

te ara



JOURNAL OF MUSEUMS AOTEAROA

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Left to right
 Examining Tongan Tapa Cloth from a private collection p32
 The Whanganui Iwi Exhibition p12
 The Fielding kids leave Te Manawa after the big day away p48

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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



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Editorial

Only connect...

As Museums Aotearoa gets to work on its national strategy alongside members and external stakeholders with kindred interests, it seems somehow appropriate that the contents of this issue are so disparate – reflecting the scope and diversity within our museum sector, but also revealing the many connecting threads linking museums to various communities.

Opportunities

At opposite ends of the country, museum ventures in Gore and Matakōhe have used their own brands of “social entrepreneurship” to develop their communities’ profiles and heritage assets, while strengthening local co-operative networks. Working with a national remit, Te Papa and the Army Museum at Waiouru bring together individuals, iwi and communities with the common purpose of connecting with, honouring and remembering achievements past and present, and sharing important stories through museum displays and activities. Auckland Art Gallery’s Triennial initiative draws together the many strands of the visual arts community in New Zealand and beyond, to invigorate creative thinking in many of art’s domains.

Identifying the right means to make a contribution to community well-being, when spirits were low and flood waters were high, Whanganui Regional Museum and Te Manawa did more than merely empathise with local victims of flood damage. The “hands on” responses of staff made visible the value of the hidden work of museums in ways that directly touched people’s lives, sharing practical skills with meaningful results for their communities.

Threats

The physical vulnerability of collections and museums is starkly illustrated by the damage done in Niue by Cyclone Heta, while the floods in the south of the North Island did their worst closer to home. In both cases, responses from the sector have had not only practical results, but also social ones. In the case of Niue, these collaborative “ties that bind” have done so at a national level, across the Pacific.

The collected material heritage is the defining feature of museums, and as such is both an asset and a liability. Tracey Wedge’s article alerting us to New Zealand’s diminishing pool of conservation expertise to sustain our textile heritage exposes the short-sightedness of dissolving the Cultural Conservation Advisory Council. Home-grown efforts, such as the Canterbury Disaster Salvage Team, signal one way of harnessing stretched resources – human and material – to minimise threats to the physical well-being of artefacts and the cultural well-being of a community at risk of losing its collected memory, and the associated emotional investment and scholarship.

Closer community connections

As we now operate in a networked world, making connections should become second nature to us. The trick is to determine how best to work collaboratively for mutual benefit. Museums Aotearoa aspires to be “the strong, objective, fully representative voice for the evolving museum community, and to promote a shared sense of professionalism, solidarity and identity”, and is helping to strengthen links within the museum sector and with associated arts and heritage bodies.

Museums are physically located in communities – it is reasonable for these communities to expect their museums to demonstrate how they contribute value locally, effectively to earn community support. Other communities of interest, such as researchers, students, genealogists, special interest groups, may not be on the museum’s doorstep – their principal contact with a museum may be by telephone, letter or e-mail – but, if well-served, they, too, can advocate for the sector.

Now, more than ever, museums need to consider how best to “embed” themselves in their various communities, and to maintain these important webs of relationships.

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Trusteeship Issues in UK Museums

Adrian Babbidge sharpens the focus on museum governance matters in the United Kingdom which have a strong resonance in New Zealand

More than half the museums in the United Kingdom – both National and independent museums – are governed by boards of trustees, elected by the museum membership or appointed by external bodies. Often they have been dominated by the strong will of a chair(man) or (where there is one) chief executive. The recognition during recent years of the supreme importance of effective governance is already modifying this position; the purpose of this paper is to describe the background to these developments and outline some of the issues currently being addressed.

Context

Museums function within a spectrum between philanthropy and market forces, expressed as Table 1:

At different times museums operate towards opposite ends of this spectrum; in the recent past most movement in the UK has been at the ‘commercial’ end. This reflects fundamental shifts in the UK public sector during the past quarter-century, the theoretical underpinnings of which are rooted in agency theory, market economics and the ‘new managerialism’. This movement has brought with it an emphasis on:

- accountability, the monitoring of performance and incentives for good performance;
- separation of strategy from delivery, and a focus on management rather than policy;
- an inclination to introduce market mechanisms for delivery, including competition and contracting-out;

Table 1: The Museum Enterprise Spectrum

		Purely Philanthropic	Museum Position ↔	Purely Commercial
Motives, Methods and Goals		<ul style="list-style-type: none"> • Appeal to goodwill • Mission-driven • Social value 	<ul style="list-style-type: none"> • Mixed motives • Mission-and market-driven • Social and economic value 	<ul style="list-style-type: none"> • Appeal to self-interest • Market-driven • Economic value
Stakeholders	Beneficiaries	<ul style="list-style-type: none"> • Pay nothing or mix of full payers and those who pay nothing 	<ul style="list-style-type: none"> • Subsidised rates, 	<ul style="list-style-type: none"> • Market rate prices
	Capital	<ul style="list-style-type: none"> • Donations and grants 	<ul style="list-style-type: none"> • Below market capital or mix of grants, donations and market rate capital 	<ul style="list-style-type: none"> • Market-rate capital
	Workforce	<ul style="list-style-type: none"> • Volunteers 	<ul style="list-style-type: none"> • Below market-rate wages, or mix of volunteers and staff 	<ul style="list-style-type: none"> • Market rate pay
	Suppliers	<ul style="list-style-type: none"> • In-kind donations 	<ul style="list-style-type: none"> • Special discounts, or mix of in kind or full-price donations 	<ul style="list-style-type: none"> • Market-rate prices

- responsiveness to customer preferences; and
- disaggregation of large bureaucratic structures, but with autonomy having to be earned within a framework of strong central control.

Many of these themes have followed trends in business management, mirroring the theories and fashions of the moment. Although the public sector has recognised the risks inherent in any commercial operation, these have received less attention than the perceived benefits of 'reform'. Yet the world of commerce is hardly flawless, as the corporate turmoils of Enron, WorldCom and others have demonstrated. Big-business corporate failures may appear, on first sight, to have little to do with museum governance, but the causes of high-profile commercial failures can be found in museum organisations as well as in businesses. Against this background, high-quality museum trusteeship becomes more important.

Governance is the exercise of financial and administrative authority to manage an organisation's affairs, and is applicable to any entity. Trusteeship is the management and administration of an institution's affairs and assets by an independent body of people appointed (whether from within the institution or by external bodies) for that purpose. It applies most usually in a not-for-profit context. Table 2 suggests how the governance of commercial entities differs from not-for-profit bodies:

Table 2: Governance Characteristics in Profit and Not-for-Profit entities

For-profit	Characteristics	Not-for-profit
<ul style="list-style-type: none"> • grow market value through products and services 	Mission	<ul style="list-style-type: none"> • deliver services to key constituencies
<ul style="list-style-type: none"> • financial performance 	Measure	<ul style="list-style-type: none"> • financial performance balanced with other measures
<ul style="list-style-type: none"> • Board mainly executives • autonomous CEO 	Leadership	<ul style="list-style-type: none"> • non-executive Board reporting CEO
<ul style="list-style-type: none"> • small • predictable profiles • predictable roles • highly-paid 	Board Composition	<ul style="list-style-type: none"> • large • diverse profiles • diverse roles • unpaid

The different nature of not-for-profit boards is reinforced by the motivation of their members. In commercial organisations the main drivers are profitability of the business, growth of shareholder value, and/or personal financial reward. The motivations of members of non-profit boards have been classified by Palmer and Harrow as:

- Realists – interested in the work of the museum, clear about the contribution they make;
- Responsibles – realists whose trusteeship is primarily motivated by stewardship;
- Refugees – an alternative to an unfulfilling career;
- Revolutionaries – politicians and activists who see the museum as an instrument of change;
- Royals – who join for the social cachet;
- Reluctants – appointed by a funder or other body; and
- Reprobates – joined for uncertain reasons, and cannot leave, but rarely attend.

Whether or not a board has some or all of these types represented in its membership, it is generally the case that motivations often arise from factors other than the museum's mission.

Duties of Museum Trustees

Trustees are responsible for their institution which (according to the Concise Oxford Dictionary) means

being liable to be called to account, being morally responsible for actions, being capable of rational conduct, and/or being respectable or evidently trustworthy.

This responsibility brings with it specific legal duties that differ from jurisdiction to jurisdiction. Additionally, in a museum context this responsibility requires that trustees:

- maintain inter-generational equity – balancing the museum’s duty to past donors and its obligations towards generations to come with the needs of the people of today, and thereby ensuring that the museum serves the public;
- make certain the museum’s goals are sustainable and consistent with its financial resources;
- provide a framework of plans and policies defining the museum’s purpose, and monitor their achievement;
- act as advocates for the museum within its community; and
- provide for the safety, security and preservation of the collection.

Current Governance Issues in the UK

Composition & Size

Trustee appointments are made to many UK museums on the nomination of bodies specified in their constitutions. Often there may be a mismatch between the reasons for appointment and the skills needed by the museum. In these circumstances larger boards (for example, an average of around 16 people on English National museum boards) has the advantage of being able to reconcile both representation and size; but generally the trend is to smaller boards (between 8 and 11 people), which encourage candid debate, are more likely to reach a quick consensus on difficult issues, and carry a lower risk of potentially-damaging leaks when difficult issues or sensitive topics are discussed. Traditionally, appointments to National museums have been entirely on the basis of nomination, patronage or being one of the ‘good and the great’. However, the Department for Culture, Media and Sport has recently begun a pilot scheme in England to recruit

trustees to National museums on the basis of their adding skills and experience identified as desirable by the museum. This represents a major step forward in government’s recognition that good governance requires the right mix of skills and experience.

Executive Committees and Working Groups

Where large boards have remained, these issues have been tackled by creating ‘executive committees’ – a small number of senior board members empowered to deal with business between board meetings.

Yet legally the whole board is responsible for the governance of the organisation, and the ‘executive committee’ approach risks the creation of a ‘them and us’ situation, with the executive committee members heavily involved and in the know, but the remainder of the board uninformed and marginalised. In such a situation board meetings can be little more than a forum where the executive committee’s decisions are reported. Individual board members, museum members and other stakeholders can feel their active participation is discouraged. Both management and board may look on misgivings as threats; the louder such concerns are expressed, the greater the likelihood that those voicing them will be shut out in fear of a challenge for control. The consequence can be introversion, secrecy and distrust. This problem is exacerbated when the board meets less than frequently, and has little opportunity to work together as a team.

On the other hand, working groups, reporting to the board, with a finite life and well-defined terms of reference, have been proved to be an effective means both of board members becoming involved with the museum’s work and, by engaging non-board-members with appropriate relevant experience, a training ground for potential future board members can be created.

Better Working Practice

A number of museums are introducing new ways of improving governance practice. These include:

- training and induction programmes to ensure that all board members understand the museum’s traditions, mission, goals and values;

- pairing board newcomers with a more experienced member who can act as mentor;
- evaluating the board's performance (both collectively and individually) to see how well it carries out its operations;
- developing a social theme outside of board meetings to enable informal interaction between board members;
- basing decisions on evidence rather than hearsay, consulting externally, and having an internal mechanism for critical evaluation of all significant decisions; and
- introducing processes that ensure a balance between operational and strategic issues on board agendas.

The Chair's Role

The chair(man) is a key player in a museum's governance. In the not-for-profit sector the role only normally has an executive function where the organisation does not employ staff. Otherwise, while the chief executive manages the museum, the chair's role is limited to managing the board – ensuring that all its members attend board meetings regularly, participate in its deliberations, and contribute to decision-making. The chair is also the board's spokesperson and its chief ambassador. However, when things go wrong it will be the chair to whom funding bodies, politicians and the media will normally want to speak, not the chief executive. Indeed, the key to a good working relationship between the chair and chief executive is the ability of the latter to operate so that the chair and board members have no surprises, either at or between board meetings.

The trend in the UK in recent years – in both government appointments and elsewhere – has been to appoint chairs with no previous experience of an organisation, yet to expect them to take a measure of individual responsibility for its performance. This brings with it four potential areas of difficulty:

- blurred distinctions between the chair's role in managing the board and managing the museum;
- potential conflict between chair and chief

executive as to where their respective management responsibilities begin and end;

- chairs neglect the practical contribution that can be made by other Board members, perhaps fearing that greater participation could be seen to diminish their role; and
- alliances between chairs and chief executives making the board's scrutiny function difficult to exercise.

Further, chairs lacking previous service on the board are unlikely to understand the culture, traditions and mechanics of the organisation, and without such knowledge may find it difficult to provide an appropriate form of leadership, especially when implementing an agenda involving fundamental change and/or substantial upheaval.

Accountability

The Freedom of Information Act 2000 requires access to key information generated by central government, the bodies it sponsors, local councils and other public sector bodies. While this only covers a small part of the museum sector, most of the larger museums now make the following documents available, and many publish them on their websites:

- Funding Agreements;
- Annual Reports and Financial Statements;
- Corporate Plans; and
- key policies.

However, accountability also comes through clear and open communication based on debate and discussion, both within the organisation and with its external stakeholders. Board meetings open to the public are uncommon, and are probably the least effective ways of being accountable. User and non-user surveys, other market research, annual stakeholders meetings open to the public, and publication of key documents can provide a more coherent framework for public accountability.

Succession planning

Many museums are finding it harder to recruit new board members, especially smaller charities.

The growing demand for people to undertake public service, set against perceived reduction in free time makes this an increasingly important issue. However, only a few museums have changed their trustee recruitment practice. By far the most common method remains word of mouth and networking. While this facilitates board coherence, the lack of transparency can alienate some stakeholders, and a self-perpetuating group of friends and acquaintances can lead to stagnation. Boards need to review their recruitment practice on a regular cycle, always seeking to broaden their net.

The Future

It appears that governance will continue to be a lively topic in the UK during the coming years. Legislative changes, a debate about whether or not trustees should be paid (this is not currently allowed by law except in very special circumstances), and the continued debate about public sector standards and governance guarantees future interest.

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Adrian Babbidge was the keynote speaker at the Museums Aotearoa Annual Conference 2004 in Christchurch. Formerly Director of the East Midlands Museums Service, he is a museum and heritage consultant, and has published on museum governance and public policy.

This is a version of the paper presented on 28 April 2004



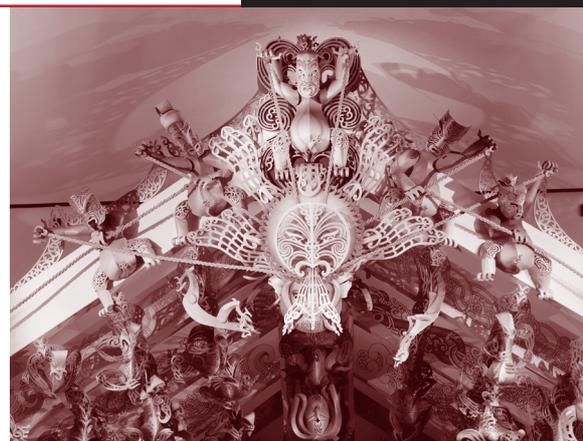
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Te Papa: Product, and Agent, of Change.

Dr Seddon Bennington offers a timely reflection on museums, communities and social inclusion in the context of Te Papa



DETAILS OF THE INNOVATIVE CARVINGS ON THE WHARENUI TE HONO KI HAWAIKI, SHOWING MAUI TIKITIKI A TARANGA AND HIS FOUR BROTHERS.

ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA. PHOTOGRAPH BY NORMAN HEKE.

It is now six years since the Museum of New Zealand Te Papa Tongarewa, – Te Papa – opened as Aotearoa New Zealand’s new national museum.

Before Te Papa

In 1865 the Colonial Museum was established close to New Zealand’s House of Parliament, in Wellington, the capital, to be a repository for the nation’s natural and cultural material. In the 1930’s the Dominion Museum and National Art Gallery opened in a fine neo-classical building on a hill overlooking the city. Twenty five years ago, with the building bursting at its seams, a new national art gallery was proposed, to allow the national museum with its natural history, and Pacific and Māori ethnographic collections to take over all of the 1930’s building.

A Time of Change

This was a time, coincidentally, of significant social change in New Zealand:

- No longer was this a country tied to the apron strings of mother England; New Zealand had been cast adrift when the UK joined the European market. New Zealand now looked to other markets and relationships – Asia, Australia, United States – around the Pacific.
- No longer was this a country of just Scottish, Irish and English dominant culture. Other new communities in New Zealand were becoming evident – from the Pacific (Samoan, Tokelau, Cook Island) and Asia (India, Hong Kong, Vietnam).
- Māori values and aspirations were demonstrably alive, and very well. Māori leaders, elders and young leaders were demanding attention and a righting of past wrongs. Māori voices were being heard on the cultural stage – both in recognition of traditional expression, and the work of

contemporary artists. *Te Māori*, an exhibition of tāonga, travelled to New York in 1984-5. This was not simply an exhibition of museum artefacts, but was heralded with ceremony that declared Māori culture to be strongly connected to the present, and emphasised Māori spiritual association with the tāonga. Māori culture was too strong and strident to be contained in museum cases for analysis by anthropologists; Māori language, once forbidden in school, found encouragement in new educational policy. The Marae, as place of traditional symbolic and social significance for Māori relationships, ancestral affirmation and reconciliation, emerged as Aotearoa New Zealand’s new town halls for debate on contemporary issues. The premise of the Treaty of Waitangi – two cultures with different perspectives, rights and mutual respect – was reinvigorated, not as history but as a way forward.

- The prejudices of a conservative male-dominated settler society were challenged by new voices and expectations: women and the environment, to name two that struck resounding chords in New Zealand.
- New Zealanders were thinking about who they are, in the late twentieth century, and the distinctive national character. The notion of European cultural values supplanting indigenous values no longer held. But what are the new values, the new voices?
- Government entities were being privatised, and challenged to demonstrate value and accountability in the marketplace. The museum on the hill, funded by the taxpayer, answerable



WHANGANUI KUIA AT THE OPENING OF TE AWA TUPUA – THE WHANGANUI IWI EXHIBITION.
ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA.

only to itself, could no longer be defended from stout stone neoclassical parapets.

- And it was a time when museums were changing internationally – from being concerned principally with ownership, authority, and control of material culture, to recognising a broader social and community role, and to recognising obligations, and opportunities. Museums were becoming social spaces – both for the playing out of the relationship between society and artefact, and for the visitors in their social groups and encounters in the museum – both shared and private.
- These were times to challenge assumptions of the past – the arbitrary separation of museum and art gallery, and of collections of New Zealand art and visual culture, Māori taonga, natural history, history, and Pacific cultural material could no longer be upheld.
- This was a time to assert strongly both a holistic vision, and a recognition of two different world views and cultures interconnecting, but distinct and rich in their own values.

In the early 1990's the New Zealand government established Te Papa under an Act of Parliament, an initiative that would be amongst the world's largest museum construction projects of its time – somewhere in the order of \$320 million dollars – and would be built on some very deliberate foundation stones: a bicultural commitment, unified collection, narratives of culture and place, and a forum for exploring notions of identity, and New Zealand in the Pacific and in the world.

The conceptual framework has not been without its growing pains, and controversy, but it has been remarkably successful in guiding the development of

a rich exhibition and event programme that has attracted a very broad audience of New Zealanders, an audience of Māori in proportion to their population (about 15%), and becoming well regarded by New Zealanders throughout the country. It has also attracted the interest of the international museum community, and it has made some profound contributions to international contemporary museum thinking.

Te Papa's staff organisation recognises the bicultural commitment. As Chief Executive I have a counterpart position: the Kaihautū who stands beside me officially, and works with me on the development of bicultural practice, policy and capacity, and with the relationships with the many iwi throughout Aotearoa. A Māori Strategy Team brings Māori perspective to all planning, and works with managers to develop confidence and familiarity with tikanga.

The View Inside

I want to invite you into the building to consider some ways in which the founding concepts have become real – for visitors and the staff – as an integral part of all planning, relationships, the experience, and influence as a shaper of attitudes.

