocate for craft arts, although his interest in the arts was very much broader. Early on he even tried life as a painter. "I was as good as a lot of people who did traditional watercolours – very bad."[3] He later set about retrieving and destroying his own paintings, and instead funnelled all his energy into fostering artists and creating the means to experience others' artistic expression.

He trained at Auckland Teachers College, taught art briefly in South Auckland, before becoming secretary-custodian of the Waikato Art Society in 1963. Later in the 1960s he became director of the Palmerston North Art Gallery (later known as the Manawatu Art Gallery, now Te Manawa). Members of the Gallery Society recall James as being a "breath of fresh air", and "setting the place on fire". Almost single-handedly he took art classes, developed lively exhibitions with accompanying events, and determined the direction of the collection. He created policy that directed the Society to collect only New Zealand art,[4] a notion that would barely cause a ripple today but for a fledgling Gallery it was a radical departure from the then prevalent idea that the source of all inspiration was British (or other foreign) art.

Next, he became assistant director of the Dunedin Public Art Gallery, forging lifelong friendships with doyens of the Dunedin art scene such as art patron Rodney Kennedy, before taking up the role of exhibitions officer at the Waikato Art Museum. In the early '70s he became senior fellow at Hawaii's East-West centre and taught young museum professionals from Asia and the Pacific. Back in New Zealand he worked at the Arts Council (now Creative New Zealand), before becoming Director of the Dowse.

Often controversial, James could rub people up the wrong way, through criticism, or outrageous remarks. He was openly gay, an aspect of his life

JAMES MACK A.K.A. GALVAN MACNAMARA IN FRONT OF THE PATAKA NUKU TEWHATEWHA; ACKNOWLEDGEMENTS: TONY WHINCUP C.1983. AND THE DOWSE

1 For the plans see www.dowse.org.nz

2 Robyn McLean "Artists to honour the Mack effect", *Dominion Post*, 8 October 2004, p.B11

3 Diana Dekker "Mack's creativity best used in fostering art" *Dominion Post*, 10 June 2004, p.B4

4 To this day the collection policy basically follows the principles he set out

PERFORMERS ANASTASIJA BUBANJA AND GARETH FARR ENTERTAIN AT THE FUND-RAISING AUCTION HELD AT THE DOWSE
ACKNOWLEDGEMENTS: THE DOWSE

canvassed in Miriam Evans film *Formerly Known as James Mack,* (2003). This did not make for an easy path particularly in the early part of his career. Yet, it was when he railed against convention that he had his most impact.

He could be frustrating, stubborn, wonderfully generous and inspirational. I encountered all of these traits and more, when I worked for him at The Dowse. I witnessed him almost lose his job over refusing to hang what he considered a mediocre portrait of former Lower Hutt mayor Percy Dowse. As staff our desperate suggestion was to hang the painting in a public area – but so high up that few would notice it, something he eventually did. One of the exciting parts of the job was accompanying James on his forays into the storerooms of museums and galleries up and down the country, gathering up rare and wonderful artefacts, objects and art works for his big 'Museum Wing' exhibitions, such as Search for Style, Body Adornment, a large survey show of Colin McCahon, another on African art... He dubbed these expeditions as "Dowse Raiders of the Lost Art" – alas this approach to curating is now over with museums demanding twelve months pre-warning for loan requests. He came to believe that "Museums were too often keeping the people's treasures from people as if they owned them themselves"[5]

COMMEMORATIVE CAKE CELEBRATING JAMES MACK'S LIFE, 30 OCTOBER 2004
ACKNOWLEDGEMENTS: THE DOWSE

Tim Walker says "While other directors have contributed so much to The Dowse before and since, Galvan is the defining architect of The Dowse's X-factor that so many love"[6]. The ingredients of that 'X-factor' include the artists he championed, the focus he chose for the collection and the style of presentation. One of his pet phrases was "the object must radiate its own excellence", and he could somehow achieve this even with the most mundane object. He was always hands-on, involved in the whole look and feel of exhibitions, yet when pressed always managed to fit in the administration and management aspects of being a director. Whilst at The Dowse he increased the size of the Museum considerably, adding on the 'museum' wing and a café. But what he considered his most important contribution was 'repatriating' the pataka Nuku Tewhatewha. It's a great pity that he did not live long enough to see Nuku Tewhatewha truly 'radiate its own excellence' when it is placed alongside the open-air courtyard planned for the new Dowse.

