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Foreign Ethnology Collections
in the
Museum of New Zealand Te Papa Tongarewa

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Abstract

Museums today face many challenges. Some of these affect parts of collections which, as a result of changing policies and practices, have become inactive and/or no longer relevant to the mission of the museum. At the same time these changes have resulted in new collections being developed.

The subject of this study is foreign ethnology collections (excluding Pacific) held in four metropolitan museums in New Zealand, focusing in particular on those in the Museum of New Zealand Te Papa Tongarewa.

The development of the foreign ethnology collections in these museums shows that they followed a similar pattern to museums in general, and colonial museums in particular, although each has its own unique history. As a result of its early policy and practices the Museum of New Zealand Te Papa Tongarewa has smaller, more disparate collections than the other three museums, and unlike these museums nearly all of its foreign ethnology material was passively acquired.

Current policy and practices in the Museum of New Zealand Te Papa Tongarewa relating to the foreign ethnology collections have meant that they are virtually inactive. In comparison, the foreign ethnology collections in the other metropolitan museums are fairly active. In addition to the existing collections all four metropolitan museums are developing a new type of foreign ethnology collection relating to the cultural diversity of this country, in particular Asian immigrant groups. The future for these new collections is promising.

The future for the other foreign ethnology collections, however, is less certain, especially for those held in the Museum of New Zealand Te Papa Tongarewa although there is potential for them to become at least partially active. It is proposed that the development of a national computer database would assist in making decisions about the future development, management and use of all foreign ethnology collections.

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Table of Contents

1. Introduction	1
Relevant recent studies.....	4
Structure of the study.....	5
2. Background to study.....	7
History and development of foreign ethnology collections	7
Collectors, collecting and collections.....	7
Foreign ethnology collections in Colonial/post-Colonial Museums.....	11
Use of ethnology collections.....	(15)
Contemporary issues.....	17
Current policies and practices in museums.....	19
Prospects for the future.....	28
3. History and Development of Foreign Ethnology Collections in New Zealand....	32
Introduction.....	32
MoNZTPT.....	32
The history and development of the foreign ethnology collections.....	33
Use of foreign ethnology collections.....	(39)
Case studies	42
The European Lithic collection.....	43
The Native American collection.....	(49)
Summary	55
The other Metropolitan Museums	57
Otago Museum	57
Canterbury Museum.....	60
Auckland Museum	64
Summary	68
4. Current Policy and Practice relating to Foreign Ethnology Collections.....	70
Introduction.....	70

MoNZTPT.....	70
Collection development.....	71
Collection management.....	74
Research.....	76
Exhibition.....	78
Loans and outreach/extension services.....	79
Education.....	80
Forward Planning.....	81
Policy and Practice in the other Metropolitan Museums.....	82
Otago Museum.....	82
Canterbury Museum.....	84
Auckland Museum.....	85
Summary.....	86
Evaluation of MoNZTPT policy and practice.....	87
Evaluation of the mission.....	87
Evaluation of collection development policy and practice.....	88
Evaluation of collection management.....	91
Evaluation of use of collections.....	94
Evaluation of forward planning.....	100
Summary and conclusions.....	101
5: Options for the future of the MoNZTPT foreign ethnology collections.....	103
Introduction.....	103
Collections representing cultural diversity.....	103
Collections of foreign archaeology.....	108
Collections of foreign ethnography.....	111
Deaccessioning and disposal of collections.....	117
Disposal by sale.....	117
Disposal through transfer/exchange.....	119
Disposal by other means.....	120
Disposal through repatriation.....	121
Documentation and databases.....	123
Summary and recommendations.....	124

6. Conclusion.....	129
Appendix 1: Museum of New Zealand Te Papa Tongarewa Act 1992	131
Appendix 2: MoNZTPT Corporate Principles and Goals.....	133
Appendix 3: MoNZTPT Acquisition Proposal Form	136
Appendix 4: Recommendations of the FECRP	140
Appendix 5: Auckland Museum School Service Study Sheet	142
Appendix 6: Children’s Club Information Sheet	144
Bibliography	145
Published sources.....	145
Museum sources, unpublished sources, newspaper articles and informal communications	153

List of Figures

Figure 1: Us and Other in Time and Space	8
Figure 2: Development of the European Lithic collection	43
Figure 3: Neolithic implements from Denmark	44
Figure 4: Upper Palaeolithic implements (Magdalenian period) from the Dordogne Valley, France	45
Figure 5: Lithic implements (representing different periods) from St. Acheul, France....	45
Figure 6: Development of the Native American collection	49
Figure 7: 18th century bone beater from the North West Coast, USA.....	50
Figure 8: 18th century leather and quillwork moccasins from the northeast USA.....	51
Figure 9: 18th century leather and quillwork fringing from the northeast USA.....	51

List of Tables

Table 1: The development of museums and ethnology collections.....	31
Table 2: The history and development of foreign ethnology collections in the metropolitan museums in NZ.....	69
Table 3: Estimated annual storage and operational costs for the MoNZTPT foreign ethnology collections for the next five years.....	92

1. Introduction

Traditionally collections lie at the heart of museological practice. As museums respond to the social, political and economic changes of the late twentieth century the centrality of collecting and collections is being challenged.