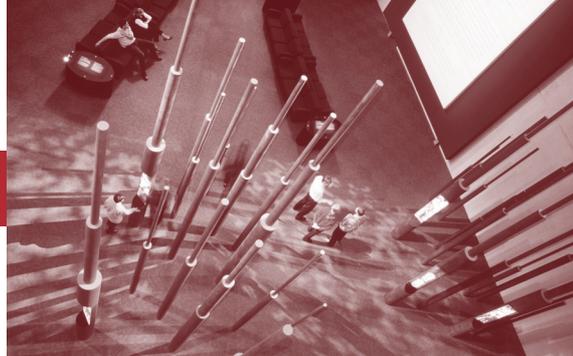
Most of our visitors enter through the front door to be welcomed by hosts – to Te Papa – metaphorically conveying 'our place' – that is, a place where all New Zealanders can stand. The relationship between Māori (people of the land: Tangata Whenua) and other peoples of New Zealand (by virtue of the Treaty: Tangata Tiriti) is captured most powerfully in both the Marae space, and *Signs of a Nation* on the largest public floor of Te Papa.

Guests and groups of distinction enter Te Papa with respect to Māori custom, up Te Ara a Tane to Te Marae (Rongomaraeroa). Te Papa has established a relationship with a resident iwi for two and a half years; the current resident iwi, Whanganui, is the fourth in residence. Part of this contract is that two elders from the resident iwi become part of the Te Papa staff for the duration of the residency, and the kawa (protocols) of that iwi are adopted on Te Papa's Marae.

The whareniui, Te Hono ki Hawaiki, draws on traditional forms but expresses the innovation of



PART OF THE TUHOE IWI EXHIBITION: CHILDREN OF THE MIST. ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA. PHOTOGRAPH BY JAN NAUTA.



LOOKING DOWN ON THE SIGNS OF A NATION EXHIBITION.
ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

contemporary composite wood and bright acrylic paints, and conveys a culture that successfully bridges past, present and future.

In *Signs of a Nation*, the Treaty – a point of cultural distinction and understanding – separates and connects exhibitions of Tangata Whenua, and Tangata Tiriti.

Sharing Authority

Part of *Mana Whenua* is devoted to the stories and taonga of the resident iwi. This exhibition is not simply finding some objects in the collection that once belonged to the iwi, and supplementing these with some loans from the iwi. This is also about a relationship built around the Māori concept of Mana Taonga. This concept recognises the close spiritual connection of objects with their makers, their spiritual and functional significance, and the need for this to be kept warm. If Te Papa and other museums in New Zealand do not recognise this, iwi will increasingly clamour to have them returned where they will be kept warm and imbued with respect and meaning. The challenge here too, is for Te Papa to relax the long-held museum position of telling the story, and instead to enable the iwi to tell their story. There is a compelling desire by museum scholars to edit and mediate – yet today in our post-colonial society we must be very conscious about who is telling whose story, and to whom. This can be easier said than done, as we found in planning for the current iwi exhibition, where the iwi perspective on past incidents, and rights and wrongs, can quickly draw defence and offence from other community groups, and the role of museum seeking a balanced objective historical perspective is challenged.

Our curators are very conscious that there is potential for a two-way contribution to the relationship and awareness of Māori knowledge and its evolution and development. Te Papa, in developing an exhibition on traditional structures, becomes engaged in learning with Māori, a process of revival, documentation and continuity of knowledge from elders to youth, from community to institution, from institution to community, and to the broader community beyond. A current project is developing knowledge about toki, rediscovering stone tool making with a focus on adzes. In this way

we can interpret taonga, and, together with the community members, demonstrate an active and caring role in passing on knowledge to future generations. It's not simply a technological process, but one that unearths the spiritual and emotional.

But Mana Tāonga is not just a way of thinking about the relationship for Māori between objects and their makers. It is also bringing to our consciousness the role and attitude we need to develop in our engagement with other communities. We are also committed to a two to three year close relationship, at any time, with a non-Māori cultural community – at present the Indian communities in New Zealand. Currently, through this relationship we have an exhibition reflecting on weddings and marriage for Indians, in which they have their own personal voices – an exploration, too, for a generation of Indian immigrants affected by tradition and, sometimes, rigid expectation and responsive to a new society of different norms¹.

Te Papa is thoughtful, too, about its role and responsibility in shaping young minds and hearts. Several Discovery Centres actively engage families in hands-on activities – experiencing and discussing different cultures.

Being Out There

In its sixth year Te Papa has only just begun to develop its relationships with community groups. As a national institution, one of its largest challenges is to be relevant to communities spread geographically. While it is an admittedly small country, it is one with many small quite remote communities. While the on-line resources and video-conferencing to schools, are being developed, our goal is to provide access to real and rich museum experiences through small museums and other partners. We have to go beyond the goal of community access, to community engagement, to being relevant to our citizens where they live and work. It is the task ahead, not just for a national museum like Te Papa, but our institutions of all sizes and kinds.

Dr Seddon Bennington is Chief Executive of the Museum of New Zealand Te Papa Tongarewa.

¹ Gibson, Stephanie (2003), "Te Papa and New Zealand's Indian communities – a case study about exhibition development", *Tuhinga* 14, pp 61-75



CENTREPIECE OF AAINAA – REFLECTIONS THROUGH INDIAN WEDDINGS, THE EXHIBITION DEVELOPED IN PARTICIPATION WITH INDIAN COMMUNITIES IN NEW ZEALAND.
ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA. PHOTOGRAPH BY MICHAEL HALL.

Making the Connection – Biculturalism at Work

Active relationships with iwi are the key to developing effective bicultural policy and practice at Te Papa, as Cath Nesus demonstrates.

The Museum of New Zealand Te Papa Tongarewa (Te Papa) has been actively working on bicultural development for over 10 years. During this time, considerable learning has taken place about what does, and what does not, work.

The dilemma at the heart of biculturalism is understanding the “true implications of partnership, the reality of sharing power and resources with a group with a separate cultural identity”¹. These issues will remain relevant until they are acknowledged, and addressed, as being critical to the success of biculturalism.

Te Papa has a broad range of policies, frameworks, processes and relationships that contribute to its ongoing development as a bicultural organisation. To move an organisation from the rhetoric of its public documents, to a place of development requires a multi-faceted approach that examines the key drivers of both the formal and informal organisation. There are four components that can underpin the bicultural development of the organisation. Through examining these, it may be possible to gain an understanding of how an organisation is developing biculturally.

- Commitment – building a bicultural organisation, will only be successful with the buy-in of, in the first instance, leaders and then staff to the process
- Practice – the work practices, language and organisational culture need to be developed with a bicultural perspective – the context of why, what and how need to be woven into the fabric of the work of the organisation
- Connection – bicultural practice needs to be based on the relationship with iwi and the development of understanding and practice of these communities

- Capability – capability development needs to aim both to build the relevant skills of managers and staff but also to act as a catalyst to the building of commitment, the development of practice and the strengthening of connection to Māori².

This article is an illustration of one aspect of Te Papa’s journey towards biculturalism.

Connection

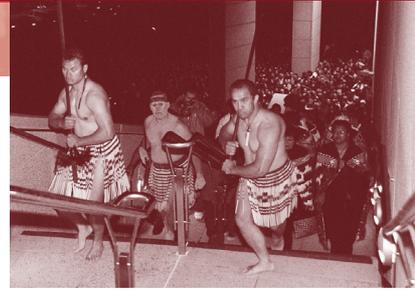
Bicultural practice must be based on relationships with communities, and the internal development of understanding and practice of these communities. Managing relationships within an organisational context is difficult. It requires clear expectations, and high levels of ‘intellectual and emotional development’³. Te Papa has developed, and implemented a series of strategies and frameworks to facilitate the reflection of these relationships within its practice. These strategies enable Te Papa to build and develop bicultural opportunities, while endeavouring to balance the needs of both the community and the organisation.

It is fundamental to the ongoing development of the organisation that all parts of the organisation recognise their responsibility for bicultural development. In particular, that they have a responsibility to ensure that relationships with communities are relevant and continue to add value to the overall business of the organisation.

Iwi Relationship Strategy

In December 2001, an Iwi Relationship Strategy was

- 1 Rowena Cullen (1996) The Impact of a National Bicultural Policy on Librarianship in New Zealand. *Asian Libraries*, 2(5), 12 – 20, 15.
- 2 Anne Patillo (2003) Bicultural Capability Plan: Outline of Key Approaches, Paper written for the Museum of New Zealand Te Papa Tongarewa.
- 3 John P Fernandez (1998) Going Beyond the Rhetoric of Race and Gender. In Gill Robinson Hickman (Ed.), *Leading Organisations – Perspectives for a New Era*, (pp 390 – 396), London and New Delhi, Sage Publications, Thousand Oaks, 394.



DAWN OPENING OF THE TE AWA TUPIUA – THE WHANGANUI IWI EXHIBITION, NOVEMBER 2003. SOME 1500 MEMBERS OF WHANGANUI ARE LED UP TE ARA A TANE TO TE MARAE.
ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

introduced. This strategy is a management tool that aims to facilitate the ongoing engagement with Te Papa's iwi partners. The Strategy provides a framework that facilitates coherent management of, and resource allocation to, iwi relationships.

The nature of Te Papa's existing relationships with iwi and Māori organisations is broad and varied and involves diverse levels of activity and resource. To facilitate successful outcomes, processes must be flexible enough to ensure responsiveness, while still delivering services, which meet organisational standards and requirements.

Iwi and Māori organisations have many competing priorities, so Te Papa's maintenance of a cohesive management approach is important to the ongoing success of the partnership.

Overall, this strategy has provided a useful working tool for the ongoing management of Te Papa's iwi relationships. The organisation is required to report on a quarterly basis. This enables Te Papa to track its activity with iwi to ensure that it interacts with its iwi partners in a coordinated way, as well as providing an indication of potential partnership opportunities.

While it is too soon to judge the overall effectiveness of the Iwi Relationship Strategy, it is becoming a valuable tool for the organisation in understanding the broader requirements of its relationships with iwi. It enables the organisation to identify mana taonga and mātauranga opportunities within these relationships.

This work is an indication of the fundamental nature of Te Papa's relationships with its iwi partners as a reflection of its approach to biculturalism. In order to continue to develop biculturally, it is crucial to recognise that this is also driven by the acceptance (or not) of what Te Papa is doing by iwi Māori and Māori organisations.

Rongomaraeroa

Rongomaraeroa is one of the most visual indicators of Te Papa's commitment to its bicultural development. No other museum in New Zealand has an operational, living marae – and as such this puts Te Papa in a unique position when engaging with issues around biculturalism and kaupapa Māori.

During 2002/2003, 36 events took place on Te

Marae o Te Papa Tongarewa, including 22 pōwhiri.⁴ Te Marae o Te Papa Tongarewa is in constant use throughout the year, with a range of programmes (events, lectures, education programmes etc) taking place as a core part of visitor entertainment.

Rongomaraeroa is first and foremost a Māori institution in a bicultural organisation. It is a functional living marae, underpinned by Māori customs and values, belonging to all New Zealanders and reflecting the corporate principles of Te Papa.

During consultation with iwi representatives that took place prior to the development of Te Papa, it was agreed the marae be part of the museum building rather than one that stood outside the building⁵. At this time it was also agreed that the marae was to have all the hallmarks of a 'traditional' marae:

- A place for iwi gatherings and where appropriate for tangi
- The marae will provide the proper cultural environment for taonga and as such they will be cared for and protected by their tikanga environment
- Tikanga must not be compromised in any manner
- The marae would become an education type institution and a place where all cultures can display their taonga, performing arts and the like.⁶

This is significant in museum practice, as it is within this environment that the 'Māori voice' can take precedence. It also enables Māori to engage on issues regarding taonga and tikanga within a Māori context.

Mana Taonga

The concept of Mana Taonga was endorsed by the Board in 1992, and is central in laying the foundation for Māori participation and involvement

⁴ Museum of New Zealand Te Papa Tongarewa, Marae pōwhiri and events statistics (for period July 2002 to June 2003).

⁵ Apirana Mahuika, (August 1996) Kawa and the Marae o Te Papa Tongarewa/Museum of New Zealand, Appendix to Paper for the Board of the Museum of New Zealand Te Papa Tongarewa.

⁶ Ibid

in Te Papa. In 2003, Te Papa undertook a review of its corporate principles. As a result, Te Papa now has an additional corporate principle

'Te Papa acknowledges Mana Taonga – Te Papa recognises the role of communities in enhancing the care and understanding of collections and taonga'.

This concept was developed through consultation with iwi and other key stakeholders in 1989 – 1990. This concept provides iwi and communities with the right to define how taonga within Te Papa should be cared for and managed in accordance with their tikanga or custom.



KAUMATUA ATTEND THE LAUNCH OF TE AWA TUPIUA – THE WHANGANUI IWI EXHIBITION.
ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

The key resource of museums is their collections, and the knowledge that surrounds them. The mana taonga concept, as practiced by Te Papa, recognises the spiritual and cultural connections of taonga with their people through the whakapapa of;

- The creator of specific taonga;
- The ancestors after whom the taonga is named; and
- The whanau, hapū or iwi for whom the taonga is an heirloom.

During its development this concept was primarily about Māori participation and involvement in Te Papa. During the development of Te Papa, and now in its day-to-day operation this concept is seen as an enabling concept for all community participation (both ethnically based and otherwise e.g. art community),

and as such has begun to be applied across a broader, diverse set of contexts than initially envisaged.

A particular challenge in the implementation of this concept has been the understanding that diversity exists on both sides of the partnership. In particular that it is unrealistic to expect an homogeneous view from any community, including Māori. Within any group, there will be internal disagreements and competing views and interpretations.

This has created unforeseen implications in terms of balancing the needs of community interests with those of the organisation – and understanding how to make this work in a practical sense. These issues arise predominantly when there is conflict or disagreement, for example the interpretation of particular objects and the accessing of objects by particular stakeholders. However, these conflicts or disagreements allow greater discourse around an object, both in the development of outputs such as exhibitions, and the visitor's independent interpretation.

According to Lavine⁷ "the definition of what should be included in museums is now under attack, as are the canons and presumptions of many other disciplines...perhaps the most fundamental challenge disputes the value of 'scientific' and 'scholarly' museum displays by those who argue that feelings about the past, particular groups' mythological constructions and models for the future are more important than so called factual accounts". A further extrapolation of this concept is the understanding that traditional curatorial practices that apply a universal treatment to all objects are no longer appropriate, nor particularly relevant.

Mana Taonga has changed the way Te Papa interacts with its communities, and as the concept evolves, so too will museum practice.

Iwi Exhibition Programme

Te Papa's iwi exhibition programme is a programme of short-term exhibitions (2.5 years) that are developed in partnership with identified iwi partners. The iwi exhibition is a segment of the *Mana Whenua*

⁷ Steven D Lavine, (1992) Audience, Ownership and Authority: Designing Relations between Museums and Communities. In Ivan Karp, Christin Mullen Kreamer and Steven D Lavine (Ed.), *Museums and Communities – The Politics of Public Culture*, Washington and London, Smithsonian Institution Press, 138.

exhibition (though it operates as an autonomous narrative). It is an opportunity for iwi to work in partnership with Te Papa to present taonga, art and narratives from their iwi rohe, and/or from within iwi collections at Te Papa or other New Zealand museums.

The iwi exhibition programme was established to lead the development of a partnership that is active and alive between iwi and Te Papa. It is the most visible demonstration of iwi participation at Te Papa and an important expression of the Mana Taonga concept.

This unique partnership provides an opportunity for the iwi, through representative membership on an Iwi Review Group, and the Kaihautū of Te Papa to jointly appoint an Iwi Concept Developer and Iwi Kaumātua. The Iwi Concept Developer is responsible for working with the Iwi Review Group and Te Papa staff in the conceptual development of the exhibition. It is through this engagement that Te Papa acknowledges that 'cultural knowledge does not always lie with museum staff, and helps create a sense of trust between museum and community'⁸.

The exhibition is produced following the standard Te Papa exhibition development process. However this process is seen as supporting iwi direction for the exhibition – the concepts and kōrero are iwi-led.

In November 2003, *Te Awa Tupua* – the Whanganui Iwi Exhibition opened with a dawn ceremony attended by 1500 members of Whanganui. The Whanganui Iwi Kaumātua and Kuia are now part of Te Papa staff, and contributing a uniquely Whanganui voice to the activities of Te Papa.

Te Papa is now in an ideal position to examine the iwi exhibition development process. In particular, how the learning from the first four iwi exhibitions can be applied to refine the process, to the advantage of both Te Papa and the iwi.

When engaging in these practices the organisation must be clear about the risks associated with delegating to one representative of a community the



A VISITOR CONTEMPLATES ANCESTRAL IMAGES: PART OF TE AWA TUPIUA – THE WHANGANUI IWI EXHIBITION. ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

authority to tell that community's story. This is mitigated in both the iwi exhibition and community exhibition processes through the establishment of Review Groups. These review groups provide an opportunity for formal peer review from the community, and enable the community to put forward perspectives that an individual may not be able to do i.e. tikanga and kawa requirements.

It is this dialogue, and continued clear communication, that will further mitigate the risks associated with this process. It is clear however that the 'task of recognising and responding to the diversity represented in museum audiences may require smaller institutions rooted in specific communities'⁹. This has been particularly reflected in the work that Te Papa's National Services Te Paerangi does in the wider heritage community, and the increased amount of funding going to iwi to examine the possibility of developing Tribal Cultural Centres or Whare Taonga.

Conclusion

Te Papa continues to work on improving its processes and relationships to ensure its ongoing bicultural development. It is clear that in order for organisations to be bicultural, provision, including processes, must be created for the organisation's partners and the ongoing dialogue required to sustain meaningful relationships.

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⁸ Stephanie Gibson, (2003), *Te Papa and New Zealand's Indian Communities – a case study about exhibition development*, Unpublished, 8.

⁹ Steven D Lavine, (1992) *Audience, Ownership and Authority: Designing Relations between Museums and Communities*. In Ivan Karp, Christin Mullen Kreamer and Steven D Lavine (Ed.), *Museums and Communities – The Politics of Public Culture*, Washington and London, Smithsonian Institution Press, 147.

Sex, booze and museums: a heady cocktail in Gore

Joanna Cobley finds Gore's museological mix needs a licence to sell the demon drink and a strong constitution



MOONSHINE MERCHANDISE, LICENSED TO SUPPORT THE HOKONU MOONSHINE MUSEUM. ACKNOWLEDGEMENT: DEPARTMENT OF ARTS AND HERITAGE, GORE DISTRICT COUNCIL

Introduction

An art collection gifted by a sexologist and a museum that sells whiskey. The annual Golden Guitar Awards, held each June, could fulfil the “rock ‘n’ roll” component of this trilogy and the annual Hokonui Fashion Design Awards, held each July, adds an extra dimension of glitz and glamour to this town in the South. Gore held intrigue and appeared, well, risqué. *North & South* magazine, the *New Zealand Listener* and *The Christchurch Press* would not send journalists to Gore unless something was cooking. It was time for te ara to investigate.

The days of the one-museum town

Twenty years ago Gore was barely a one-museum town. The task of collecting, researching and exhibiting the culture and heritage of the Gore district was the preserve of volunteers. Groups such as the Gore & District Early Settlers Association¹ and the Mataura District Historical Society were the main contributors to the local museums, historic sites and homesteads. Slowly, through a combination of strong community spirit and strategic thinking, Gore now boasts the rapidly expanding Eastern Southland Art Gallery (ESAG) and the Hokonui Heritage Centre, which houses the Hokonui Moonshine Museum, the Gore Historical Museum and Research Centre as well as the local Information Centre. The Gore Pioneer Park is situated on the edge of the town limits and the Croydon Aviation Museum is a 10-minute drive away. These museum enterprises come together under the umbrella of the Gore District Council's Department of Arts & Heritage (DoA&H).

Also in Gore is the Hokonui Runanga Centre that

offers support and training for local Māori, including the production of traditional and contemporary Māori art. Other attractions for locals and visitors include an animal park called The Reservation and countless opportunities for fly-fishing.²

If this seems sufficient cultural and heritage venues for a district with a population of just under 13,000, it may come as a surprise to learn that there are extensive plans for further developments in the pipeline. Gore's progress is not unique. Similar cultural and heritage initiatives have occurred throughout most of New Zealand's regional towns.

Examples in North Island regional towns that spring to mind include Aratoi Wairarapa Museum of Art and History in Masterton and Puke Ariki in Taranaki. In the South of the South Island Oamaru, Riverton, Alexandra and the Catlins have plans to expand and enhance their museum, art gallery, historic places and information centre services.