Given his enthusiasm for the aesthetics of Māori art, his next position at the National Museum[7] in 1989 should have been the crowning experience of his career. As exhibitions curator, he took the opportunity of radically revamping the Māori Court, introducing colour, moving image, lighting effects and sound. The legacy of the approach he took can be seen in many of the new museum developments throughout New Zealand. After less than three years, feeling he was knocking his head against too much bureaucracy and politics he left disillusioned, moving to the most basic of homes on the banks of the Waiohine River in the Waiarapa. In 1992 he took New Zealand art to the world, curating *Treasures of the Underworld* at New Zealand's pavilion at the World Expo in Serville. The art works commissioned for this exhibition are now in the collections of Te Papa.

He didn't altogether turn his back on museums, but he did get more critical. He had been a staunch member of the Art Galleries and Museum Association of New Zealand, eventually honoured as a Fellow (the initials F-AGMANZ rather appealed to him.)[8]

Once ensconced in the Waiarapa he did some teaching, opened a gallery in Featherston, wrote reviews and occasionally curated exhibitions locally, for The Dowse and Te Manawa. Regrettably he rarely produced catalogues, and so the often magnificent exhibitions he developed have to live on as slides in museums' archives, visitors' memories or through the many staff he mentored. It is up to us to live up to his other favourite maxim, "The public will forgive you anything, except being boring".

Julie Catchpole, formerly Director of Te Manawa, Palmerston North, worked with James Mack at the Dowse as Registrar 1985-1987.

5 Dekker
6 McLean
7 The National Museum became part of The Museum of New Zealand, Te Papa Tongerawa
8 Now known as Museums Aotearoa

"Aboriginal Repatriation Extravaganza in Haida Gwaii"

Robert K. Paterson participated in a meeting which marks a milestone in the history of the return of First Nations' cultural heritage in Canada, 21-22 May 2004.

TOTEM POLE STANDING ON THE SHORE OUTSIDE HAIDA GWAII MUSEUM, AT QAY'ILNAGAAY, SKIDEGATE, GRAHAM ISLAND, HAIDA GWAII.
ACKNOWLEDGEMENT: ROBERT K. PATERSON

The beautiful and remote islands of Haida Gwaii (Queen Charlotte Islands) were the setting for this friendly and stimulating conference in Canada. Organized by the Old Massett Repatriation Committee, the "Aboriginal Repatriation Extravaganza" was held in the Village of Old Massett at the north end of Graham Island, British Columbia.

Reviewing returns

Canada has largely eschewed litigation and legislation (except in Alberta) to deal with requests to museums for the return of indigenous cultural property and human remains. Instead, such requests are usually the subject of negotiated settlements based on principles such as those set out in the 1991 report of the Task Force on Museums and First Peoples (a joint effort by the Assembly of First Nations and the Canadian Museums Association). Returns have also been the subject of treaty negotiations between Aboriginals and Canadian federal and provincial governments (such as the 1998 Nisga'a Agreement): See C.E. Bell and R.K. Paterson, "Aboriginal Rights to Cultural Property in Canada", (1999) 8 *International Journal of Cultural Property,* 167, at 196-205.

The Haida Gwaii conference focused on the specifics of the repatriation of indigenous cultural heritage in Canada and elsewhere. While some speakers dealt with legal issues, many of the discussions involved museum and government professionals discussing such topics as collection management, the care and handling of objects and human remains, language preservation and cross border issues. The conference coincided with the Rain Dance Film Festival, which highlighted films concerning Aboriginal repatriation such as *Kainayssini Imanistaisiwa*: *The People Go On* and the premier of *Stolen Spirits of Haida Gwaii,* about the Haida repatriation of over 160 ancestral remains from the Field Museum in Chicago. These films were also the subject of panel discussions.

The conference was opened by Liljuuwas (Reynold Russ), the Chief of Old Massett, who welcomed over 80 registrants and recalled his visit to the Royal British Columbia Museum in Victoria which, along with many museums in Canada and elsewhere, held or still hold collections of Aboriginal and Inuit artifacts and human remains. Mary Swanson, Haida elder and Old Massett Repatriation Committee member and Leo Gagnon, the Chair of the Old Massett Repatriation Committee also welcomed those attending the conference.

Overseas experiences

Two speakers discussed cultural property repatriation in the United States and Australia. Dr. Tim McKeown of the National Native American Graves Protection and Repatriation Act (NAGPRA) Program, U.S. National Park Service, outlined the history of U.S. law concerning American Indian and human remains. He noted how newly-uncovered Caucasian and Native American human remains had historically received different treatment in his country.

Moira Simpson, a doctoral candidate at Flinders University in Australia, discussed requests by Australian Aborigines to United Kingdom museums for the return of ancestral remains and the generally favourable responses. She also discussed developments in Australia, including a 2000 Repatriation Agreement between Australia and the United Kingdom.