This thesis explores the rights and responsibilities of museums to manage collections on behalf of past, present and future generations. The subject of the study is foreign ethnology collections and in this context foreign ethnology collections comprise foreign ethnographic and foreign archaeological material (except that of Pacific origin). This thesis focuses on the foreign ethnology collections at the Museum of New Zealand Te Papa Tongarewa¹ (henceforth referred to as MoNZTPT or the Museum). The three other New Zealand metropolitan museums, Otago, Canterbury and Auckland, all have major foreign ethnology collections. These are used for comparison to provide a broader view of foreign ethnology collections in New Zealand.

The aim of the thesis is to trace the history of the development and use of these collections, examine current policies and practices (which have resulted in many of the collections becoming inactive), and make recommendations for the future. The findings are discussed within the broader context of ideologies, policies and practices internationally.

According to modern philosopher Michel Foucault, practice is not dictated by theories or ideologies but by the conditions which make it acceptable at the time (Hooper-Greenhill 1992: 10). Many of the writers cited in this thesis use the work of Foucault as their theoretical framework (Hooper-Greenhill 1992; Coombes 1994; Bennett 1995; Pearce

¹ The present name of the Museum will be used throughout the study to avoid confusion. However, it has had several names during its history: Colonial Museum (1865-1907); Dominion Museum (1907-1973); National Museum (1973-1991); National Art Gallery and Museum (1991-1992); Museum of New Zealand Te Papa Tongarewa (1992-).

1995). Of particular relevance is his view that history does not follow a continuous, progressive path of development; he stresses the importance of change.

Foucault divides history into three major epistemes (intellectual activities), the last two being relevant to the period covered in this study. The classical episteme (mid-17th to late 18th centuries) focused on taxonomy and interrelationships, influenced by classification systems such as Linnaeus' *Systema Naturae*. Artificial curiosities (artifacts) could not easily be categorised using these systems and were not popular with early collectors (Kaepler 1978: 38).

The modern episteme commenced about the same time as the Industrial Revolution and the beginnings of a market economy and more liberal government. As a consequence there emerged in Europe a large, educated, middle class with a desire to understand their world. The modern episteme emphasises this need for understanding, especially in regard to the function of things (Hooper-Greenhill 1992: 16-17; Pearce 1995: 49, 139; Bennett 1995: 19).

The first public museums were established in the mid to late 18th century coinciding with the beginning of the modern episteme. The nineteenth century saw the development of natural history museums and the creation of anthropology. During the late 19th and early 20th centuries large ethnology (museum anthropology) collections were accumulated. According to Coombes (1994: 5-6, 214) and Idiens (1994: 3) many of these collections resulted from the colonial activities of European nations. Coombes (1994: 217) further suggests that they contributed to reinforcing the national identity of Britain as a powerful colonial force. According to Pearce (1995, 350-351) the concept of European identity as opposed to the 'other' has been important in the history of collecting and collections.

Museums have undergone continual change since their beginnings (Hooper-Greenhill 1992: 1, 191, 198; Ames 1992: 140). The rate of change has accelerated during the past few decades as a result of external developments, particularly in economics and technology. According to Foucault (Hooper-Greenhill 1992: 215) we are now

approaching the end of the modern episteme. We are undergoing another change in intellectual activity and museums are being challenged by new issues arising from this.

A major issue for museums is the financial restraint caused by changes in government practice and the realities of a market economy. In response to new political and economic conditions, museums are having to improve their management practices and be accountable. Because increased numbers of visitors are seen to provide evidence of successful management many museums are preoccupied with the objective of attracting more visitors (Ames 1992: 6-8; Harrison 1993: 163, 166).

Another important issue is the role of museums in western society which is now being challenged by the 'other' - indigenous, ethnic and other minority groups. According to Ames (1992: 6) and Harrison (1993: 162), demands for representation and repatriation are fundamental to this issue. Indigenous groups, in particular, want to participate in the care and interpretation of collections relating to their cultural heritage. In some cases they want total control and are requesting that material be repatriated. Other minority ethnic groups in the community also want to be represented in museums and to participate in the planning and development of exhibitions displaying their material culture (Lavine 1989: 37; Harrison 1993: 167-169).

The role of museums is changing as a result of the economic environment, the new public focus, and the demands of minority groups. Museum missions, policies and practices are changing and institutions are being restructured. Museums are re-evaluating the content and value of foreign ethnology collections and exploring new strategies for collecting, documentation and use of these collections in light of changing circumstances (Harrison 1993: 168-169; Butts 1996: pers. comm.²).

Foreign ethnology collections are not a high priority in New Zealand museums which place most emphasis on local ethnology - Maori and Pacific material culture. Many of

² Personal communications (pers. comm.), unpublished material (unpubl.), museum, newspaper and other sources are in a separate section in the bibliography.

the contemporary demands in New Zealand for representation, control and repatriation relate to Maori and Pacific collections which are not part of this study. These are important reflections of the 'other' in terms of the identity of New Zealanders of European descent. Increasing multiculturalism in this country also affects New Zealand museums and this is influencing the development and use of foreign ethnology collections (Davidson 1996: pers. comm.).