Growth in the sector

For this author, such buoyancy in the museum sector, particularly in the regions, was unexpected. I need to admit my bias here and recognise that my eye has primarily been focused on the impact of the radical economic restructuring policies undertaken by governments elected between 1984 and 1999.³ During this period the amount of public (principally local government) funds distributed to the local libraries, culture and heritage venues was diminishing or at least strained.

What museums have certainly learnt from over a decade of dwindling state support is the need to be clear about the museum's role and the benefits they

1 The Gore & District Early Settlers Association is no longer in existence and the collections were passed into the Gore District Historical Society's care.
2 Also in Gore is a Private Airforce Museum situated over the Mataura River. This museum does not fit under the umbrella of the Gore District Council's Department of Arts and Heritage owing to its private nature (Otago &

Southland Museum Services, 1995: 6).

3 This focus was sharpened during my PhD research (2002), *The Museum Profession in Aotearoa New Zealand: a case study in economic restructuring and investigating the movement towards feminism*.

THE NEW RALPH HOTERE GALLERY IN THE EASTERN SOUTHLAND ART GALLERY. ACKNOWLEDGEMENT: DEPARTMENT OF ARTS AND HERITAGE, GORE DISTRICT COUNCIL



offer the community (Macdonald, 1998: 118). Thus, rather than trying to become all things to all people, museums needed to clarify their purpose and highlight their “points of difference”.

Having a clear purpose, according to US museologist Elaine Heumann Gurian, not only renders a museum better equipped to achieve its goals, it also increases credibility with both public and funders (Smith, 2002: 47).

But was the situation the same for small regional museums? Small regional museums have a modest funding base from which to pay professional staff as well as cover the rates, electricity and photocopying bills. It is generally known that, in small regional museums, only one or two professional staff members and a number of volunteers are available to undertake the core museum functions of preservation, storage, research and display of collections, as well as the running of education and public programmes.

The expansion of the ESAG and the museums within the Hokonui Heritage Centre suggested that, despite the past two decades of tumultuous economic security in the New Zealand museum sector, there was still scope for regional museums to grow. This led me to wonder how closely connected a museum’s potential to expand is to the overall health of the community it serves, particularly since statistics indicated that Gore’s population, as with most of Southland, was declining during the 1990s.⁴ With the next census return soon approaching, Jim Geddes of the DoA&H expects the pattern of population decline in Gore and the surrounding district to have stabilised.

This stabilisation can partly be attributed by the boost of the dairy sector. Between 1999 and 2002 the dairy sector witnessed a large number of new dairy farm conversions in the South and throughout the whole of rural New Zealand. North Island farmers from South Auckland and the Waikato were keen to take advantage of the comparatively cheaper land prices down south. The influx of “new blood” has unsettled the balance a little in the South where “being local” takes several generations.

We can expect that the newcomers will have the opportunity to enjoy the services offered by the ESAG and the other museums. Yet how much support – such as volunteer labour and donations –

these newcomers may offer has not been measured. Indications are that it is not likely to be high.

Thus I became curious about how small regional museums found the money, resources and staff energy to expand. I was especially interested in the overlap between regional museum expansion programmes and growth in regional tourism initiatives. Gore has become a “destination” and a town with “vision.” Gore and its museum enterprises have survived the economic famine through a secret formula – “booze taxes.”

The ESAG and the Hokonui Heritage Centre developments have been heavily reliant on funds from the Matura Licensing Trust (MLT). Every so often one of the two supermarket heavyweights instigates a referendum to appeal the monopoly that the MLT holds. When beer and wine appeared on New Zealand supermarket shelves, they quickly featured in the top ten selling categories. In 2002 wine was the number one seller and beer ranked seventh (Wilkinson, 2002: 49). Inevitably profit-driven supermarkets want their market share. Fortunately for the museums, residents of the Gore and Matura District prefer to maintain the status quo, where a proportion of the profits returns to the community for sports, arts and heritage activities.

In an apparent case of skilled double dipping the Moonshine Museum has a MLT license to serve and sell Moonshine whiskey to museum visitors.⁵ There are plans to link the museum to a bar/café next door to further boost moonshine sales. Paradoxically the funds derived from whiskey sales now support the Hokonui Heritage Centre, where the Gore District Historical Society’s collection documents the strong temperance leanings of the locality’s past.

Gifts galore for Gore

In 2003 the ESAG received some exceptional gifts. The NZ \$1.2 million extension of the ESAG to accommodate the John Money collection has received much media attention.⁶ Money, an expatriate New Zealander, made an academic career as a sexologist in the US. He also liked to support

⁴ See www.goredc.govt.nz/statistics.htm.

⁵ Museum visitors must be aged 18 years and over to have a taste of the Hokonui Moonshine so parents can be reassured that their children will not have a sample of the “demon drink”.



BENEFACTOR DR JOHN MONEY (LEFT) CELEBRATES THE OPENING OF THE JOHN MONEY WING WITH WRITER JANET FRAME (CENTRE) AND THE PRIME MINISTER, THE RIGHT HONOURABLE HELEN CLARK. ACKNOWLEDGEMENT: DEPARTMENT OF ARTS AND HERITAGE, GORE DISTRICT COUNCIL

artists by purchasing their art. I will return to the Money collection in the next section.

Also gifted to the ESAG in 2003 was the Muka Studio. In addition to the Muka archives, five printing presses – one weighing 7.5 tonnes – will be transported south to Gore and housed in the soon to be transformed East Gore Presbyterian Church

overlooking the Mataura River.⁷ The Muka studio in Gore will not only have a resident master printer to deal with the technical intricacies of the printing presses but also contain a studio and accommodation for visiting artists. A performance area, to be used for the ESAG public programmes, can double up as a recording studio. Renovations are expected to cost NZ\$150,000 and will require enormous amounts of community support, public funds and sponsorship.

The Muka Studio has been a long-standing New Zealand family business that places emphasis on art education. Muka has an established infrastructure of friends and sponsors on a national level and this tradition will be passed onto the ESAG in Gore. The intention is to open up the Gore-based Muka Studio to national and international artists. There is also the potential to develop touring exhibitions based on artworks from the Muka archives and by resident artists. In other words, Muka will be placing Gore on the international printmaking circuit. The performance space will add further variety to the cultural menu for those who wish to visit Gore.

The gifts keep coming. When I was there, the ESAG was “gifted” a prized Petrus van der Velden portrait

of a young women for what appeared to be a simple exchange of “handy-man” skills. The person who presented the gift asked Geddes to fix the blinds on the window and return another day with a bag of blood and bone for the garden. I pointed out that it was fortunate that he didn’t wear a suit and bow tie and asked what might the ESAG receive if he offered to mow the lawns! This is just one example of a community that cares.

Other impending developments for the Gore DoA&H are a Fly Fishing Museum,⁸ the Southern Odyssey Trail⁹ and extensive expansion of the Croydon Air Museum.¹⁰

Attached to each of these developments is a story of synchronicity and astute business acumen reflected in, I feel, the relationship between museum staff, the Gore District Council, members of the local business community and the artist friends closely connected to the ESAG.

Clever Connections

What we are seeing is not only the strength of a district that promotes its regional points of difference – aeroplanes, fly fishing and outdoor recreation opportunities for tourists – but also smart strategic alliances between the museums of Gore and its community.

The DoA&H’s governance structure has evolved over the past 20 years. My take is that the governance of the Gore’s various museums and historical societies is an amazing human grapevine. Through this intricate network the DoA&H has been able to discover and leverage opportunities that could so easily be missed or ignored if it were differently structured.

Under the umbrella of the DoA&H are seven Charitable Trusts, each with its own Board of Trustees. The Trusts include the Hokonui Heritage

commonly used throughout New Zealand such as the Southern Scenic Route and the Gore Heritage Trail.

6 See Blundell, 2003; Larson, 2003; and Gamble, 2004.

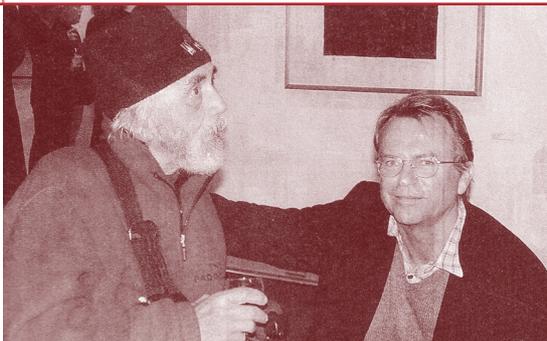
7 Designed by RA Lawson and built in 1882 the East Gore Presbyterian Church was used until 2001 and has Historic Places Trust Category Two status. The ESAG was able to purchase the church for a bargain price of NZ\$5,000. Given that the church was originally funded through community subscription it seems appropriate that the church will continue to have a community focus.

8 Through luck, timing and community support, funds were raised to purchase this world class fly fishing collection from a local resident – snatched from the hands of a US fly fishing museum which had flown in a representative specifically to purchase the collection.

9 The development of the Southern Odyssey Trail was inspired by a book by John A. Lee, *Southern Odyssey: A road journey through Southland’s wild and colourful past*, and also builds upon scenic and heritage trails

10 The Croydon Aviation Museum will be unique for two reasons. First, it will be the first non-static aviation museum in the world where museum visitors will have the opportunity to go for a joy ride in one of the “Moths” in the collection. Visitors will also have the chance to learn about aeroplanes and to get up close to restoration work being undertaken in the nearby workshops. Second, Croydon is unique for its “free air space” meaning pilots may fly without the assistance of air traffic control. The expansion of the Croydon Aviation Museum is expected to cost NZ\$1.4 million. Croydon was designated the “wet lands” during the Moonshine years, having the closest pub to the dry Hokonui district – a book by John A. Lee, *Roughnecks, Rouges and Roustabouts*, provides the Croydon Aviation Museum with many colourful stories.

THE ARTIST RALPH HOTERE (LEFT) AND ACTOR SAM NEILL ATTEND THE OPENING OF THE JOHN MONEY WING OF THE EASTERN SOUTHLAND ART GALLERY. ACKNOWLEDGEMENT: DEPARTMENT OF ARTS AND HERITAGE, GORE DISTRICT COUNCIL



Centre Trust, the Eastern Southland Gallery Inc, the Gore District Historical Society, the Croydon Aviation Heritage Trust, the Hokonui Pioneer Park, the Maitara District Historical Society and the Eastern Southland Community Arts Council.

On each of the board of trustees is a member of the Gore District Council, a member of the local business community, a representative from the DoA&H, as well as members of the community. Attached to each of these charitable trusts is a Friends Group, which again comprises a broad spectrum of the Gore community. This means that a large number of people from the Gore community are involved to some extent in the district's art and heritage activities.

We could say that Gore is proudly parochial and fiercely independent. This is expressed in the various museum-based Charitable Trusts that obtain funds within the community as a means to produce extraordinary results, such as the arrival of the John Money collection and the associated building extension. The ESAG has the added advantage of local MP Bill English's involvement in the Friends of the John Money Collection and Prime Minister Helen Clark's willingness to open the new Wing.

When asked, the staff of the DoA&H would add that the self-sufficiency stems in part from their geographic isolation. It is sometimes lonely in Gore. Collegial links are sought in unexpected places. Geddes says it is easier to build relationships with museums in NSW, Australia, than elsewhere in New Zealand. The one and a half hour drive to Dunedin and three hour international flight compares with a flight to Auckland. David Woodings, Director of the Southland Museum and Art Gallery, concurs that the Remote and Regional Museums division of Museums Australia is a vital source of information and support due to their institutional similarity.

Communications breakdown?

A support network seems vital to most museum professionals. However, intermittent conversations with various museum professionals lead me to observe a perceived erosion of the informal collegial support networks that once underpinned the museum world. This network was nurtured by the Museum Liaison Services that were funded by the New Zealand Lotteries Commission.¹¹

Reasons may vary as to why some museum professionals' sense that the support networks have eroded or altered. Most obvious is the idea that overburdened with increasingly heavy workloads, museum professionals were finding that, with the exception of annual museum conferences and/or workshops, there has been little time to exchange information.

People in the museum sector are suffering from professional and geographic isolation and a symptom is the lack of time to debate museum issues. In an environment where museums focus on marketing their competitive advantage over other heritage, leisure and tourist venues, maybe even competing with other museums in their region, this can place a strain on the capacity of museum professionals to share information or thrash out some issues constructively together.

I raise this point because of the John Money collection that was gifted to the ESAG. Sorting through the archives of my brain assembled in my museum studies days I wondered if "ethical problems" emerged with the acceptance of a private art collection. Geddes' reply was "yes".

Firstly, there were potential problems with accepting a collection from a living patron; they may wish to exert influence on the collection and exhibition policies of the ESAG. Such an exercise of interest would be beyond the jurisdiction of the "gift."

Secondly, there was a potential "issue" with receiving indigenous artefacts. The collection contains artefacts from anonymous Māori artists, Aboriginal artists and Theo Skoon's sketches based on moko-mokai.¹² Some of the objects in the Money collection conjure up an image of the colonists' desire to acquire artefacts from the exotic "other".

11 In line with the processes of economic restructuring, the cost of delivering one-to-one or tailored consulting service of the Liaison Officers was considered high and methods to assess the level of benefit in terms of this service towards increasing competency and productivity in the sector were considered difficult (Pattillo, 1997: 20-21). From 1995 to 1997 the Liaison Officer positions were disbanded in each of the regions (Auckland, Wellington, Canterbury and Otago) and in turn National Services of the Museum of New Zealand Te Papa Tongarewa was established as a central advisory and support agency.

12 Moko-mokai are "preserved" Māori heads.

The ESAG is aware of, and responsive to, issues of repatriation. The Hokonui Runanga most graciously created and gifted a “gateway” for the new Money Wing’s entrance as a means to offer traditional protection for the indigenous items and other art works in the ESAG.

The ESAG decision to accept the Money collection was supported by key artists. To encourage the arrival of this substantial collection these artists – including Ralph Hotere, Graham Sydney and poet Hone Tuwhare – gifted some of their own artwork to the ESAG. While Bill English, the then leader of the National party and MP for Clutha/Southland, provided key connections, timely advice and lucid diplomatic insights.

Remarkably, rather than a heated debate as to whether the ESAG had a right to accept the Money collection, shrewd and resourceful members of the museum community made requests for information and advice on how to navigate the logistics of receiving “foreign gifts” for their own collections. Some of the more delicate tasks included negotiating the complexities of US tax laws and New Zealand customs regulations, which in turn required rallying diplomatic connections and establishing a non-profit status. Unwittingly the arrival of the Money Collection may have opened up a mutually beneficial and untapped potential in relations between worldwide investors and New Zealand museums.

Awesome conclusions

After 48 hours I was in awe of Gore, particularly the ability of the DoA&H to produce its own “community” and support for the ESAG, and the other museum enterprises, based on creative connections.

The community that supports the ESAG and other museum enterprises represents a complex overlay of local, national and international individuals and organisations. Local support comes from volunteers, the Hokonui Runanga, local government funding bodies, local businesses and the licensing trust. Other supporters from further afield include artists, patrons, politicians with vital connections and members of the museum community nationally and internationally.

Significantly, whether small and regional or large and urban, the arm of friendship from the staff of the DoA&H in Gore reaches out wherever it is

required. The unquestioned support that can radiate from a modestly resourced regional museum unit not only instantly attracts mutual respect from the benefactor, but also nurtures the desire to return the favour. To me, this reciprocity is one of the secrets of the successful expansion of the ESAG and the museum enterprises of Gore, present and future.

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Acknowledgements

I would like to thank the following people and organisations for their time, advice and support. Jim Geddes and Marcella Currie of the Department of Arts & Heritage, Gore; Terry Nicholas, Taare Bradshaw and Rewi Anglem of the Hokonui Runanga; David Woodings, Director of Southland Museum & Art Gallery; David Butts, Museum Studies, Massey University; and Virginia Larson, *North & South Magazine*.

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Matakohe's Kauri Museum – a marketing success story

An effective strategy based on a committed community of volunteers and paid staff and entrepreneurial marketing impresses Roger Smith

Every Wednesday Mavis Smith, who is 93 years old, dresses carefully in the clothes of her pioneer grandmother and walks 400 metres from her antique kauri villa to the Kauri Museum at Matakohe. Once inside, she strolls the halls and galleries of the Museum, chatting with the paying visitors, passing on stories of the days when exploitation of the kauri forest was Northland's principal industry. When Mavis Smith dies, her iconic villa will become part of the Museum, continuing a process that has become a tradition for many people of Matakohe and the wider Otamatea district: active and substantial participation in the operation of their Museum.

Like many of New Zealand's smaller museums, the Kauri Museum came into being as a result of community contributions and the hard work of volunteers. What sets it apart from most others is that the same unflinching effort now underpins and ensures the commercial success of the Museum. And successful it is, with almost 100,000 visitors a year and a multi-million dollar annual income. Though actual figures are not publicly available, an educated guess based on visitor numbers and the estimated contribution of its souvenir shop would put turnover above \$3.5 million a year. Apart from the occasional grant for capital works, only the entry fees – currently \$10 a head – and profits from the shop pay the Museum's running costs.

Key ingredient – a distinctive theme

So how does the Kauri Museum keep going from strength to strength? The question is often posed by visitors from other, perhaps less successful, museums: what is the recipe for success? Apart from the cost-saving work of the small army of volunteers, Mavis Smith included, the success of the Museum derives from a carefully built web of interlocking policies and practices developed over 40 years and now overseen by a charitable trust. Stated simply, the Museum's

guiding philosophies are those of consistency and excellence, and these two elements provide the backing for the business end – the Museum's diligently executed marketing programme.

The contribution that marketing makes to the operation of the Museum is profound and relies for its success on the consistent adherence to, and promotion of, a central theme – the kauri story – that has been developed and steadily expanded since the Museum was launched in 1962. The kauri theme was established by the Museum's founder, Mervyn Sterling, whose forebears felled and milled kauri in the late 1800s. Matakohe, in company with many of the small settlements on the shores of the Kaipara Harbour, was a mill town. From the early 1870s kauri felling and milling were necessary precursors to arable farming and were therefore encouraged by the colonial government. The mill at Matakohe was bigger than most on the Kaipara and at one time employed 70 men. By the early 1900s most of the forest in lower Northland was gone and farming became the principal activity. Sterling saw that the artefacts and relics of the industry that established Matakohe and other settlements in what was then Otamatea County were fast disappearing and, with the willing assistance of a group of enthusiasts from the district, set about establishing a record of the pioneering era. The constitution of the Museum states firmly that its purpose is to record the history of the kauri industry and the pioneers of the Otamatea district. The charitable trust formed some 20 years later to administer the Museum was officially named the Otamatea Kauri and Pioneer Museum Trust Board.



MAVIS SMITH, ONE OF THE FOUNDERS OF THE MUSEUM, IS A TREASURED VOLUNTEER. HERE SHE IS DEMONSTRATING MAKING RAG RUGS WITH ELIZABETH HINDMARSH. ACKNOWLEDGEMENT: THE KAURI MUSEUM



**HANDS ON! CLIVE SMITH
TIMES VISITORS IN ACTION
WITH THE CROSS-CUT SAW.
CLIVE IS A MEMBER OF THE
BOARD OF TRUSTEES AND A
MUSEUM VOLUNTEER.**
ACKNOWLEDGEMENT: THE
KAURI MUSEUM

Exhibiting excellence

What is actually exhibited in the Museum is currently confined to these pioneering efforts of the European settlers. Today's trustees maintain Mervyn Sterling's belief that it is not the place of the Kauri Museum to tell the story of the Māori; that this is better done by museums or whare taonga with the facilities and human

skills set up to carry out this task properly. What is planned for this Museum, and will maintain Sterling's intention, is to tell the story of the interface between pioneers and local Māori. Chief executive officer Albert Lovell points out that the early days of pioneers on the Kaipara was a time when local Ngati Whatua were down to small numbers as a result of wars with Ngapuhi. In this hostile environment the early settlers were welcomed by iwi. To a great degree the two groups were interdependent. "So it is very much this association, rather than the pre-European period of Māori history, that we will concentrate on," Lovell says.