Returns and treaties

The next session dealt with the repatriation of cultural heritage in Canada pursuant to treaties between governments and First Nations. The first example, Chapter 17 of the Nisga'a Treaty, was discussed by Chief Harry Nyce of the Nisga'a Nation. That agreement saw arrangements put in place to return objects from the Royal B.C. Museum and the Canadian Museum of Civilization. Dr. Martha Black, Curator of Ethnology at the Royal B.C. Museum, then outlined the history of her museum's returns of human remains and grave goods which had started in the 1960s. Andrea Laforet of the Canadian Museum of Civilization then explained how her museum and the federal Treaty Negotiation Office had negotiated Chapter 17 of the Nisga'a Treaty on behalf of the government of Canada. There were now 34 such treaty negotiations underway.

Tim McKeown returned to outline the scope and administration of NAGPRA. He explained how Canadian Aboriginals had partnered with members of their same people located in the U.S. to arrange returns from American institutions under the statute. Helen Robbins of Chicago's Field Museum then critically examined the NAGPRA law and referred to such problems as the disclosure of sacred knowledge in the context of repatriation requests and the law's focus on property, rather than human, rights.

Legal perspectives

Two legal academics, Professors Catherine Bell (University of Alberta) and Robert Paterson (University of

British Columbia), then outlined, respectively, the legal framework for repatriation of Aboriginal and Māori cultural heritage in Canada and New Zealand. Professor Bell also outlined the work she and Professor Paterson were doing as part of a Canadian government-funded study on the protection and repatriation of the cultural heritage of First Nations Peoples in Canada (see http://www.law.ualberta.ca/research/aboriginalculturalheritage/). Eldon Yellowhorn, Simon Fraser University Pegan anthropologist, discussed his university's involvement with Aboriginal human remains and how he had accepted a sacred Aboriginal object on behalf of the descendants of a person who had earlier wrongfully sold the object to a museum.

Care and maintenance – responding to cultural concerns

There were simultaneous sessions on how the use of pesticides can affect Aboriginal cultural property in museums (including presentations by Tom Stone and Jane Sirois of the Canadian Conservation Institute and Alyce Sadongei of the Arizona State Museum) and two case studies. The first of these was by Gloria Cranmer-Webster, founding curator of the U'Mista Cultural Centre in Alert Bay, B.C. She discussed the history of the return of the Potlatch Collection to the museum.

Philip Hogan, from Bella Bella, B.C. then addressed the Aboriginal Cultural Stewardship Program of the Heiltsuk Nation and negotiations for the return of a Memorial pole from the Royal B.C. Museum. Dave Schaepe, an archeologist with the Sto:lo Nation in Chilliwack, B.C. then discussed the problems his Nation faced in trying to repatriate, in collaboration with a U.S. tribe, a stone figure from an American museum under NAGPRA.

Positive progress

The second day of the conference began with songs and the presentation of gifts to the Haida Repatriation Committee from Inuit and Algonquin representatives. Barb Wilson of Parks Canada gave an overview of how her agency dealt with repatriation requests and instances that had occurred on Haida Gwaii (which contains two of Canada's 40 National Parks and six Haida villages that are designated as being of "national significance"). Nathalie McFarlane of the Haida Gwaii Museum in Skidegate discussed the return of 37 human remains that had been taken (without the museum's knowledge) to the United States. Ron Ignace (Skeetchestn Band/Secwepemc Nation) and Marianne Ignace (Aboriginal Language Program, Simon Fraser University) then discussed the concept of repatriation in relation to the protection and revival of endangered Aboriginal languages. Ron explained how languages provide vital information about oral history and laws, as well as corroborating scientific evidence of past events.

A session on repatriation and museum relationships included a discussion by Dr. Sue Rowley (UBC Museum of Anthropology and Department of Anthropology and Sociology) on the history of repatriation at her university. Andrea Laforet discussed how the Canadian Museum of Civilization worked with Inuit and First Nations to care for cultural objects, provide training to interns and spawn First Nations initiated programs at the Museum. Bruce Bernstein of the National Museum of the American Indian (Washington, D.C.) then spoke of how indigenous individuals had been involved in the movement of the enormous collection of his new museum from New York to Washington, D.C. Peter McNair (formerly of the Royal B.C. Museum) then spoke of documentation problems at museums and how recourse was increasingly made to First Nations to solve questions of attribution.

The conference ended with a series of presentations by members of the Haida Repatriation Committee. Vince Collisson spoke about pro-active measures by the Haida to contact museums in Canada, the United States and Europe. He, and Nika Collison, saw repatriation as part of a larger resurgence of Haida culture in the form of educational and language initiatives. Vince detailed the numerous repatriations that had already been concluded (from such sources as the Field Museum in Chicago, the Royal Canadian Mounted Police and the Canadian Museum of Civilization). Lucille Bell discussed the complexity of arranging trips by Haida to museums in other countries. Irene Mills explained these issues further, in relation to Customs clearance for human remains and parts of endangered species. Andy Wilson discussed the problems of discussing repatriation with the news media and Christian White outlined the revival of the bentwood box making tradition amongst the Haida, after almost a century's lapse.