The principal theme – the kauri story – today provides the focus for all aspects of the Museum's operations. Lovell believes that it is because the Museum adheres so closely to the theme that it has achieved its reputation for excellence. Rather than collecting "everything", he says, smaller museums need to find a theme and adhere to it. "If you try to do too many things, you're probably going to be mediocre with most, whereas if you select one thing, you can be excellent in that one thing." Today the main difficulty in adding to the Kauri Museum collection is being definite about what is acceptable. Lovell cites instances of people wanting to give the Museum the contents of old houses left to them by relatives. "Often it's really just a household of memorabilia not associated with the theme of the Museum," he says. "If we accepted everything that's offered we'd soon end up with a storage problem."

A committed community of valued volunteers

Where items fit with the kauri story, the Museum will accept them, no matter what their condition.

This is where the volunteers contribute hugely. For example, a group of engineers arrive every Wednesday to fire up the extensive range of working machinery. Most items were rescued as rusting hulks from farm sheds, paddocks and creeks, and each was carefully rebuilt and restored to working condition by the engineers, most of whom have been long retired. Taking pride of place in the machinery exhibits is an enormous 1929 Caterpillar bulldozer typical of those that replaced log-hauling bullock teams during the final days of logging in the district. The bulldozer is kept in perfect running order by these volunteers. Similarly, the extensive collection of exquisite antique kauri furniture was collected, often in rotting condition, from houses and barns throughout Otamatea County, and restored by museum volunteers.

There are around a hundred volunteers contributing their time to the Museum on a more or less regular basis. Some tasks are simple, others time-consuming. One group of women comes in each week to replace the bouquets of flowers dotted here and there among the exhibits; keen gardeners supplement the outdoor efforts of the full-time caretaker; other volunteers work in the shop at times of peak visitor flow, helping the employed retail assistants. According to Lovell, it is purely community and voluntary support that has enabled the Museum to expand to the stage it has reached today, with 3000 square metres of under-cover exhibits, and more planned.

One other aspect of the services given freely by the community is the importance trustees place on the voluntary nature of their duties. None of the board members claim any costs for their attendance at board meetings or time spent on administrative matters. In contrast, Lovell cites the instance of one Northland town where, in attempting to establish a heritage project over a number of years, a succession of trusts exhausted their funds paying the costs of members who attended planning meetings.

Vigilance, volunteers and visitors

With volunteers working alongside the 30 full-time and part-time staff, high standards of both exhibit maintenance and visitor facilities are possible. All workers are trained, not only in their specific jobs,

SCHOOL CHILDREN FROM TINOPAI REGULARLY PERFORM A POWHIRI FOR VISITORS TO THE KAURI MUSEUM. ACKNOWLEDGEMENT: THE KAURI MUSEUM

but also to notice when things are not right. It is their vigilance that keeps exhibit areas litter-free during the heaviest visitor flows (there have been as many as 600 people in the Museum at one time), and all staff keep a constant eye on the exhibits. “If we see the slightest problem with anything, we don’t put it on a list to be fixed,” Lovell says, “it’s fixed straight away.” The same ethic ensures that there are clean lavatories for visitor use and plenty of places for them to pause and sit while browsing among the exhibits.

Affirmation that these policies are appreciated comes in feedback from the visitors who generally rate the Museum as a “must-see”. Comments along the lines of “That was the best museum I’ve been to” are not unknown, according to Lovell, and a frequent complaint of bus tour passengers is that the hour in the Museum that their itineraries allow is just not long enough.

Well worth the detour....

This complaint is well understood by the bus tour companies, but the Kauri Museum suffers from the fact it is not on State Highway One (S.H. 1), the direct route to the Bay of Islands. A visit to Matakoho means a detour onto S.H.12 and a consequent loss of time available for exploring Northland’s principal scenic and historic attractions in the Bay of Islands. For this reason some tour companies do not offer the Kauri Museum in their itineraries. As its trustees view it, however, the Kauri Museum is part of Northland’s heritage: there is more to the region than just the Bay of Islands. Lovell’s perspective is that, realistically, the Museum needs to be considered as part of the tourism industry, rather than the museum industry. Because it is able to draw tourist buses, the Museum is already diverting some of the northbound tourist flow from the Auckland-Waitangi direct route. What is needed to widen the options for tourists further, he says, is a number of tourist lodges served by S.H.12 so that visitors can have time to visit kauri forest remnants such as Waipoua Forest and Trounson Park Reserve. “It would mean we could say to visitors travelling north: ‘This is the story of Kauri, now travel north and see the trees’; and say to those heading south after a visit to the forest: ‘You’ve seen the trees, now this is the story of what happened to them.’”



Most current bus tours miss out Waipoua Forest and its giant kauri Tane Mahuta, cutting instead east to Whangarei then the Bay of Islands. Lovell’s wished-for marketing concept for Northland, which would of course benefit his Museum, is to promote the Twin Coast Discovery loop which would enable visitors to discover the story of the world’s second-largest trees (after California’s giant sequoia redwoods). In this context the kauri story becomes an important part of the greater Northland story. Lovell emphasises that it is not realistic to expect to be able to sell the Museum in isolation. “What we have to sell in the first instance is Northland, because if someone arrives at Auckland airport and turns right, we’ve lost them anyway: they’re heading down to Rotorua or the South Island. So we must associate ourselves with Northland as a destination.”

Turning the tourist tide

Lovell’s memberships of Northland and New Zealand tourism development groups may in time see this grand plan come to pass, but in the meantime the reality is that the steady flow of visitors to Matakoho must be maintained. While the tour bus companies are an important target for the Museum’s marketing effort, two annual tourism trade events provide opportunities for direct contact with suppliers of potential Kauri Museum visitors. For the first, TRENZ – Travel Rendezvous New Zealand – international travel buyers are brought in from around the world each May and tourism operators in this country meet with them in a series of 15-minute one-on-one meetings to present their pitch. This year Lovell will be targeting buyers from Australia, USA, Canada, UK, Europe and, as a (for the Museum) developing



MUSEUM WITH A SENSE OF HUMOUR – VOLUNTEER JOS KEAY IS A LIVE MODEL WHO FREQUENTLY SURPRISES VISITORS. ACKNOWLEDGEMENT: THE KAURI MUSEUM

market with considerable potential, Japan. The aim is to be included in the tours the overseas travel wholesalers arrange. The promotional material given to buyers at these meetings is supplemented by a summary of the kauri story in the buyers' own languages and is currently available in Japanese, Chinese, German, Dutch and Hebrew translations.

The second annual opportunity is to meet with members of the Inbound Tour Operators' Council where sellers have similar opportunities to get their message to the people who put tours together once travellers arrive in the country. The importance of these marketing opportunities to the Kauri Museum is growing with the increasing trend for overseas travel companies to send individual travellers to New Zealand. They are becoming ubiquitous on the roads, travelling in campervans and on bicycles.

Such travellers are the fastest-growing segment of visitors to the Kauri Museum. Because they have much more elastic itineraries, they are prime candidates for the kauri story.

For the domestic traveller the Museum relies on advertising to get its message across, restricting expenditure mainly to Northland and Auckland because of the high cost of New Zealand-wide coverage. Advertisements are placed mainly in tour guides such as Jason's and AA guides and Wise's Maps. A new AA publication, What To See And Do, will put the Kauri Museum message into 140,000 Northland visitors' back pockets.

Marketing includes targeting the young. The Museum encourages school visits, at a reduced entrance fee per head, and is regularly visited by parties of 40 to 50 schoolchildren. There is other, non-commercial, interaction with schoolchildren that indirectly benefits the Museum. One local school brings its pupils each month to perform a powhiri in the main hall so that they can experience performing in public. "It's good for the kids, and the tourists find it a delight," says Lovell. "It's a little bit of that living, breathing part of New Zealand history."

Printed material about the Museum includes a comprehensive, heavily illustrated booklet that summarises the kauri story and introduces the exhibits, section by section. It is designed to serve as an introduction to the Museum and as a souvenir of

the visit. A smaller pamphlet serves as both a guide to the location of exhibits and as a locator for intending visitors, giving directions to Matakohē from Auckland and Northland centres. It includes details about opening hours and facilities available to visitors, contact numbers and addresses, and its membership of the Tourism Industry Association and Museums Aotearoa. The brochure also proclaims the Museum is "a 'must-see' attraction in Northland", backing this claim with its Qualmark endorsement. These brochures are supplied to visitor centres and information offices throughout Auckland and Northland. Available within the Museum is a 20-minute videotape, which enlarges on the information in the illustrated booklet. Produced by volunteers, it is sold as a souvenir or gift item for visitors to take home.

A museum with many faces

The whole of the marketing programme focuses on meeting the needs of potential visitors. Outside of the material facilities of the Museum itself, the emphasis is classically on "selling the sizzle". Lovell explains: "If you're somebody who wants to look at museums we hold ourselves out to be a museum; if you want to learn about New Zealand heritage we hold ourselves out to be New Zealand heritage; if you want to learn about New Zealand pioneer history we hold ourselves out for that; if you're saying you're just a tourist looking for attractions, we believe we're a tourist attraction and we hold ourselves out to be that. And we fulfil the desires of all those people."

These then are the "secrets" of Matakohē Kauri Museum's success. As with most success stories, it is the enthusiasm and wholehearted participation of the people involved in the operation – whether paid or voluntary – aiming for the highest levels of excellence in all things that ensures failure never becomes an option. In the case of the Kauri Museum this consistent pursuit of excellence provides the foundation on which its credible and successful marketing story is built.

Roger Smith recently completed a Masters degree in Social Anthropology at Massey University, Albany, in Auckland. Before this he was, for more than 40 years, a newspaper journalist and publishing executive in New Zealand and overseas.

Ten Canadians Stranded on an Island in the South Pacific – found loving every minute

Susan Fowler assembled 'edited highlights' from participants in the latest Canadian internship programme, once again warmly appreciative of their collegial hosts

In August 2003, ten individuals found out that they would be heading roughly 14,000 kilometres away to New Zealand, thanks to the Canadian Museums Association. Eight came through The Young Professionals International programme, and two came over through the Young Canada Works programme. As interns in various host organizations we would be gaining international work experience while the host organizations gain individuals who can focus on one specific project.

Jeni Rosenthal – Textiles Project Officer, Whanganui Regional Museum, Wanganui

My experience at the Whanganui Regional Museum was so beneficial. For once, I was involved in hands-on work that carried with it real responsibilities. Other work placement situations have just provided me with “busy work” that did not allow me to use any real skills or learn any new ones.

At the Museum I was involved in decision-making and planning, and I had an opportunity to create resources that would be used to make the excellent historical clothing collection more accessible. In this position I researched a wide range of historical clothing. It has already helped my career significantly because I have since accepted a permanent teaching position at Wanganui UCOL in the Fashion Department.

The skills I gained at the Museum were ones that I will use often in my new job and I shall continue my association with the Museum, encouraging my students to use the Museum's resources and historical clothing collection.

Susan Fowler – Membership Liaison Officer, Museums Aotearoa, Wellington.

(Based at the Air Force Museum, Christchurch)

I worked for Museums Aotearoa but was located at

the Air Force Museum in Christchurch. I never became blasé about seeing the planes take off from close up nor watching one plane taxi straight towards my window before making a sharp turn left. My work, however, took me beyond Christchurch and into the whole heritage and cultural sector.

My task: to assess the needs of the members of Museums Aotearoa. I had to develop and implement a membership needs assessment survey, establish an interview framework and contacts, and conduct face-to-face, e-mail and telephone interviews with institutional members about Museums Aotearoa. I then had to report my findings to the Board.

I had the pleasure of meeting over seventy individuals connected to Museums Aotearoa, from the largest institutions to those run entirely by volunteers: undeniably an eclectic and somewhat eccentric bunch full of opinions and ideas. Many small museums and galleries are entirely run on willpower and passion by their communities. I found this sense of potential within the sector the most exciting part of my internship. I count myself lucky to have experienced this culture.

Lindsay Baker – Education Officer, Public Programmes, Science Alive! The New Zealand Science Centre, Christchurch

My time as a Canadian Intern in New Zealand has been extremely rewarding and, at times, a little terrifying.

At Science Alive! I was responsible for the research, development and implementation of new Family and Special Interest Group programmes. I gained first hand experience with all stages of programme development from creative concept definition and audience research through to delivery and evaluation.

In January I saw my research and planning become a



FIVE OF THE CANADIAN INTERNS SHARE THEIR EXPERIENCES OF NEW ZEALAND MUSEUMS WHILE ENJOYING LOCAL CUISINE. LEFT TO RIGHT: LINDSAY BAKER, TIM GREGORY, SUSAN FOWLER, MATTHEW DRISCOLL AND SARAH GAUTHIER. ACKNOWLEDGEMENT: MARIE-CLAUDE DENIS

reality. 'Fun Tech Discovery', a Guides New Zealand programme aimed at increasing girls' self esteem in learning science, was piloted. Approximately 40 Brownies aged from 7 to 10 participated in the two session pilots. The main goals were to increase their knowledge of science processes, improve their attitudes towards science and their perception of scientists. The pilots were a great success and will continue to expand in the future.

Throughout my six months I was able to travel around this beautiful country. I have met fascinating people, tried delicious food and had close encounters with the endangered weta. I also conquered my acute fear of heights by plummeting off Auckland Harbour Bridge tied only to a small rubber rope – I'm told my screams broke the sound barrier!

This placement has provided me with invaluable work and life experience. I leave confident in my new skills, with lasting friendships and a photograph album full of memories.

Tim Gregory – Collections Management Assistant-Archaeology, Canterbury Museum, Christchurch

I hail from the beautiful city of Halifax, Nova Scotia, on the east coast of Canada. Before my time at Canterbury Museum in Christchurch, I had four months internship experience at the Maritime Museum of the Atlantic in Halifax.

My job in New Zealand focused on the artefacts recovered from an archaeological site excavated in the late 1980's. Pegasus House, one of the oldest houses in Christchurch, yielded a huge amount of archaeological material that had remained untouched in the Canterbury Museum. I was responsible for accessioning, inventorying, photographing, and safely packing this collection. A paper about the finds will appear in the Museum's next journal.

My awesome time in New Zealand included rafting

on the Rangitikei River, abseiling down the side of a building, experiencing my first hot Christmas, and missing out on a cold Canadian winter. Two weeks on an excavation of a 19th century whaling station were also amazing. I've done a fair bit of travelling here on the South Island, and will "do" the North Island before heading home.

Sara Petko – South Canterbury Museum, Timaru

Participating in the Canadian Museums Association Internship Programme has been unforgettable. I had the rare opportunity to immerse myself in New Zealand's unique culture and history. I was at the South Canterbury Museum in Timaru. Although significantly smaller than Toronto, Canada, it quickly became my home and the Museum staff my family.

My principal project was "hands on" work with the Māori Archaeological Collection. I was responsible for cataloguing, scanning, photographing and rehousing this collection. I quickly became familiar with the artefacts, local sites, and collectors. The beauty and workmanship of each piece, however simple or complex, was captivating. Working everyday with collections few people ever get to see was amazing.

I have received nothing but kindness and support from the people I met. I was always encouraged to enjoy New Zealand to the full. Whether it was a drive to Lake Tekapo, a trip to see local Māori Rock Art or an invitation for dinner, I always felt welcomed. I even spent a week on a local excavation, learning about early settlers and whaling stations in New Zealand.

The South Canterbury Museum provided work experience, which will be valuable in any future museum position. The memories and friendships made in New Zealand will stay with me forever.

Matthew Driscoll – Curatorial Assistant-Pictorial, Canterbury Museum, Christchurch

My six months at the Canterbury Museum, and in New Zealand in general, has been one of the most interesting and beneficial of my life. I have gained valuable curatorial experience and insights into the inner workings of a large multidisciplinary institution.

The Museum allowed me to work with its pictorial collection. The varied media included glass plate negatives, tintypes, and daguerreotypes, some of the oldest items in that collection. I was always

encouraged to arrive at solutions to various problems on my own. Nonetheless, coming to any decisions was made easier by drawing on the staff's wealth of experience, always willingly shared.

I extended my knowledge of such essential museum skills as research, inventorying, and collection care but, for me, the paramount experiences have come outside the workplace. After all, how many Canadians can say they've swum in the ocean, and golfed during January?

Abbey Peters – Registration Assistant, Museum of Transport and Technology, Auckland

I have been fortunate to spend the last six months interning at MOTAT. The focus of my project has been to accession and document the aviation collection at the Museum, and I have been able to work with a variety of objects, ranging from identification tags to aircraft. The hands-on nature of my internship means that I have worked closely with MOTAT's extensive collection; I have especially enjoyed dealing with personal correspondences and World War II uniforms.

Interacting with the volunteers, including members of the Bomber Command Association, has been fascinating; their knowledge of the artefacts and willingness to share their stories have been invaluable. I have also enjoyed meeting museum professionals from the Auckland area and participating in meetings and workshops on topics such as textile handling and conservation. The chance to be a part of the master planning process that will set the course for MOTAT's redevelopment has been a highlight: seeing the ideas and plans for the future of the Museum, its collection, and its structures take shape. My time at MOTAT now extends beyond my CMA contract to continue work on the aviation collection, as well as take part in other activities, such as an oral history workshop. My experiences at MOTAT, and in New Zealand, have been very rewarding, and I look forward to drawing on the skills and knowledge I have developed when I return to Canada.

Sarah Gauthier – Marketing Assistant, Dunedin Public Art Gallery, Dunedin

"Keep your head above water."

Question in Interview: How would you cope with

living on the far side of the world, the last bastion of habitation before Antarctica?

Answer: Sounds like an adventure to me.

This is the New Zealand they told me about, I thought, stepping out of Auckland airport. Everything was so vivid, the colours, the clean scent in the air, the warm breeze – I had arrived. Now what will happen?

I was here for a purpose: not a holiday, but to gain international work experience – at least that's what the brochure said, without specifying what skills could be gained. As a Marketing Assistant at the Dunedin Public Art Gallery, I have acquired more skills, attributes, knowledge and awareness than the brochure ever implied. Because I had adjusted so quickly to the Dunedin way of thinking and accomplishing tasks, I could soon add adaptability to the list.

Working within a cultural institution like an Art Gallery is stimulating and energetic. I came to work on a 'blockbuster' exhibition: *The Pre-Raphaelite Dream: Paintings and Drawings from the Tate Collection*. It was heady art; people used to walk out of the exhibition in a daze, claiming pictures of beautiful women caused them to forget about how to find the exit! (true story) I had to think creatively, to write, cajole and talk about art in a way that would appeal to all visitors. My core task was to guarantee each visitor experience was rewarding for both the Gallery and the art viewer. I made sure that the Pre-Raphaelite Shop was ready for visitors and that visitors' impressions of the exhibition would be recorded through effective surveys.

Media campaigns were tied to the exhibition. I had no idea that the media could be so accessible; they would take, answer and respond to my calls. To me, this exemplified Kiwi attitudes – accepting, open-minded and helpful. I also enjoyed working on some visitor programmes, especially the Inventive Holiday Hunt. The chocolate prize may have been the biggest incentive – certainly many kids enjoyed racing through the Gallery, hunting for answers to the questions posed.

Working closely with the Gallery staff has been a pleasure. I was able to contrast Canada with New Zealand on a daily basis. While learning much about



DAWN ROACH (RIGHT) OF THE CANADIAN MUSEUMS ASSOCIATION CHECKS UP ON ABBEY PETERS, INTERN AT THE MUSEUM OF TRANSPORT AND TECHNOLOGY, AUCKLAND. INTERNS EACH HAVE TO PROVIDE THREE PROGRESS REPORTS AS PART OF THE INTERNSHIP AGREEMENT. ACKNOWLEDGEMENT: MUSEUM OF TRANSPORT AND TECHNOLOGY

this foreign land, I understood how and why I thought in certain ways. My internship in New Zealand has taught me: adaptability; the skill to assess what needs to be accomplished and find a way to achieve it; and the ability to listen, assess and reply with consideration. I have benefited enormously from my time at the Gallery, and hope that the Gallery has also gained. I look forward to applying my new attributes, ideas and perspectives in my next position.

Cathy Waterhouse – Assistant Curator – Accoutrements, Army Museum, Waiouru

My time at the Army Museum, Waiouru, has become one of the best and most rewarding experiences of my life.

Cataloguing the Museum's smoking memorabilia collection was my responsibility. It was a fantastic opportunity to gain practical experience in collections management and work with unique artefacts. The collection included tobacco and cigarette tins, trench art, lighters and items such as matchbox holders made in POW camps. Being at the Army Museum also allowed me unexpected privileges such as attending the Zealandia Conference, participating in the Searchlight Tattoo, and attending the Tangiwai commemorative ceremonies where I even met the Prime Minister. I also rode in some of the Museum's historic vehicles including a World War II Valentine Tank and a Scammell Recovery Vehicle – a real highlight.

Although Waiouru may seem to be isolated, I have travelled a fair amount around the country. The beautiful scenery surrounding Waiouru is a bonus. I never grew tired of looking at Mt. Ruapehu, the hills of the Army training area, the distinctive features of the Desert Road and the hills and valleys in the Central Plateau.

In addition to this I have had the remarkable experience of living in a military environment. A little daunted at first, I quickly felt at home and have met many fascinating people who have greatly enriched my stay. I consider myself extremely privileged to have shared this culture.

Sadly my six months has passed too quickly, but I leave Waiouru with new skills, lasting friendships and a lifetime of memories.

Marie-Claude Denis, Collection Technician, The Suter Te Aratoi o Whakatu, Nelson

"I am going to New Zealand." Oh dear! I have been in Nelson, New Zealand at The Suter Te Aratoi o Whakatu for six months now, and I am still in love.... After three weeks I said, "I would like to stay for longer" After six months I am still not homesick. Not too bad for a French-speaking girl from a big city with a population of 4 million – Montreal in Quebec.

I came here with museum technical skills and digitisation knowledge but I didn't speak fluent English. The Suter gave me the opportunity of a lifetime: to work on the digitisation of their collection. I had experience with historical collections so here I have learned about fine art, digital photography, etc. Moreover, my role expanded into exhibitions duties: display building, lighting, storage supplies and website maintenance. The staff found that they had chosen a practical and technical person to complement the strengths of their small team. And with all the pregnant women in the place and various other departures, my arrival was timely. I have been shown gratitude and patience, with help to improve my English and the offer to extend my contract as collection technician responsible for collection care.

This new challenge will enable me to develop my museum skills further, to consolidate my friendships and discover more of this beautiful country.

Concluding Remarks

Four of the ten who arrived here in New Zealand for six months will be staying on and working longer than initially planned. It speaks well for the programme to see that these individuals became integral members in their respective institutions. The benefits of this programme certainly go both ways: the host institution receives a free Canadian and the free Canadian receives a great career building experience. When we first arrived here, someone described us as "a flock of jetlagged, left-right impaired, northern hemispherical, hysterical Canadians". I would like to add the word 'lucky' to that description. Thank you, museums of Aotearoa New Zealand.

Looking back, looking forward: 25 years of the Queen Elizabeth II Army Memorial Museum

Dayalan Naicker makes the recent milestone in the history of the Army Museum, Waiouru, an occasion to trace its evolution and profile the latest initiative.

New Zealand does not have one single national institution dedicated to the role of custodian of our military heritage. This role is shared by our Armed Forces (Army, Navy, and Airforce) through their individual service museums. The Army Museum's mission is to preserve and present the land warfare component of New Zealand's military history. It is also a significant national memorial to all servicemen and women who have given their lives in the service of their country.

In 2003 the Army Museum celebrated 25 years of professional and physical growth. To mark this achievement, and welcome the challenge of the next 25 years, the current Chief of the Army, Major General Jerry Mateparae launched the next campaign, Project Tamitea.

The Museum's beginnings – Stage 1

On the 15th October, 1978, Governor General Sir Keith Holyoake officially opened the QE II Army Memorial Museum, realising the vision of one man, Major General RDP Hassett CBE, then the New Zealand Army's Chief of General Staff. With steadfast determination, he drove the creation of a permanent institution representing and honouring the servicemen and women of the New Zealand Army. Our Army has played an active part in every major conflict that the world and its freedoms have faced.

With one eye on the past, and one firmly focused on the future, he recognised the need to house the nation's military heritage under one roof. When the foundation stone was laid on 15th October, 1977, the General took a bet with one of his regional commanders that the Museum would be operating within a year – he won the bet. The Army raised the money while the engineers of 2nd Field Squadron,

Royal New Zealand Engineers (RNZE), undertook most of the building work.

Without General Hassett's dedication and drive there would be no Army Memorial Museum to hold the nation's military heritage in trust for future generations. His personal contribution has been recognised in the naming of the Hassett Gallery, where the Museum proudly displays works of art from its own collection and other national institutions, and holds exhibitions that are timely and relevant.

In the quarter century since its opening, the Museum has been far from static. It has continued to expand and improve both its activities and its premises through a programme of staged development.

Stage 2 – the Museum expands

It was soon apparent that more display space would be needed to exhibit the growing collection of artefacts. Plans were finalised for an extension, and Stage 2 was implemented, with 1 Field Squadron RNZE carrying out the construction work.

Five years after the Museum was first opened in Waiouru, Prime Minister Robert Muldoon officiated



GOVERNOR-GENERAL SIR KEITH HOLYOAKE CUTTING THE RIBBON TO OPEN THE ARMY MUSEUM, 15 OCTOBER 1978. ACKNOWLEDGEMENT: QUEEN ELIZABETH II ARMY MEMORIAL MUSEUM



STAGE 2 UNDER CONSTRUCTION, THE FIRST ADDITION TO THE ORIGINAL BUILDING. ACKNOWLEDGEMENT: QUEEN ELIZABETH II ARMY MEMORIAL MUSEUM

at the opening of Stage 2 on 23rd April 1983.

Large double doors now allowed for easier passage and improved the display opportunities for larger military vehicles (including a Sherman tank) and

artillery pieces. Permanent displays, such as the grimly realistic trench of the Western Front, leave the visitor in no doubt about the wretched conditions endured by the New Zealand soldiers in World War I. Names such as Passchendaele, the Somme, Ypres, Polygon Wood and Fleurs, recall the despair and horror of thousands of young men cut down in appalling conditions.

The Gallipoli Gallery poignantly brings to mind the disaster of a doomed campaign in a foreign land, an event that forever changed the way in which New Zealanders saw themselves.

World War II galleries cover Greece, Crete, North Africa, the Home Front and Italy, making it possible to show

the public hundreds of interesting artefacts, and the intriguing truths they represent. New Zealand's involvement in the Pacific arena is also represented.

This development phase also included two exhibition spaces, the Hassett Gallery and the Mezzanine, where the exhibitions are constantly changing with new themes and works of art. The war stories bring together realism and strong emotional content.

Stage 3 – strengthening the research resources

By now the Museum was firmly rooted, but, given its calibre and relevance, its reputation spread, raising national awareness substantially. It became clear that without a comprehensive library and proper archives facility it would be unable to meet the public need, military and civilian, for research and access services.

Fifteen years on, the heroic General Hassett, by now well into his official retirement, once more led the charge, this time to establish the Kippenberger Military Archives and Research Library (KMARL). Brigadier 'Blackie' Burns aided him in this initiative.



POWERFUL REPRESENTATION OF A DEAD SOLDIER SUBMERGED IN HEAVY MUD FROM THE PASSCHENDAELE EXHIBITION.

ACKNOWLEDGEMENT: QUEEN ELIZABETH II ARMY MEMORIAL MUSEUM

Named after one of New Zealand's finest soldiers, Major General Howard Karl Kippenberger, the Kippenberger Pavilion was opened by his daughter Mary Weston on 24th March 1995. It has already become established as a key resource for researchers of all kinds, including military enthusiasts, defence historians and genealogists.

Another highly decorated soldier, Charles Upham VC and Bar, an officer and a gentleman, had laid the foundation stone of the Kippenberger Pavilion on 25th April 1994.

Marking a milestone

At the end of 2003, the Museum celebrated its 25th Anniversary, with much to take pride in.

Accelerated growth over the previous three years was eclipsed only by the momentum, scale and grandeur of the most recent displays, culminating in the ambitious and emotionally charged *Passchendaele – A Descent into Hell* exhibition.

This exhibition recalls the bloody tragedy played out over two days in October 1917, in World War I that cost New Zealand dearly – an event in our military history that has been overshadowed by the heroics of the Gallipoli Campaign. Until recently, this has remained largely an untold story. More New Zealanders were killed here in one morning of fighting than on any other day since the beginning of European settlement in New Zealand. This fact alone is one that should be more widely appreciated by our public, New Zealanders and overseas visitors alike. The Army Museum hopes this exhibition will raise the profile of New Zealand's role in these October battles. This opened to visitors on 1st November, 2003, and will be on view for fourteen months until February 2005.

Two other permanent displays were completed in 2003, interpreting the history of Non-Combatants within the Army.



NEWSPAPER ACCOUNT OF CHARLES UPHAM, VC, LAYING THE FOUNDATION STONE IN THE KIPPENBERGER PAVILION, STAGE 3 OF THE MUSEUM'S EVOLUTION.

ACKNOWLEDGEMENT: QUEEN ELIZABETH II ARMY MEMORIAL MUSEUM

The legendary Field Marshall Bernard Montgomery (later Lord Montgomery of El Alamein) is said to have remarked, " I should as soon think of fighting without my artillery as without my chaplains". This exhibition is a fitting tribute to the Army Chaplains, many of whom lost their lives on active service. The Chaplains' ministrations brought solace and comfort to the dying and wounded, fortitude and resilience to the living. In our display, the towering remains of a partially destroyed church dominate the scene, prompting in the observer humility and solemn reflection.

Our new Prisoner of War (POW) experience makes clever use of special interactive devices to engage the minds of visitors of all ages. They are exposed to the realities of life as a POW, and are able to empathise with the many hardships endured in captivity.

The authenticity achieved by these newer displays does credit to the Museum's exhibitions team, designer and curator. They have worked closely and tirelessly to achieve realistic representations, grounded in sound research and always respectful of their predecessors' lived experience. The Museum



VALENTINE TANK, ICONIC OBJECT FOR THE TAMITEA CAMPAIGN, OUTSIDE THE MUSEUM. ACKNOWLEDGEMENT: QUEEN ELIZABETH II ARMY MEMORIAL MUSEUM

takes great pride in their creative efforts.

Marching onwards into the Future – Stage 4 Project Tamitea

The Army Museum team is just as excited about the next steps.

The 25th anniversary was the perfect opportunity to propose our next goal: 'Project Tamitea' will be the fourth phase in our continuing development. We are planning a building to be situated alongside the existing Museum: it will be spacious enough to house

our national Land Warfare Technology Collection. This collection comprises large military vehicles, artillery pieces, radar and searchlight equipment. These important artefacts are vulnerable, being held in various buildings and army camps across the country and thus unavailable for public viewing. Importantly, once housed in the proposed New Building, these large objects will benefit immediately from the accepted curatorial standards of preventive conservation already followed in the Museum, which will ensure both their longevity and ready access.

We look forward to having artefact storage, professional mechanical and exhibition workshops, education services, administration offices and conference facilities finally located on a single site.

Under the banner of the dragon rampant

The project name *Tamitea* has been chosen with a purpose. In te reo Māori it embodies the challenges facing the Museum and its Trust Board as it transforms this latest vision into reality.

Tami means 'to overcome', while *tea* means 'to clear the way', hence our task will be: 'to overcome and clear the way' (of obstacles). Along with the name, we have adopted the two symbols of the *dragon rampant* and the Valentine Tank.

The Valentine Tank is very apt because 'Tamitea' was the name given to one of the Valentine Mk V's of 15 Troop, C Squadron, 1 Tank Battalion Group. This battalion, which was based in Waiouru in the 1940's, was deployed in the Pacific in support of 3 NZ Division.

The dragon was the symbol adopted by the Tank Brigade because of the distinctive and fearsome characteristics of the mythical beast: heavy armour, tremendous striking power, offensive spirit, mobility, tenacity, cunning, courage and endurance. By drawing on some of these very qualities, the Museum must overcome its challenges and achieve the project goal of giving our vehicle collection a home.

Originally from South Africa, Dayalan Naicker has worked at the Army Museum, Waiouru, for four years. He is currently Acting Marketing Manager.



DRAGON LOGO

Textile Conservation in New Zealand – unravelling before our eyes?

Tracey Wedge finds a gaping hole in the fabric of New Zealand's conservation coverage

Textiles offer us an important link to society, its structures and technologies, forming an integral part of any museum collection. They are extremely vulnerable to many factors that can contribute to their deterioration; these factors must be understood and managed to ensure preservation. The textile conservator, as with other conservators, works to ensure the long-term preservation of artefacts or works of art. This is achieved by offering preventive advice and/or practical interventive treatment solutions for the wide variety of artefacts. Specialist training in the area of textiles conservation provides the textile conservator with the skills and knowledge to safeguard artefacts, found in public and private collections.

Overseas, textile conservation has been developing as a profession since the middle of last century. Prior to this, as with paintings conservators, the people who looked after the textiles had a craft base. Through the 1960s within the larger institutions in the UK, Europe and the USA the textile conservation profession grew with a basis in science, research, history and included the development and adoption of codes of ethics.

New Zealand's pioneers

In New Zealand the need to train conservators was recognised in the late 1970's with the establishment of the Interim Committee for the Conservation of Cultural Property to oversee funding in the heritage sector, which included conservation training. This committee was replaced by the Cultural Conservation Advisory Council (CCAC) in 1987 (McCarthy, 1998). As part of the Department of Internal Affairs the Council funded the training of up to two conservators a year at overseas institutions until a Government review in 1991 resulted in its dissolution and the cessation of funding for training New Zealand conservators.

In 1981 Valerie Carson was independently funded to attend the Textile Conservation Centre (TCC) in the United Kingdom to complete what was a 1 year training course. On returning to Wellington, Valerie became the sole specialist textile conservator in the country. In 1988 Rangī Te Kanawa was funded by CCAC to study at the University of Canberra, completing the 3 year degree in materials conservation with a major in Textiles. Once Rangī finished her degree she was employed at the National Museum with Valerie Carson. Rangī had just graduated when I began my training. Unfortunately for the New Zealand conservation profession, with the dissolution of CCAC in 1991 the funds previously available for training conservators ceased. Fortunately for Annette McKone, then training as an objects conservator in Canberra, and for myself, funding was assured until the end of our courses.

At this stage Kath Major, a scientist and teacher, who had worked for some years with Valerie Carson, and completed internships at the TCC, began treating textiles for private clients as a conservator. By this time Gaynor Duff was also working privately as a textile conservator. Previously an archeological conservator, she had refocused her skills in the field of textiles.

Career case studies

On returning to New Zealand following the completion of the three-year Postgraduate Diploma in Textile Conservation from the TCC, then affiliated to the Courtauld Institute of Art, University of London, I undertook a post-training internship at Te Papa with Valerie and Rangī.

As a condition of the CCAC funding contract I was required to stay in New Zealand for five years after training. Unfortunately, following the internship there were (and still are) no further dedicated positions within New Zealand museums for textile

conservators. I have worked as an objects conservator at the Auckland Museum and I continue to work as a textile conservator in private practice.

Rangi Te Kanawa works as a private conservator but is increasingly drawn into the business world as she develops a new fibre (from Phormium tenax) for the international market. Kath Major has since retired, as has Gaynor Duff.

So as the number of textiles requiring the attention of a conservator is increasing, the number of available specialists is decreasing. This country is worryingly under-resourced for textile conservators – with none at all in the South Island – and is underpinned by a lack of conservators in general. However, since there are no jobs within museums, those that must go overseas to train, generally stay overseas where there is work. This leaves a gaping hole in New Zealand's heritage preservation resources. When the occasional conservation position opens, we do not have the people with the knowledge and understanding of our culture and history available to fill the job.

Currently in her final year of training at the TCC, Rachael Collinge will hopefully return to New Zealand on completion of her training. She has been partly supported by the Mina McKenzie Scholarship, which is administered by Museums Aotearoa (Collinge, 2003).

Limited resources – no stitch in time.....

Funding for conservation work is generally sought from government bodies or other agencies for short-term contract positions or one-off projects. The long-term preservation of collections relies on continuity of care and benefits from the accumulated history of this care.

Small to medium-sized museums and heritage organizations face many funding issues. The restrictions this places on accessing adequate conservation resources places strain on their collections. Inevitably there is loss.

Can our museums exist without the objects they were built around?

To demonstrate the particular needs of textiles, one must first look at the textiles encountered in New Zealand and their vulnerabilities. These textiles are wide-ranging in age, origin and materials.

Māori textiles at risk

Māori textile material includes a variety of cloaks which may incorporate dyed and undyed muka, feathers, skin, fur, other plant material and wool. Cloaks have also been made out of cotton candlewick – used as the thread for the kaupapa. Piupiu and kete, along with hats and other textile-containing objects will, by their very nature, present the collections' caretakers with their own challenges.

The traditionally-dyed black fibre is often extremely vulnerable, a direct result of the dyeing process. Rangi Te Kanawa, who has a background in traditional weaving, has been working in conjunction with Gerald Smith from the Crown Research Institute, Industrial Research Ltd, and Dr. Vincent Daniels, a Conservation Scientist at the British Museum, investigating the composition of the New Zealand flax fibre (Phormium tenax), its degradation and possible consolidation (Te Kanawa, Smith, Fenton & Miller 2002). They are drawing on work done by Dr Peter Barber at Otago University back in 1984.

The unprocessed flax leaf is quite stable. It is the mechanical action of fibre extraction, coupled with the addition of dyes, which causes problems for the long-term stability of the fibre. Fibres to be dyed black using traditional methods are soaked in a bath containing tree bark tannins, commonly manuka or hinau, followed by immersion in a grey iron-rich mud.

Dr Barber carried out tests on new material to determine factors that affected the degradation of the fibre. He concluded that the plant polyphenols and the mud were acidic, contributing to a faster breakdown of the fibre under accelerated ageing tests.

Dr Daniels also examined the factors affecting the deterioration of the black-dyed fibre and concluded that low pH and high iron content are responsible for the degradation and that the rate of deterioration is accelerated by high humidity.

As the dyed black fibre ages, it loses strength; it becomes brittle and is reduced to powder. Rangi Te Kanawa and Gerald Smith have been working on fibre consolidation treatments to stabilise the degradation process. They have been testing a number of consolidants, which are applied to dyed fibre, then



TRACEY WEDGE EXAMINING TONGAN TAPA CLOTH FROM A PRIVATE COLLECTION.
ACKNOWLEDGEMENT: STEPHEN DAVIES



subjected to accelerated age testing. Currently zinc alginates appear the most promising and stable consolidants that contribute to retaining the fibres colour. Research is continuing and Rangi is writing up the testing and results towards her Master's thesis.

However finding a suitable consolidant is only the beginning; an effective application method must then be established to enable the consolidant to be applied to the many, and varied, artefacts that are disintegrating because they contain traditionally-dyed black fibre elements.

At present conservation treatments for Māori textiles range from stitched fabric and adhered Japanese tissue supports to storage systems, which limit movement of the vulnerable material.

Other textile traditions

Our close proximity to the Pacific has resulted in a large number of textiles from the region appearing in New Zealand collections. Tapa, woven plant fibre, feathers and shells are often included in these artefacts. Modern materials incorporated into more contemporary artefacts will inevitably give rise to collections care problems in the future.

European textiles also form a large part of the textile collections within New Zealand.

These textiles in both public and private collections are kept for a number of reasons: association with a person, place or event, spiritual value, evidence of technology and society, beauty and monetary value. The variety of textiles encountered in these collections is huge and they are often associated with other materials such as wood and metals.

Textiles have played, and still do play, an important part in people's lives. They are all around us and often taken for granted. The ceremonial and expensive textiles are often the ones that are kept while the everyday items – the commonplace social history items if you like – are thrown out. This skews museum collections, leaving undocumented and uncollected many aspects of dress, clothing habits, skills, tastes and preferences of the average person.

Risk minimisation

Textiles are extremely vulnerable to a number of factors that ultimately lead to their deterioration.

Problems inherent in their manufacture can produce an unstable artefact, such as the traditionally-dyed black fibre in Māori textiles. How they are used and cared for in their life outside a collection will affect their long-term stability. Even once in the museum situation, incorrect handling of historic textiles can cause a great deal of damage as they are often brittle. Storage and display techniques can also result in damage to a textile. Materials used in the building of storage and display systems must be of a suitable archival quality to ensure they provide support for the artefact, without harming them in any way.