Cultural confidence

The Massett Repatriation Extravaganza marked an important milestone in the history of the return of Aboriginal cultural heritage in Canada. It displayed a new level of confidence and optimism on the part of those present and further evidence that Canadian Aboriginal and Inuit people have now taken charge of this issue for themselves – increasingly seeing museums and other institutions as partners in this journey, rather than adversaries. (For further information see <aboriginalrepatriation.org> or contact the Old Massett Repatriation Committee, 162 Raven Avenue, P.O. Box 175, Massett, Haida Gwaii, B.C., Canada V0T 1M0.)

Robert K. Paterson, born in New Zealand, is a Professor of Law at the University of British Columbia where he teaches cultural heritage and art law. He is an editor of the International Journal of Cultural Property and Rapporteur of the Cultural Heritage Law Committee of the International Law Association.

The New Zealand Professional Conservators Group Pū Manaaki Kahurangi

Pamela Najar-Simpson provides an update on a group of specialists who share an interest with many in the wider museums and heritage sector

The New Zealand Professional Conservators Group Pū Manaaki Kahurangi (NZPCG/PMK) is an association of professional conservators of cultural property employed in a range of cultural institutions such as museums, art galleries, libraries, and archives; for Government entities such as the Historic Places Trust, and in private practice. The NZPCG/PMK was formed in 1983, and has regional groups based in Auckland, Wellington, Christchurch and Dunedin.

Each regional group organises activities and meetings through the year for local members to hear about conservation projects, discuss technical issues, learn about new treatment procedures, visit laboratories and otherwise exchange ideas and information. The Annual General Meeting and Conference take place in October every year, alternating between the North and the South Islands, with the 2004 meeting planned for Wellington.

In recent years the NZPCG/PMK has also been encouraging advanced training workshop opportunities for conservators in practice, in co-operation with major cultural institutions, and organisations such as the (National Library/Archives NZ) National Preservation Office and Te Papa National Services. Such workshops enable New Zealand conservators to disseminate specialist expertise, as well as to work with experts from overseas.

The formal objectives of the NZPCG/PMK include:

- To provide opportunities for conservators to increase their knowledge and skills through communication with each other
- To develop and maintain standards in conservation practice
- To convey the views of the profession to local and central government
- To ensure appropriate professional representation in the co-ordination and development of programmes for the conservation of cultural property in Aotearoa New Zealand.

Central to the NZPCG/PMK is the *Code of Ethics*, which provides a framework of ethical and professional standards for the work of conservator members. The development and application of such standards have been central to the development of the modern conservation profession. Conservators in Aotearoa New Zealand are proud to be able to draw on such internationally recognised standards of practice, ensuring high standards of care for our cultural property and taonga.

There are two membership categories:

Full members:

- Who work mainly or exclusively in the conservation profession
- Have achieved internationally recognised standards of training, knowledge and professional experience
- Are able and willing to abide by the *Code of Ethics*

Supporting Members:

- Anyone who is interested in the objectives of the Group
- Conservation technicians, conservators in training, members of related professions who do not meet professional criteria.

PAPER CONSERVATOR ANDRÉ PAGE AND OBJECTS CONSERVATOR AMY NG IN THE CONSERVATION LABORATORY AT THE NATIONAL LIBRARY.
ACKNOWLEDGEMENT: NATIONAL LIBRARY OF NEW ZEALAND.

There are currently 67 full members and 52 supporting members. While the NZPCG/PMK has published directories of conservators from time to time (the last in 2001), the organisation's website www.conservators.org.nz is the best place to find up to date information on professional conservators currently working in the country. This website also has information on membership and how to receive the quarterly *Newsletter.*

Conservation managers and individual conservators working for large projects, or in conservation management programmes caring for collections, are able to deal with a wide range of objects and collection materials in terms of environment, storage, packaging and preventive conservation measures. However, professional conservators will only undertake actual conservation treatment or restoration when they are certain that they have the appropriate specialist skills and knowledge.

Current specialty areas found in the NZPCG/PMK membership include:

- Archaeological objects
- Books
- Paintings
- Sculpture
- Stained glass
- Works of art on paper
- Archives and library materials
- Buildings
- Large technology
- Māori taonga
- Photographs
- Sculpture
- Metal objects
- Sound recordings
- Textiles
- Waterlogged wood and other artefacts
- Wooden objects

Pamela Najar-Simpson is President of the NZPCG/PMK. She trained and practiced as a conservator of works on paper and photographs, but has worked for the last several years in conservation management and is presently Manager, Preservation, at the National Library of New Zealand.