One of the major factors affecting the preservation of textiles is exposure to light, which is irreversible; faded dyes and pigments can never be regained. Light also increases the rate of fibre degradation; theoretically textiles should be exposed to very little light. 50 lux is recommended; however it is often difficult to achieve this level anywhere other than in a museum setting and then the visitors often complain of the exhibitions being too dim to view adequately. What the visitor does not realize is that even at these low light levels damage is still occurring.

Humidity and temperature levels will affect textiles. Fluctuations in these factors will cause the expansion and contraction of the fibres on a microscopic level, resulting in abrasion and ultimate breakdown of the fibres. If the environment is too dry, the textile will become dry and brittle, while high humidity environments can result in the growth of moulds.

Many textiles are vulnerable to insect and rodent attack. Moths, carpet beetles and rodents can attack protein fibres such as wool, hair and silk. Silverfish can attack cellulosic fibres, such as cotton, particularly if there is starch present. Soiling, particularly food soils, will encourage mould growth by attracting moisture, insect or rodent attack and will itself breakdown, ultimately causing staining and weak areas or holes.

Added to these factors is the necessity of considering security, both in storage and on display, to ensure that the artefacts are kept safe.

Making good – treating past treatments

To formulate a treatment proposal, each object must be examined and carefully assessed before any

conservation treatment is undertaken, discussing treatment options with the current custodians of the objects. Documentation plays a major role here and any treatment carried out on an object must be thoroughly described and the reasoning behind the treatment noted for future conservators to understand the thought processes and the exact treatment of the object.

In addition to the materials, which make up the object, one may also have to deal with "previous treatments". These will vary considerably in application, and in their ability to be reversed if necessary. Some of these repairs form part of the history of the object, while it was still in use and may therefore be left in situ. However, many of the previous treatments that one encounters as a conservator have been undertaken on an already aged and fragile object may be increasing the rate of deterioration (Wedge, 2002).

Conservators work to a code of ethics and advise the other parties on what is considered the best course of treatment. However the final decision lies with the owner or custodian.

Within the museum the textile conservator will work alongside other specialist conservators, curators and display artists. In private practice the conservator's clients often have little knowledge of conservation practices, preservation of cultural heritage, or the need for appropriate archival storage and display techniques, and therefore must be advised in this area.

The conservation continuum

There is a spectrum of degrees of intervention in conservation treatment. At one end, the conservation treatment may be preventive, involving as little as devising a suitable storage environment. At the other, there may be a need for seriously interventive conservation such as cleaning and supporting the artefact, always depending on the type of object and its history.

Preventive conservation will see the artefacts safely stored using archival materials in a suitable environment. On display the objects also need to be well supported using archival materials.

The amount of interventive treatment, if any, carried out on a textile is entirely dependent on the nature of

the artefact, its requirements for long term stability and the story it has to tell. It is better to ensure that textile is housed well than undertake any interventive conservation treatment which may destroy information contained within the matrix of the fibres. However, it may be necessary to carry out interventive treatment to ensure that a textile survives to be studied and enjoyed for generations to come.

Awareness of current research, work practice and changing views within the textile conservation profession is more than a necessity for ensuring the most suitable conservation treatment is chosen for an object, and is a professional obligation, one which can prolong the life of textiles and artefacts at risk.

If our textile heritage is to survive to serve generations to come as a valuable resource of design, technology and social history, for knowledge and inspiration, there is urgent need for specialist textile conservation expertise in New Zealand.

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Tracey Wedge is a Textile Conservator specialist, who feels more and more like one of New Zealand's endangered species. As co-founder and Secretary of the New Zealand Costume and Textile Section Tracey is working to raise the awareness of the vulnerabilities of textiles and the importance of these artefacts in New Zealand collections.

This is a version of a paper presented at the New Zealand Costume and Textile Section's annual meeting at the Auckland University of Technology, Auckland on 13 March 2004.

"Towards a museums sector strategy"

Sir Paul Reeves and Ross Tanner outline the process as the museums sector determines its direction for the future

This essay describes the work programme for the development of a national strategy for the museum sector, the discussion programme that we are now getting underway, and the topics on which we are seeking feedback from the sector.

Why develop a strategy?

Museums and art galleries in New Zealand face significant challenges if they are to play a dynamic role in our national cultural life. The museums sector has considerable resources of collections and buildings, people and expertise, but it needs to develop these and make better use of its resources and existing strengths to meet the expectations and needs of our citizens, whether Māori, Pakeha or other ethnic groupings.

There are a number of changing trends in society, among them a new way of perceiving museums. Museums and galleries have the opportunity to perform a new role in community life and to contribute to the growth of social capital. They can play a key part in the development of community and also national identity. The new Local Government Act, for example, opens the door to new forms of engagement with regional and local councils. Museums also have a key role as contributors to regional economic development, and particularly cultural tourism.

Our perception is that the museums sector has not yet fully 'got its act together'. There is, for example, no common vision for where the sector aspires to be in, say, five or ten years' time. There are a number of pressing challenges to deal with, such as the historic reluctance on the part of key organisations in the sector to work together, particularly on matters that are vital to its collective interests, and the need for further research on the sector on which to base the proposed strategy. There is continuing

pressure on resources, particularly in terms of the financing of operating expenditure, solutions for which need to be found.

Positive progress

Encouraging steps are being taken. The sector has made a collective effort in recent years to focus on common issues: for example, the promotion of museum standards, the development of training, and the establishment of a code of ethics. There has also been greater sharing of collections and resources. But there is more to be done.

A particular gap identified by some in the sector is the need for a common interest group on heritage and collection management that will raise issues for debate within the sector, with counterpart organisations and with the Government.

This new national strategy aims to establish a unified vision that strengthens the role in New Zealand society of museums, galleries and other holders of objects and collections, and to establish clear goals. We will facilitate a process:

- to explore and encourage opportunities for alignment and collaboration,
- to suggest how existing resources can be utilised more wisely and attract increased resources.
- to provide a context for engagement with central and local government ; and
- to consider the appropriate arrangements to support the implementation of the strategy, once it is agreed upon.

The development of the strategy will not be something that is run entirely from Wellington. The key to this strategy development process is that we will look to the Museums Aotearoa membership and

others in the sector for ideas and feedback on the questions that we have laid out for consideration. We published a strategy discussion document in March, and have distributed it widely throughout the sector. During May and June we will bring 'clusters' of museum and gallery representatives together in regional centres for discussion and feedback on the issues raised in the document. This will be the key mechanism for engagement with the sector. There will be a hui for Kaitiaki Māori in Rotorua from 30 June to 2 July 2004 which will also discuss the strategy project, amongst other matters. It is our intention that organisations in the sector work together to develop the future vision and strategy. While our initial priority will be on getting feedback from the 'cluster' meetings, it will nevertheless be possible for individuals and individual institutions to have their own input.

Key questions

The discussion document provides an overview of the current situation in the sector, and describes comparable developments in some overseas jurisdictions. It is not intended to be a comprehensive survey of the current situation in the museums sector, or to canvass stakeholders about all of the issues that will need to be addressed. But the document does suggest themes that need further discussion, or research and development during the preparation of the strategy.

The questions to be addressed are as follows:

- (i) What role should museums play in the current context of our communities and society?
- (ii) What are the important factors that will have an impact on the development and ongoing management of museums in New Zealand?
- (iii) What is a relevant and challenging vision for the museums sector in New Zealand? What goals should the sector aim to have achieved in five years? In ten years?
- (iv) What are the nationally important collections in New Zealand? Who owns what (particularly in terms of Māori taonga) currently held in museum collections?

- (v) Is the current educational role of our museums adequately meeting the changing needs of our communities?
- (vi) How can the role and place of small museums in our community be best supported?
- (vii) How can central support be delivered in such a way that best meets the needs of the various sectors encompassing small community museums, regional museums, metropolitan museums, specialist museums and, of course, our national museum?
- (viii) Is there a need for change to the current stable of organisations that govern and fund the museums sector?
- (ix) How might the Government be able to help seed or co-ordinate museum projects of regional or national significance?
- (x) How can the museum sector better respond to the increasing desire from iwi to share and/or be involved directly in the care of, access to, and research on, their taonga?
- (xi) What funding sources and/or revenue streams are possible or could be developed that would enable museums and galleries to build up acquisition purchase capability?
- (xii) How can skills development within the sector be further enhanced?
- (xiii) What should the role of Museums Aotearoa be in implementing the museums sector strategy? How best can it support members? What contribution are members prepared to make to assist Museums Aotearoa in the future?
- (xiv) What steps need to be taken to improve the quality of information and statistics on the museums sector? Where should the funding for this come from?
- (xv) Should the museums sector collaborate more closely with libraries and archives as part of a wider 'heritage' sector?

- (xvi) Is there a role for a Heritage Council to represent the interests of this wider sector?

There are some important and challenging issues in this set of questions. We are now seeking your thoughtful consideration of the document and your responses. We are keen to get as wide a representation of views from across the sector as possible.

Evolving process, emerging issues

The development of the strategy will be an evolving process and will be started during June and early July 2004. Depending on the nature of the issues raised during the feedback and submission phase of the work programme, it may be necessary to gather focus groups on particular issues or questions that are raised. We will also seek to ensure that the sector has the opportunity to provide further comment on the draft strategy as it emerges. This further consultation will likely occur during late July and August, 2004.

A final report will be prepared once we are satisfied that the sector and other key organisations have been fully consulted, and that there is substantive agreement on the proposed strategy. This will be completed September 2004. The strategy will then be presented back to the sector, to the Ministers for the Arts, Culture and Heritage (the Prime Minister and the Associate Minister), and to other key stakeholders (e.g. local Government and those involved in the strategy formulation process).

The implementation of the strategy will commence as soon as agreement on it has been reached and the report published (expected by October 2004).

There will also be special pages on the Museums Aotearoa website: www.museums-aotearoa.org.nz that will contain any relevant documents published while the strategy is being prepared.

It will be vital, if this project is to be successful, that there is:

- widespread engagement by museums and art gallery representatives in the consultation process, and good feedback on the issues raised for discussion;
- development of a unified future vision for the sector at an early stage;

- honest analysis of the present situation, acknowledging problems that will act as a barrier to achievement of the potential of the sector, and gaps to overcome;
- identification of, and the securing of widespread agreement on, actions required to achieve the future vision.

This article is based on the authors' presentation on 26 April 2004 to the Museums Aotearoa Annual Conference 2004 in Christchurch.

Sir Paul Reeves was Archbishop of New Zealand before becoming Governor-General in 1985. Following this he represented the Anglican Communion at the United Nations in New York for three years. Since his return in 1994 he has been active in many fields of public life, including the museum sector. His iwi is Te Atiawa, and he has been involved with Puke Ariki, as well as Te Papa. He has worked tirelessly for all New Zealanders, with a personal mission to promote the participation of Māori. He is also a member of the Repatriation Committee.

Ross Tanner is Chief Executive of Museums Aotearoa.

Objectspace – new arrival on the Auckland art scene

Philip Clarke profiles a new initiative that fosters contemporary craft and design.

The space for seeing, talking and thinking about objects in Auckland is expanding fast with the development of Auckland's new Objectspace centre. The concept behind Objectspace is about creating a hub that champions and connects up New Zealand object makers, collectors and supporters through the presentation, promotion and discussion of innovative and experimental objects, in order to expand the cultural, economic and social options for the diversity of New Zealand objectmaking. While craft or studio-based production is a central focus, Objectspace will make connections between studio and industrial production, and from time to time will also feature aspects of architecture and design.

The project to establish a dedicated object-focused space fast-forwarded in December 2003 when Creative New Zealand's Arts Board agreed to provide Objectspace with a major contribution to operational funding for a three-year period and designated it as a Recurrently Funded Organisation – the only RFO focused on the craft/object sector. Within weeks the Objectspace Board, which is led by jeweller Warwick Freeman, had secured two key resources: premises in a landmark building at 8 Ponsonby Rd, located in Auckland's hot new 'K' Rd visual arts strip and an inaugural director, Philip Clarke who commenced work in March. Philip has a deep knowledge of the project, and the sector in general, as he has worked with the Objectspace group closely for some years as a Creative New Zealand arts advisor; earlier in his arts career he worked for the former Crafts Council of New Zealand.

The building housing Objectspace started its life in the 1880s as a bank and has great street presence. It is near to cafes and galleries and just a couple of blocks along Ponsonby Road from Masterworks, Auckland's leading craft retailer. The initial focus has been the building's fit-out, developing an exhibition programme and further fundraising. In May Objectspace will be showing the 'Southern



LIGHTS ON AND DOORS OPEN – OBJECTSPACE ON PONSONBY ROAD SHOWS ITS FACE TO THE EVENING TRAFFIC. ACKNOWLEDGEMENT: PATRICK REYNOLDS PHOTOGRAPHY

Exposures' glass exhibition, which is en route from Wanganui to Denmark. During June Objectspace will be the site of a series of commissioned temporary installations and events focused on innovative ceramic, jewellery, architecture and furniture practice. A formal launch of the centre is planned for July with a series of specifically Objectspace curated shows. Objectspace sees itself as a project space that regularly presents both curated exhibitions and makers' installations.

Objectspace is interested in working with other institutions in order to show, in Auckland, object-based exhibitions that originated elsewhere. It is very keen to work with curators and makers from around New Zealand to develop and present innovative projects. All of a sudden the space for objects and object makers in New Zealand feels much bigger.

For further information contact philip@objectspace.org.nz telephone 09-376-6216.

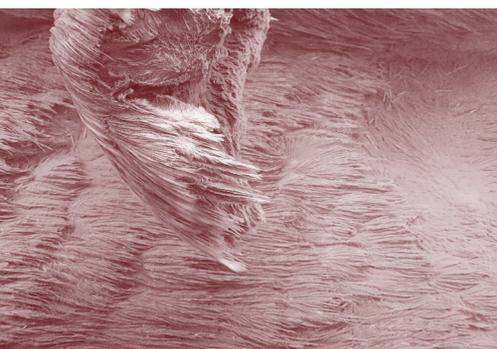
Philip Clarke took up his appointment as Director of Objectspace in March 2004.

The Art of Science

Jude Benson reports on the launch of a new series of national touring photographic exhibitions and the positive partnerships that made this possible



Unseen Worlds-New Dimensions is a new exhibition concept and brand created in 2003, and going public in the middle of this year. The concept was originated and developed by Benson and Associates with The National Science-Technology Roadshow Trust. Both organisations have been developing and delivering successful touring exhibitions for the last ten years, both nationally and internationally.



UNDERWATER VIEW OF SILICA STREAMER DEPOSITS IN A WASTEWATER DRAIN AT THE WAIRAKEI POWER STATION. ACKNOWLEDGEMENT: DUNCAN GRAHAM, GNS

The touring exhibition comprises 40 large-format photographs (ranging from 1890mm x 1250mm to 1000mm x 666mm) of worlds and dimensions unable to be seen with the naked eye. The concept grew out of awareness by both exhibition developers (Jude Benson and Ian Kennedy) that scientists routinely observe and create some amazing images during the course

of their everyday research work, but much of this remains unseen and hidden away in laboratories.

The dimensions in which researchers operate are also 'unseen' – often the subject matter is microscopic, and only revealed through the use of complex technology. Some of the extreme environments in which scientists work are also 'unseen' – such as deep-ocean, volcanic and below-ice locations, where camera equipment and the photographers are tested to the limit.

Exploring Shared Territory

For this first exhibition, photographs were invited from three well-known New Zealand science organisations, on the basis of presenting images that were intriguing, engaging and challenging for audiences. It is important to note that all these images were produced as part of on-going scientific research, and not commissioned, created or modified specially for the exhibition.

The unseen worlds emerging from NIWA (National

Institute of Water & Atmospheric Research), GNS (Geological & Nuclear Sciences) and the Malaghan Institute range from migrating cells within the human body through to deep-sea marine species, internal structures within microfossils from 60 million years ago to structural patterns within stressed ice in Antarctica.

Keen to explore some shared territory between art, science and technology, the project originators were always convinced that the images hidden away within science organisations would be inspirational:

"Contemporary scientists are privileged in what they see and do. They frequently talk about beauty and elegance – as soon as the selection panel saw the images, they could see why. The photographs have impact without any interpretation, although the stories behind them are often equally thought-provoking. Limiting the panel's choice to 40 was very hard indeed."

The show also features the people behind the processes (such as scientists, researchers and technicians), presented on monitors spread throughout the exhibition and talking to audiences face-to-face about their work. Banners featuring slivers of images and patterns lifted from the photographs are also part of the package.

A project driven by partnerships

Unseen Worlds-New Dimensions will be the first of several opportunities for New Zealand audiences to access and appreciate science and technology in a new way, and for the participating organisations to share their research, passion and stories. This project has attracted nine partners and each has brought a valuable contribution, whether through funding, in-kind support, specialist advice or access to networks.

The selection panel for the exhibition included leading practitioners from the photographic and art world, as well as science and technology specialists: Sophie McIntyre, Director, Adam Art Gallery; Paul

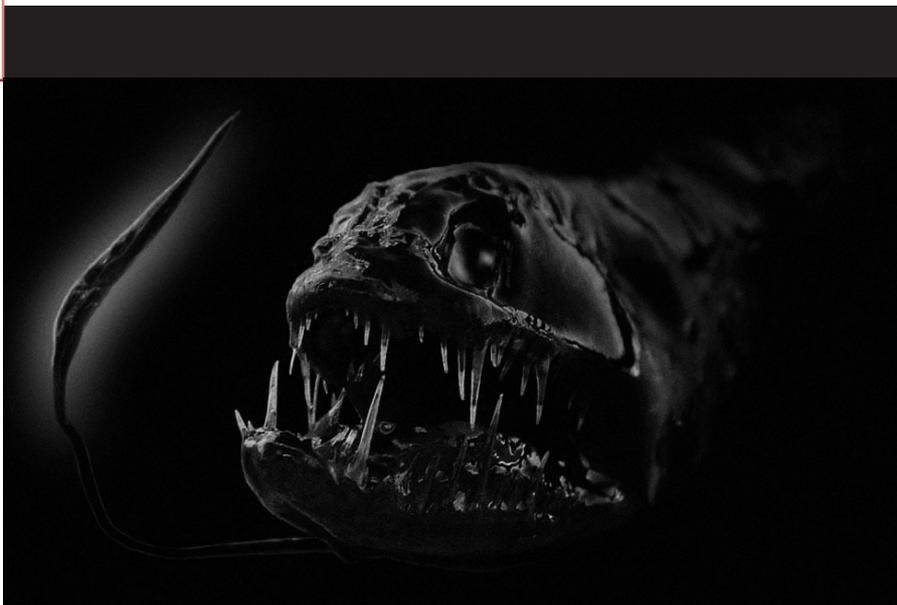


Thompson, Director, Museum of Wellington City and Sea, and Denis Clode, Managing Director, DAC Group, who are also photographic production sponsors of the exhibition.

The touring exhibition is supported by the Government's Science & Technology Promotion Fund, administered by the Royal Society of New Zealand. The Hon. Pete Hodgson, Minister for Research, Science and Technology, launched the national tour at a function at Shed 11 in Wellington, on 27 April.

The first venue to showcase *Unseen Worlds-New Dimensions* is the Auckland War Memorial Museum from July 2004 for three months, followed by an extended summer season at the Museum of Wellington City and Sea. Four venues will follow, with the tour extending well into 2006.

Jude Benson runs Benson and Associates which works nationally in the cultural sector delivering innovative projects and providing specialist services. The partner organisation for this project, the



BLACK DRAGONFISH. HEAD AND CHIN BARBEL OF FEMALE IDIACANTHUS ATLANTICUS. ACKNOWLEDGEMENT: PETER C. SHEARER, NIWA

National Science-Technology Roadshow Trust, was established in 1990 and is now directed by Ian Kennedy, who has been honoured by the Royal Society of New Zealand for services to science and technology promotion and education.

Any venue interested in hosting the show after November 2005 should contact: Maureen Jones at Roadshow, email Maureen@roadshow.org

Niue: Cultural Heritage Collections after Cyclone Heta

Jocelyn Cuming and Tharron Bloomfield “blew in” from Wellington to assist local archivists recover the national documentary heritage.

Niue is a Pacific island that has a special relationship with New Zealand. Niue has a population of approximately 1,700 people; the number of Niueans living in New Zealand is approximately 20,000.

On 6th January, 2004, Cyclone Heta damaged and destroyed both public buildings and houses along the western side of Niue, which included the main area of Alofi. Niue has previously suffered from damage caused by cyclones but Cyclone Heta is the worst to hit Niue in its recent history. Even though all the usual cyclone precautions were taken, the unprecedented strength of the cyclone, and the particular direction it took, meant there was no time for cultural heritage material to be removed to safer ground.



CULTURAL CENTRE CURATOR ROBIN HEKAU SURVEYS SOME ARTEFACTS RETRIEVED AFTER THE CYCLONE ACKNOWLEDGEMENT: NATIONAL LIBRARY OF NEW ZEALAND.

Heritage takes a hit

In terms of cultural heritage the most affected building was the Huanaki Museum and Cultural Centre. The building was completely destroyed, along with most of the collection. Robin Hekau, the curator, estimated that perhaps only 5% of the collection has been saved. The Niue National Library and Archives building, which was located on the far side of the main road, away from the sea, was badly affected but there was still sufficient structure left to

provide some protection for the records during the cyclone. The Justice Department building, another repository of very valuable material, was also severely damaged.

After Cyclone Heta hit Niue, there was concern from within Niue and in New Zealand and the international archive community about the state of the archives. Understandably, salvage action from New Zealand for the archives was delayed until the immediate emergency was lifted. The Niue Government completed an assessment of the situation in Niue. Alongside all the essential operations required for the country to function fully again, salvaging cultural property was seen as a priority. This is testimony to the importance that Niue places on its cultural and documentary heritage.

Help from New Zealand

The National Preservation Office, Te Tari Tohu Taonga, an initiative of Archives New Zealand and the National Library of New Zealand sent two conservators (Jocelyn Cuming & Tharron Bloomfield) to Niue at the request of NZAID¹, a unit of the Ministry of Foreign Affairs and Trade. Funding for the trip was provided by NZAID, Archives New Zealand and the National Library of New Zealand.

The task – as set out by NZAID – and in relation to the assessment of the need as articulated by those involved with the Niue Archives was as follows:

“To undertake an assessment of all archival material, artefacts and government records on Niue, report on their condition and a system for their future preservation and conservation”. Consulting widely with Niue government representatives and directors of Community Affairs and of Administrative Services was a priority. Key tasks included ascertaining the

¹ New Zealand's International Aid and Development Agency

state and condition of governmental “documentary and artefact heritage” and considering a series of recommendations for their future preservation.

However, the immediate task on arriving in Niue was to salvage the archives and to leave the collection in a state where it was manageable. The remaining taonga from the Huanaki Museum and Cultural Centre were cleaned and rehoused by the curator, Robin Hekau, and assistant curator, Norma Palana.

Drying out



DAPHNE PIHIGIA AND AMANDA HEKA CLEANING ARCHIVES.
ACKNOWLEDGEMENT: NATIONAL LIBRARY OF NEW ZEALAND.

A variety of methods were used to dry the wet archives, including hanging files on temporary “clothes” lines, using electric fans and laying files outside in the sun. Once dry, the files were brushed to remove dirt and placed in boxes. A temporary storage space was assigned in the Community Affairs building and a number of Community Affairs staff including Joan Talagi, the archivist, helped with the salvage. New shelving was built and other structures were improvised to make sure the archives were off the ground. The new space is relatively well ventilated – an issue of tremendous importance to the continued well-being of the archives

It is estimated that approximately 95% of the archives in Niue (including those held by the Justice Department) have been saved. One of the most optimistic findings was the comparative lack of mould and insect damage to the collection. This is largely due to good ventilation. The generic structure of concrete block style buildings (providing good thermal mass) with louvre windows at front and back has provided well-ventilated storage areas for Niue’s

records. Extensive use is also made of electric fans.

A series of immediate recommendations was made which could be easily followed by the staff. Supplies of boxes and folders have also been sent to Niue. Long-term recommendations include cataloguing of the archive collection and training recommendations on how this might be achieved. Even though, in the main, the records were boxed (and this certainly helped in their survival), very little of the collection has been arranged and described. Hence access is a major problem.

A new home for the heritage?

Although Niue is not yet in the position to look closely at a new building, discussion with both Government officials and Community Affairs representatives revealed the general feeling that a new building would include the collections of the National Archives, Library and Museum. This idea follows the trend in the building of Cultural Heritage Centres in both the Pacific and New Zealand.

We have recommended that conservation advice from conservators be sought from the very outset of this project. It is important for the design of the building to incorporate passive systems that ensure that appropriate environmental standards can be reached without total reliance on air-conditioning systems.

Even though it is so devastating that most of the Museum collection was destroyed, one of the exciting finds in the archives was a listing of Niue museum artefacts that are held in museums around the world. Repatriation may be a possible solution to rebuilding this collection.

A full report of the visit to Niue by the National Preservation Office is available on request from preservation@natlib.govt.nz

Jocelyn Cuming is National Preservation Officer and Tharron Bloomfield is National Preservation Officer, Māori, at the National Library of New Zealand.



THARRON BLOOMFIELD FROM THE NATIONAL PRESERVATION OFFICE HANGS ARCHIVES IN THE SUN TO DRY.
ACKNOWLEDGEMENT: NATIONAL LIBRARY OF NEW ZEALAND.

Fitting Forms: Problems of Dress Display for Museums

Angela Lassig muses about mannequins

"The whole range of human experience attached to the wearing of clothes is inevitably lost on the static dummy placed behind glass. The challenge for the curator and exhibition designer is to try and revive it."
– Lou Taylor, *The Study of Dress History* (Manchester University Press, 2002), p. 24



VIEW OF THE INSTALLATION OF THE JAPONISM IN FASHION EXHIBITION AT TE PAPA, 2003.
ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA.

Not what to wear, but what to wear it on

The presentation of dress in an exhibition context is a complex issue that takes a great deal of resources (including financial resources) to do professionally and well. In a museum on the scale of Te Papa, the issue is somewhat less problematic, with regular funding and a team of highly skilled professionals on hand to ensure that conservation and support-making is carried out to a high standard.

Even with such resources on hand, however, Te Papa, like most museums in New Zealand, grapples with the inevitably problematic issue of object support. Every garment is different and each requires careful assessment as to the most suitable type of support.

For many New Zealand museums, commercial dress forms, similar to tailor's dummies, or full-limbed retail mannequins are the major type of bodyforms available as supports for clothing. However, for reasons of object safety, historical integrity and the important but often overlooked matter of aesthetics, these types of dress supports are less than ideal.

Heading in a new direction?

Many of the full-body mannequins in use in some

regional museums today were made for post 1940s clothing designed for a generally larger body shape. In addition, the stances, facial features and hair styles often do nothing to assist the visitor's suspension of disbelief and can in fact be a barrier to appreciation of the clothing. As suggested in a relatively new museological publication devoted to the discipline of dress history, "[t]he generally agreed view at the beginning of 2001 is that dress is best displayed on headless, simple, stylised, but correctly proportioned stands, with detailed, supportive, illustrative period material close by showing exactly how the garment would have been worn." (Taylor, 2002)

Simple headless tailor's dummies, moulded in synthetic materials and covered in calico, can be obtained in a number of sizes from specialist and shop fitting businesses in the larger cities for well under \$500 each. These have proved to be the most versatile type of mannequin used at Te Papa, with size 8 being the most useful size overall. This mannequin has proven quite versatile for 20th century clothing from the 1920s to the present day.

The display of pre-1920 clothing, however, is far more problematic, and apart from the extremely time-consuming practice of custom-making mounts which perfectly support the garment (yet cannot easily be reused), the display of such garments is generally unsatisfactory in both conservation and aesthetic terms.

An on-going quest?

Does the perfect museum mannequin exist? In 2003, Te Papa presented *Japonism in Fashion*, an exhibition curated by Te Papa in collaboration with The Kyoto Costume Institute (KCI). A condition of the loan was that Te Papa had to use mannequins developed by the Institute especially for the display of period dress. This was a wonderful opportunity

to trial what are regarded as among the best museum mannequins in the world – used by the Costume Institute of the Metropolitan Museum of Art in New York and the Musée de la Mode et du Costume in Paris.

To create these mannequins, the KCI measured its entire collection of historic dress and developed forms for different stylistic periods of dress based on an average of these dimensions. The resulting body forms reflect the average silhouette of the fashionable female body of the 18th century, early 19th century, late 19th century, early 20th century and 1920s.

Te Papa used, and subsequently purchased, examples of the latter three mannequin types. Narrow, sloping shoulders, a gap between the lower bust and upper hip, and fittings which allow the tilting of the lower body, are features of the late 19th century mannequin type which provide a much better chance of a good supportive fit first time. This greatly reduces the need for time-consuming custom mount-making and stressing of fabrics, as well as presenting an elegant and very professional appearance.

While Te Papa is fortunate to have a small number of these excellent forms, the majority of our stock consists of retail mannequins which, while generally fine for the display of contemporary fashion (for which they were created, after all), these types of forms are almost always unsatisfactory for the display of period clothing.

To create a compelling display of dress, there are many factors that come into play – lighting, background, context – but unless the garment is fitting well on a form that is elegant, discreet, and historically appropriate, it is going to be an uphill struggle.

Reference

Taylor, Lou, 2002. The Study of Dress History, Manchester: Manchester University Press.

Angela Lassig is Senior Curator – History – at the Museum of New Zealand Te Papa Tongarewa. While costume history is her special area of expertise, she always appreciates dress in its more holistic social context.



ONE OF THE KYOTO COSTUME INSTITUTE LATE 19TH CENTURY MANNEQUINS PARTIALLY DRESSED. THE REPRODUCTION PERIOD UNDERWEAR – IN THIS CASE A CORSET – PROVIDES THE CORRECT APPEARANCE UNDER THE CLOTHES. THE SKIRT SHOWN IS BY WORTH AND FEATURES MOTIFS OF CONVULVULUS. ACKNOWLEDGEMENT: MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA.

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Prepared for the worst?

Lynn Campbell gives an account of a regional collaboration designed to reduce the impact of disasters on heritage collections

In 1987 the conservator from the Robert McDougall Art Gallery in Christchurch set up the Canterbury Disaster Salvage Team. Its objective was to cope effectively with any disasters in cultural institutions around the Canterbury region. Having just arrived from the UK where conservators were in abundance, Lynn Campbell soon found that the lack of conservators in Canterbury was a real disadvantage, particularly when disasters occurred. When Lynn arrived in 1986, she was the only conservator in Christchurch and Canterbury. Lynn set about gathering together like-minded professionals from all the cultural institutions in the Canterbury region. The first meeting of interested professionals overwhelmed the McDougall's staff room. From this large gathering a committee was formed to liaise with all interested institutions.

People with a purpose

The group consisted of volunteers, all professional people drawn from the major cultural institutions in Christchurch. The Team has been able to provide these services due to the good will of their employers. The committee members are consequently very grateful to their institutions and managers for understanding the importance of this role and supporting their involvement. The Canterbury Disaster Salvage Team believe that being well prepared is a critical factor in coping successfully with the salvage of cultural material in the aftermath of disaster and, to this end, Team members are heavily involved in training and the sharing of information.

The Team has been called in to assist with a number of salvage operations, providing invaluable assistance to the institutions affected during what are usually extremely fraught situations.

The objectives of the Canterbury Disaster Salvage Team are to:

- Provide a team of trained people to respond to emergency situations affecting institutions holding cultural collections. This would take the



A MEMBER OF THE FIRE SERVICE DEMONSTRATES THE USE OF FIRE EXTINGUISHERS AT ONE OF THE TRAINING SESSIONS FOR THE CANTERBURY DISASTER SALVAGE TEAM. ACKNOWLEDGEMENT: LYNN CAMPBELL, CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

form of advice and if necessary hands on assistance;

- Disseminate information through the production of a biannual newsletter, Twenty nine issues of the Canterbury Disaster Salvage Team Newsletter has been published since 1992. The International Standard Serial Number for this publication is: ISSN 1175-5288;
- Provide professional advice about emergency response planning and methods;
- Provide training for those caring for cultural collections through an annual workshop;
- Organise an annual workshop on related disaster salvage topics;
- Prepare and review disaster manual material; and
- Hold two monthly meetings to plan and co-ordinate activities.

An evolving focus

The group has changed and developed over the years. Its membership has included people from such august institutions as Canterbury Museum, New Zealand Historic Places Trust, Christchurch Art Gallery, Christchurch Libraries, University of Canterbury, Lincoln University Library and the

Airforce Museum in Wigram.

“Hands on” workshops have ranged from fire and flood practical training to the simulation of an earthquake and the resulting devastation. Other training programmes have dealt with such issues as risk mitigation, creating a disaster plan, integrated pest management and the safe display of objects on exhibition.

The role of the disaster team has shifted over the years from that of a rapid response team to that of a training group helping others to assess and implement disaster preparedness procedures for themselves. The emphasis in 2004 is definitely that of training and self-help.

The team today consists of:

- Lynn Campbell, Conservator, Christchurch Art Gallery, Te Puna O Waiwhetu
- Rose O’Neill, Archivist, Christchurch City Libraries,
- Tony Sellwood, Registrar, Airforce Museum
- Jill Durney, Macmillan Brown Library, University of Canterbury
- Cynthia Cripps, Collections Manager Human History, Canterbury Museum
- Graham Penwell, Management Services Librarian, Lincoln University Library.

Collegial response

The Canterbury Disaster Salvage Team has also brought in others from further afield to teach on these workshops. Many of these professionals, some from outside the region, gladly charged no fee, enabling the Team to produce cost effective and “value for money” workshops that allow the smaller museums to attend. To all these speakers, the Canterbury Disaster Salvage Team would like to say ‘thank you’. Without their wonderful assistance, many of the workshops would have not taken place. Some of these have come from as far away as Australia and the UK. The personnel have changed and moved on over the years and the Team would like to acknowledge the support of all past members. Over the years many local businesses in the Canterbury region have also helped by providing

equipment and information for the participants of the workshops, often without charge. Thanks should also go out to these businesses, and to Te Papa National Services, which have also helped to fund some of these workshops.

Setting up a co-ordinated disaster team requires commitment of personnel, not only during the establishment phase, but also as the group grows and develops. If you are considering setting up a disaster team, the Canterbury Disaster Salvage Team members would be happy to assist by discussing any issues or questions you may have. To get in touch with a committee member, contact Lynn Campbell on lynn.campbell@ccc.govt.nz

Lynn Campbell has recently moved into purpose-built conservation facilities at the Christchurch Art Gallery, where, as the paper conservator she works on preventive and remedial conservation projects. She is also secretary of the New Zealand Professional Conservators’ Group Pū Manaaki Kahurangi.



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Museums Provide Disaster Relief: Community Service, Collaboration, and Cultural Well-being

Susan Abasa describes how two museums contributed to the rebuilding of community confidence when it mattered most.



TRISH NUGENT, COLLECTION MANAGER, AND JENNIFER LE BLANC, SPECIAL PROJECTS OFFICER, WHANGANUI REGIONAL MUSEUM, ASSESSING THE CLEANING AND DRYING PROGRESS. EVERY AVAILABLE SPACE WAS USED, INCLUDING THE TOILETS, TO LAY OUT THE PHOTOGRAPHS AND OTHER FAMILY ARCHIVES FROM FLOODED HOUSEHOLDS. ACKNOWLEDGEMENT: ASTRID DIJKGRAAF AND WHANGANUI REGIONAL MUSEUM

Devastating floods in the central North Island during February drew rapid responses from Whanganui Regional Museum and Te Manawa in Palmerston North. The first priority was to offer direct help for affected families. But as things dry out, issues about disaster preparedness and the contributions museums make to society need further consideration.

"Nobody lost their lives, did they?"

"If you thought about the enormity of it, you wouldn't get out of bed in the morning".

"I'm sure we'll have it looking spick and span ... in a couple of years".

These are some of the comments from farmers in the Rangitikei and Manawatu made just over a month after floods surged through the rural heartland of the North Island. Early estimates put the total damage to infrastructure at a minimum of \$110 million and the negative effect on GDP at \$1.2 billion. With more than a thousand people forced out of their homes and over 400 houses severely affected by floodwaters, this 'one-in-a-hundred-year' catastrophe will continue to mark the region deeply for several years.

Whanganui Regional Museum wades in to turn the tide

In the midst of all the danger, anxiety and turmoil museums went to work in support of their communities. As the Wanganui District Council Staffing Committee observed, "It's good to see the Whanganui Regional Museum's positive approach – no sandbags and shovels needed!"

Staff from that Museum went out to assist families to salvage documents, photographs and artworks, a help-line was set up and consultations were provided at the Museum. With roads impassable, staff went in by helicopter to assist with the arduous

tasks of the clean up. With fine sticky silt insinuating itself everywhere, they washed and dried photos, demonstrated remedial techniques and finally packed some artworks for even more care by conservators. These services to the community are continuing. No-one has been turned away.

Trish Nugent, Collections Manager at Whanganui Regional Museum who led the team, said of the experience: "In emergency situations other priorities go out of the window. As a regional museum, we rely on our local community and respond to their needs. We are there to help, and although we only have a small staff, we were able to get the message out that there were simple things that could be done to mitigate the damage. Also, as good country town folk, we weren't scared of getting out calf-deep in the mud to get the rescue programme going."

Museum staff also wrote a self-help guide aimed primarily at family collections. The guide was then published by the Wanganui Chronicle and by the Wanganui District Council on its web site . The guide offers a basic emergency response and deals systematically with recommendations for paper-based materials, artworks, furniture, textiles, leather and baskets. It also provides contacts for further advice and assistance.

Fostering the community spirit in Palmerston North

At Te Manawa, in Palmerston North, initial activities focused on rapid response respite care for children from Feilding, one of the areas worst hit. Galvanised into action, staff established a weekend programme of museum activities for about 60 children aged between 7 and 12 years. Transport and food were donated by local businesses, and staff throughout Te Manawa came in to deliver and support the activities.

The National Preservation Office Te Tari Tohu Taonga (NPO) of the National Library of New Zealand organised a Disaster Help Day hosted by Te Manawa to offer advice to those with flood damaged material. The three conservators, Jocelyn Cuming and Tharron Bloomfield from the NPO and Detlef Klein from Te Manawa, explained simple measures to preserve material in the short term. Asked to nominate the best outcome for the day, Jocelyn said, "It restored confidence and allowed people to take control again. People left better informed and reassured that they knew what to do now and in the future."

Other agencies such as the Palmerston North City Archives, the Historic Places Trust and the National Library also fielded calls from businesses, Government Departments and families. Both National Archives and the National Library have a vacuum freeze dryer suitable for drying large quantities of wet paper-based material. Where appropriate, referrals have been provided to these agencies.

Is your museum prepared?

The nature of this recent emergency prompts important questions for all museums.

Are museums really ready for the worst? In New Zealand the threat of flood, earthquake or fire is ever present. Museums need to recognise and accept the responsibility for disaster preparedness in their institutions. This means that plans need to be in place, maintained, practised and co-ordinated with Civil Defence. As the recent experience has shown, it is also likely that museums will be asked to take a leadership role with local communities.

Active contributors to community well-being

And how can museums best assist their communities in emergencies? One of the most practical suggestions came from a family in Wanganui. Use the Civil Defence Emergency Page in telephone books to tell people to work quickly to salvage precious personal documents that might well look beyond repair. Then, back this up with contacts and further information. This is an appropriate, straightforward suggestion which Museums Aotearoa and the New Zealand Professional Conservators Group (NZPCG) are well positioned to take up with relevant authorities.



THE FIELDING KIDS LEAVE TE MANAWA AFTER THE BIG DAY AWAY.
ACKNOWLEDGEMENT: TE MANAWA: SCIENCE CENTRE, GALLERY, MUSEUM

Museums' response to the recent emergency says much about collaboration, community service and a 'can do' attitude. Certainly it shows how museums work in the service of society, come rain or shine – quite literally. The NPO and other organisations worked alongside regional museums, strengthening their efforts and effectiveness. Such collaborations highlight the benefits that accrue when professional alliances and local knowledge are combined.

By demonstrating initiative, anticipating community needs and accepting additional responsibilities, museums in Wanganui and Palmerston North accommodated the unexpected in exceptional ways. The professional dedication of staff and the resilience of these institutions in meeting such challenges demonstrate, once again, that when the crunch comes, museums' contributions to communities have little to do with economic indicators and everything to do with cultural maintenance and well-being.

Susan F. Abasa is Lecturer in Museum Studies at the School of Māori Studies, at Massey University's Palmerston North campus.

Some useful references

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The Promise of Cultural Institutions

David Carr
Altamira Press, 2003
\$69.95

Reviewed by Tim Walker

"Great cultural organisations – incendiary cultural organisations – feed flames that illuminate the human capacity to imagine the possible"

This opening sentence – from the essay 'In the Contexts of the Possible: Libraries and Museums as Incendiary Cultural Institutions' – sums up much of the careful thinking captured in this stimulating collection of ten collected essays by David Carr.

A respected American academic in the field of Information and Library Sciences, Carr challenges those of us who work in, and care about, cultural institutions to think more carefully and strategically about how we might better develop those institutions as 'revolutionary' learning organisations.

He argues persuasively that cultural institutions – museums, libraries, zoos, science centres etc – should see their role as 'grand educators', facilitating the growth of 'mindful' individuals ("each mindful person is a community treasure"). To achieve this he calls for institutions to build their operations and programmes around a heightened awareness of the needs, motivations, personal histories, values and expectations of their users.

He persuasively argues that cultural institutions are, if appropriately developed, significantly richer educational facilities than traditional

schools. This is due to what he sees as their natural advantages, principally the presence of objects – imbued with "human communities, visible and invisible, past and present..." – within a physical environment suited to experience and encounter.

Sharing this physical (rather than virtual) space are factors Carr sees as critical to the power of the cultural institution: other users (somewhat questionably, he sees there being no barriers to full participation across all generations and socio-economic and ethnic sectors), informational resources and – something he sees as critical – space for silence or reflection.

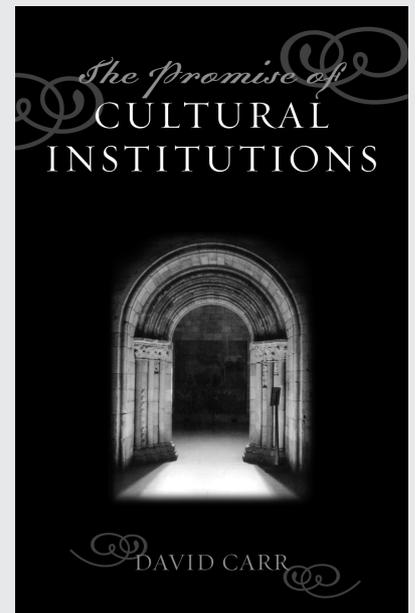
Within this 'field' of objects, people and information, he sees an unparalleled opportunity for the visitor to be encouraged and empowered to 'write' their own narratives or 'vivid novels', incorporating both the resources available to them as part of the institution's offering and their own memories, resonance and absences.

To facilitate this, Carr encourages us to add carefully orchestrated information, (and provide directions and open access to the many fields of information within the institutions), interpretative strategies and open-ended questions – thereby creating environments that stimulate interactive, participative and engaged learning.

While the fact that these essays are not supported by examples of actual strategies the writer sees as successful, limits the book's interest and sense of being contemporary. Carr succeeds in challenging us to think – and think again – about how

we can build institutions that – in creating 'mindful' individuals – transform the societies they serve.

Tim Walker is Director of The Dowse in Lower Hutt. He was previously an Art Curator at Te Papa.



Academic Anthropology and the Museum: Back to the Future

Mary Bouquet (Ed.) (2000)
Berghahn Books. (Volume 13
New Directions in
Anthropology)
New York
ISBN 1-57181-321-7
\$69.95

Reviewed by David Butts

The primary aim of this book of essays is to 'sample current anthropological work on and in museums, and to use these accounts to reflect upon the relationship between academic anthropology and museums' (p5). Bouquet was responsible for the development of a course on cultural anthropology and museums at the Utrecht University in 1998 and it is from that context that this volume has emerged. Thus the volume has the merit of de-centring the historic preoccupation in the English language museological literature on this subject with the Anglo-American tradition with contributions from continental Europe. The twelve papers included in this volume range from an analysis of indigenous agency in colonial collecting to the dynamics of contemporary exhibition development in anthropology, art and science museums.

The book is divided into five parts. Part 1 considers anthropological encounters with post-colonial museums and explores the role of scientific knowledge in constructing cultures, in print colonialism and colonial collecting practices. Part 2 considers the reinvention of the

ethnographic museum, giving particular attention to the connection between anthropological research and teaching, and museum collections and displays in France and Portugal. Part 3 moves beyond the ethnographic museum to 'elucidate aspects of both the theoretical interest and the practical conduct of anthropological research in science museums' (p11). Part 4, entitled 'anthropologists as cultural producers', explores the challenges facing anthropologists as curators in anthropology, art and science museums; and Part 5 is an essay by the Canadian anthropologist and former museum director Michael Ames, in which he reports on the outcome of a museum studies student exercise designed to speculate about future scenarios for museums.

I was particularly interested in one aspect of Barbara Saunders' paper that provides a comparative analysis of the Koninklijk Museum, Tervuren, in Belgium and the U'mista Cultural Centre, Alert Bay, British Columbia, Canada. U'mista was established to receive part of a potlatch collection repatriated by the Canadian government to the Kwakwaka'wakw. The most widely read account of U'mista is that written by James Clifford (published in Karp and Lavine's *Exhibiting Cultures: the poetics and politics of museum display* (1991)). In his paper Clifford differentiates between metropolitan museums and tribal museums and, as one would expect, he classifies U'mista as a tribal museum. Saunders disagrees, suggesting instead that U'mista has all the characteristics of a metropolitan museum ('The ideal visitor to U'mista would have the receptivity of High Art, the

discernments and discriminations of aestheticism, the conscience of post-colonial, educated, Euro-Americans.' (p. 29)) In contrast to Clifford, she argues that the Kwagiulth Museum at Cape Mudge, which received the other half of the Kwakwaka'wakw potlatch collection, meets the criteria for a tribal museum because of the way in which it resists structures of power inherent to museums and remains marginalised, lacking the international reputation that has been fostered by U'mista. Saunders worked for the Cape Mudge people and in part her position reflects the tension between the communities at Cape Mudge and Alert Bay. Whether one agrees with Saunders' analysis or not, at a time when there is much talk in New Zealand about the establishment of tribal cultural centres it is useful to be reminded of the complexity and debate that can surround such ventures within and beyond the originating communities.

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

Building for the Museum Environment

Linda Wigley participated in a course of special relevance to the many museums engaged in refurbishment and expansion programmes, held at Auckland City Library, October 2003.

The National Preservation Office recently organised a workshop entitled The Museum Building and Environment, aimed at those involved in the development of new museums, collections storage or archive facilities. This four-day workshop was a three-way partnership between The Consortium for Heritage Collections and their Environment (Australia), the National Preservation Office, Te Tari Tohu Taonga and the National Library of New Zealand, Te Puna Matauranga o Aotearoa. The 18 delegates came from diverse specialist areas including museums, archives libraries, architecture, conservation and building management.

Judith Tizard, Minister of State and Associate Minister for Arts, Culture and Heritage, launched the proceedings, speaking energetically about the impact of museums within our communities, and making the valid point that museums can both save and make our communities.

The workshop was split into two sections: Steve King from the Faculty of the Built Environment, University of NSW, Australia focused on the physical structure, while optimising the museum environment was addressed by Vinod Daniel, Head of the Research Centre for Materials Conservation, Sydney, Australia. Both speakers aimed to “empower participants to get what they wanted from their buildings and architects”, but also to provide a holistic approach to museum buildings.

Vinod Daniel gave a number of detailed presentations on the international standards for relative humidity, temperature and light, the use of psychometric charts, collections risk analysis and practical applications. Relevant notes, articles and a bibliography on the museum environment were also provided for future reference.

Steve King highlighted different considerations and

strategies for environmental control in buildings, with particular emphasis on the different types of available air conditioning. Using case studies from the tropics, he illustrated the potential problems of installing air conditioning systems in museums – it can often be neither necessary nor adequate. King also outlined the process of commissioning architects and engineers. The building fabric and use of appropriate materials were only briefly touched upon and time did not allow a full discussion of the properties of different materials and other building considerations, such as how the impact of flood, fire and earthquake can be minimised.

Additional speakers expanded on certain topics, providing a useful insight into current practice in museum buildings and their environment. Tony Clarke from Te Papa gave two enlightening sessions, one on light monitoring, which included a “hands on” activity at the New Zealand National Maritime Museum. The second, on identifying potential disasters in museum buildings, covered minimising pests and good housekeeping methods. Malcolm Cunningham from BRANZ discussed heat and moisture in buildings, focusing on his model of passive indoor climate control, which was successfully implemented at the Jersey Archive Centre in the UK. This concept, in which both the building and its contents are used to control the internal environment, was fascinating and is certainly another option providing an appropriate museum environment without the high operational costs associated with the more common methods of air conditioning. David Mitchell, architect, discussed new museum buildings from an architect’s perspective and John Coster, Tauranga Museum, talked about project management.

Practical activities were an integral part of the workshop. David Reeves led an exercise on the new

Auckland Art Gallery storage facility, followed by a site visit to glimpse this state of the art facility, before the art works were installed. Four new museum case studies were described by those involved with these projects and key issues on each were discussed and presented to the group, giving some useful thoughts from an outside perspective. Case studies were the new Suter Art Gallery in Nelson; Waro the National Coal Museum, Huntly; Nelson Provincial Museum's regional store and the new Morrin Museum at Morrinsville.

Additional visits were also arranged to see the Auckland City Library's sophisticated air conditioning system and the Auckland Art Gallery's current on-site storage facility.

Did the workshop meet its initial aims and expectations? The workshop was certainly timely, given the number of new developments occurring in New Zealand at the present time. However, a better balance was needed between the building and environmental elements of the course. Delegates at this level will already be familiar with international standards for the museum environment, or at least know how to access these standards. The building section of the workshop focused on air conditioning and appropriate use of these systems at the expense of a wider perspective on the theme. I personally would have liked to hear more about the building structure, materials and appropriate design for minimising disasters and to know where to find further information.

All this said, the course provided four full days of detailed presentations, practical activities, quizzes and case studies on the museum environment and buildings and, in particular, air conditioning. The organisation was excellent and the Auckland City Library and Auckland Art Gallery provided

exceptional hospitality. The workshop also provided a useful opportunity to hear about new developments in our museums, libraries and galleries and of course provided welcome contact with others working in similar situations.

I gather further topical workshops are in the pipeline so, do keep a look out for these workshops organised by the National Preservation Office.

Linda Wigley is the first professional Director of the Waikato Coalfields Museum. Current plans for an innovative development to explore, preserve and interpret the social history and technological heritage of coal meant that this event fitted with her immediate preoccupations.



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Living Structures: Public/Private Space Symposium for the 2nd Auckland Triennial Auckland Art Gallery Auditorium, 20-21 March, 2004

A photoshopped mock-up in the catalogue gave the game away. The top of the Sky Tower encircled by a provocative text in huge letters. Such a perfect public image for Auckland – a proposed artwork that only a blind citizen could ignore – this would push the slogans ‘The future is stupid. Humor is a release,’ into everybody’s face and be remembered for it.

But after the opening, it became obvious that despite a huge list of sponsors, including Museums Aotearoa and Creative New Zealand, Auckland Art Gallery couldn’t raise the extra money to implement this Jenny Holzer proposal alongside the less spectacular ‘museum’ works. The institution lost a terrific opportunity to proclaim the 2nd Auckland Triennial’s existence in a manner that the city really would notice.

The 1st Auckland Triennial, *Bright Paradise* curated by Allan Smith, was seen as the start of a program where Auckland would be regularly committed to a celebration of international contemporary art appropriate for New Zealand’s largest city, one that would hopefully have real impact beyond the institutional walls. Now three years on, Auckland Art Gallery needs to attract a large audience with this mix of forty local and overseas artists, and show it can at least compete with its chief rival, the Govett-Brewster Gallery in New Plymouth, for the position of premier international art museum in this country. Compared to the Govett’s energetic promotion of its current big Japanese show *Mediarena*, the Triennial got very little national attention.

There were other messages too: on both occasions the older Art Gallery building did not accompany the New Gallery in the Triennial programme, showing a hesitation to fully commit to a gala contemporary art project which needs more venues if it is to be taken seriously. This problem was highlighted by the 2nd Triennial having too many artists and not enough space, causing some to be represented by insufficient work. Each artist should have had a complete exhibition. This is what Triennials and Biennales usually provide. This is what Creative New Zealand



JENNY HOLZER'S BANNER INSTALLATION AT AUCKLAND ART GALLERY:
THE FUTURE IS STUPID. HUMOR IS A RELEASE (2004)
ACKNOWLEDGEMENT: AUCKLAND ART GALLERY – TOI O TAMAKI

organises for our artists in Venice. However despite these problems, the exhibition had a clear focus, a unifying sense of the bodily. In the Gus Fisher venue especially, the installations resonated together well.

The symposium was held on the weekend after the opening. The previous Triennial's one had included overseas theory stars like Marian Pastor Roces and Peter Osborne, but this year's speakers were all Aucklanders with a couple of Wellingtonians thrown in. Co-ordinated by Deidre Brown and Roger Taberner, a collaboration paralleling the female Māori/male Pakeha teamwork of the exhibition curatorship, the event was prepared as a partnership between Auckland Art Gallery and the School of Architecture, National Institute of Creative Arts and Industries, University of Auckland. Through its own theme of *Living Structures: Public/Private Space*, it not surprisingly articulated an interest in space, its 'cultural and social implications...in architecture and urban planning.' The exhibition's curatorial theme, *Public/Private Tumatānui/Tumatāiti*, prepared by Ngahiraka Mason and Ewen McDonald, in turn focussed on 'the meaning of privacy, on the self, and on individuality [intending] to reveal public and private as oscillating terms.'

To examine such 'oscillations' within these contrasting or overlapping spaces, the symposium provided

speakers who elaborated on wider issues, allowing the audience to spot connections with the various exhibits and the six categories set out on the Auckland Art Gallery website. With only one extended thematic essay in this year's catalogue, the eleven papers became a parallel to the eleven general catalogue essays published last time. Saturday's line up reflected various preoccupations within Aotearoa and the Pacific; Sunday's the social and psychological impact of certain global technologies.

The relationship of 'public' to 'private' was often described in metaphorical language. Albert Refiti discussed the nature of Polynesian space, how it was unlike the dualistic Western concept where private and public are opposites. Instead it is an 'in-between' area that 'holds separate entities and things together' and not apart. He described the self as having an open, 'porous' limit, with no individual 'I', referring to the two faces of Janus that look in and out. Refiti applied this to the architecture of the Samoan public space [*faletele*] where oratory is staged around its central forked post, and to *tatau*. Tattooing is a communal inscribing on a skin that is 'transparent', a 'leaking barrier' between public and private which is inside of outside and vice versa.

In an earlier paper, Aroha Te Pareake Mead recited a saying 'Behind the moko is a different man, one who claims the world. He is untattooed.' This expression reinforced the social responsibilities of the moko wearer, stating that personal ambition should be curtailed by its inscribed obligations. Jim Vivieaere on the other hand, in his discussion of the appropriation of sacred images, thought that the power of the community was diminishing. He pointed out that within New Zealand the divisions between different Pacific cultures are becoming less obvious. Some individuals straddle several communities, and negotiate their relationship with these accordingly. Furthermore, very few people passively accept their cultural heritages in their entirety.

Looking at the western history of self-examination, and tying in some parallels between Christian monks in cells, convicted violent sex offenders and patients undergoing psychoanalysis, Stuart McKenzie looked at the history of confession in the church. Of special interest were the methods developed by founding Christian fathers like Augustine and Tertullian to



INTERACTIVE ARTWORK BY YUAN GOANG-MING AT THE GUS FISHER GALLERY IN SHORTLAND STREET, A BED WITH PROJECTED VIDEO, 2004: THE REASONS FOR INSOMNIA.

ACKNOWLEDGEMENT: AUCKLAND ART GALLERY – TOI O TAMAKI

check the reasons for remorse and prevent contamination by sexual desire.

McKenzie's consideration of this 'technology of the self', Misha Kavka's account of the public sphere and reality television, and Nick Perry's interest in the social consequences of the popularity of the telephone, touched on the area of private consciousness and the shaping of an individual's interiority, a subject not often explicitly explored in the exhibition or symposium. Kavka's mention of how the presence of cameras filming 'behind the scenes' television discouraged transgressive pleasures even within zones of privacy connected well with the theme of social control, while part of Perry's paper briefly described a theory that internal mental monologues prevalent among Victorian middleclass women were eroded when carefully considered letter-writing was replaced by on-the-spot telephone conversations. That the concept of a private space within the 'self' seemed to disappear was an intriguing connection with the discussion on public Polynesian space that occurred the previous day, and a good example of how the papers provided unexpected parallels during this successful symposium.

John Hurrell is the Curator of Art at the Waikato Museum of Art and History Te Whare Taonga o Waikato. He is an artist and writer, and in the late nineties was Curator at the Govett-Brewster Art Gallery.

ICOM New Zealand

Greg McManus introduces the national chapter of the museum organisation dedicated to fostering international connections across the sector.

"The International Council of Museums (ICOM) is an international organisation of museums and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible."

Since 1946 ICOM has been the pre-eminent international membership organisation for museum professionals and institutions around the world. Today ICOM has over 17,000 members in 140 countries, with 116 National Committees and 29 International Committees. A number of Regional Committees have also been formed, such as the very active Asia-Pacific Committee (ASPAC). Museum professionals are also well catered for with committees for conservation, registration, and pretty much every other specialist museum discipline.

ICOM's work focuses on important issues such as the training of museum personnel, museum ethics and standards, combating the illicit traffic of cultural property and encouraging professional cooperation and exchange.

ICOM has a long history of activity in New Zealand and, although current membership is relatively small (around 30 individuals and 10 institutions), there has been a renewal of interest in recent years. As chairman of the New Zealand National Committee, I have received a regular stream of inquiries about ICOM membership over the last two years and have seen the membership slowly increase.

We have some very loyal ICOM members in New Zealand who spread the word to friends and colleagues, especially those planning to travel

abroad. This is when the membership benefits become most apparent.

The membership fee is currently NZ\$120 per annum, which can easily be recouped by a member travelling overseas where the ICOM card is universally recognised, and allows free or discounted entry fees to museums, galleries and heritage buildings worldwide.

I worked out that, in Europe in 2001, I saved around double the cost of annual membership on museum entry fees alone.

Members also receive the main ICOM publications, ICOM News and Study Series, as well as discounts on a range of publications and museum-related products.

One of the main events organised by ICOM is the Triennial General Assembly, which brings upwards of 2000 members together for a week of museum-related debate and discussion. This is an excellent opportunity for international networking. New Zealand has a long history of involvement at these conferences, pioneered largely by the late Professor Keith Thompson who was Chair of the New Zealand Committee for many years until his death in 1998.

It was largely out of respect for Keith Thompson that I took on the role of Chair in 2002. When I first started out at Manawatu Museum, Keith was ICOM in New Zealand. He was always tripping off to ICOM events in such places as Buenos Aires and Stavanger and was a tireless advocate for international contact and collaboration. At the General Conference in Barcelona in 2001 a number of Keith's ICOM friends

sought me out to share their memories of him, which was very touching and made me proud to have known him.

In October 2004 ICOM will hold its General Conference in Seoul, South Korea – the first time the event has been held in Asia. A small contingent of New Zealand members is planning to attend. It is not too late for prospective members to join the group. ICOM is really taking a foothold in Asia and the Koreans are very keen to put on a memorable and rewarding experience for those attending. I would encourage anybody who is thinking of attending to contact me and I will assist as best I can. The theme for ICOM 2004 is Museums and Intangible Heritage and more information can be found at the official website www.icom2004.org

Everything about ICOM and its activities can be found on the ICOM website at <http://icom.museum> and membership enquiries can be directed to:

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Greg McManus is Director of Rotorua Museum of Art and History. Previously he was Director of Gisborne Museum (now Tairāwhiti Museum) and Head of Curatorial Services at The Science Centre and Manawatu Museum (now Te Manawa).

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