Relevant recent studies

Two studies undertaken in the early to mid 1990s are relevant to this thesis. One relates to early material in the foreign ethnology collections, the other to the recent interest in material associated with cultural diversity.

Many Scottish museums contain foreign ethnological material which was acquired during the nineteenth century as a result of that country's contacts with the wider world (from citizens living or travelling abroad, trade, wars). These collections were the subject of a two year programme carried out by the Foreign Ethnographic Collections Research Programme (FECRP) in Scotland during the early nineties. This is one of a series of national collections research programmes being undertaken by the National Museums of Scotland and the Scottish Museum Council.

The FECRP had several aims: to locate foreign ethnographic³ objects in institutions and private collections, to coordinate the recording of information about these objects, to encourage research on significant objects, and to establish a computerised database of foreign ethnographic objects in Scotland (Kwasnik 1994: 7). A Collection Management Survey was also carried out as part of the Programme. The survey questionnaire asked about Museum policy relating to foreign ethnographic collections, staffing, physical care of collections, uses of collections, and plans for future use (Kwasnik 1994: 10). The findings of the Programme, and a list of nine recommendations for the management and

³The scope of the Programme covered foreign ethnographic material from Africa, the Americas, Oceania and Asia. It did not include foreign archaeological material, numismatics or works on paper.

use of foreign ethnographic collections, were published in *A Wider World* (Kwasnik 1994).

The Australia Council and the Powerhouse Museum in Sydney have recently carried out a study of Australians who are either indigenous or non-English speaking to find out their reasons for visiting museums. The study included both qualitative research, consisting of focus group discussions, and quantitative research comprising a survey of museum visitors and non-visitors using a structured questionnaire (Robertson and Migliorino 1996: 5, 24-25).

The results of the study were published as *Open Up! Guidelines for Cultural Diversity Visitor Studies* in 1996. They showed that there is a high level of interest in public programmes relating to cultural diversity by both visitors and non-visitors (with non-visitors being unaware of the existence of these programmes). As a consequence it was recommended that Australian museums respond to that country's culturally diverse society by developing more exhibitions and promoting them through marketing (Robertson and Migliorino 1996: 33-36).

Structure of the study

This thesis is divided into six chapters. Chapter 2 traces the history of museums (particularly colonial institutions), and museum anthropology (ethnology). It also discusses some of the contemporary issues outlined above in more detail. It shows how museums are responding to these and other issues relating more directly to foreign ethnology collections.

The third chapter traces the history and development of the foreign ethnology collections in the case study museums (MoNZTPT and the other three metropolitan museums, Otago, Canterbury and Auckland). This includes an assessment of the range, size and characteristics of the foreign ethnology collections. The history of the collections is outlined to show how and why the Museum acquired them, where they came from, the way in which the collections developed, and how they have been used. The MoNZTPT

collections, and policies and practices relating to them are examined in depth, with those of the other museums used for comparison.

In the fourth chapter current MoNZTPT policy and practices relating to the foreign ethnology collections are examined and compared to those of the other metropolitan museums. They are also evaluated in terms of current philosophies, and policies and practices in the United States, Britain, and some of its former colonies (particularly Canada and Australia).

Two case study collections, European lithic and Native American collections, are used to illustrate the points being made. These collections were chosen because they represent two major components of foreign ethnology, foreign archaeology and foreign ethnology, and because the author has some knowledge and interest in these areas.

In the fifth chapter, the moves being made by MoNZTPT towards the future are discussed, and some options for the future of the foreign ethnology collections evaluated in terms of contemporary issues facing museums. The study concludes with an assessment of MoNZTPT in terms of the issues (collecting theory, contemporary issues and continuity and change) discussed above. It shows that an understanding of past policy and practice relating to the foreign ethnology collections in New Zealand museums, as well as awareness of contemporary issues and practices internationally are needed if sensible decisions are to be made about the future.

The final chapter draws some conclusions about foreign ethnology collections in terms of some of the museological theories referred to in this study.

2. Background to study

This chapter provides a brief history of museum anthropology (ethnology) in the context of the history and development of museums over the past 200 years, focusing in particular on colonial museums. Contemporary issues confronting museums are outlined. The policies and practices they have developed in response to these issues and other changes and how these relate to foreign ethnology collections are discussed.

History and development of foreign ethnology collections

Collectors, collecting and collections

Susan Pearce (1995) has made a significant contribution to the development of a theoretical framework for interpreting collecting practices. Her work draws on the theories of Foucault as does much of the recent analysis of the history of museums. She maintains that Europeans have a long tradition of collecting, and this is part of a cultural custom of producing and accumulating goods. The desire to accumulate extends to collecting goods which belong to other people.

Pearce sees the practice of collecting amongst Europeans partly as a means of establishing identity, both individual and a broader 'European'⁴ or 'Western' identity. Objects collected can be used to differentiate between 'us' (post industrial revolution Western society), and the 'other' (Coombes 1994: 217; Pearce 1995: 39, 177, 308, 411; Griffiths 1996: 25).

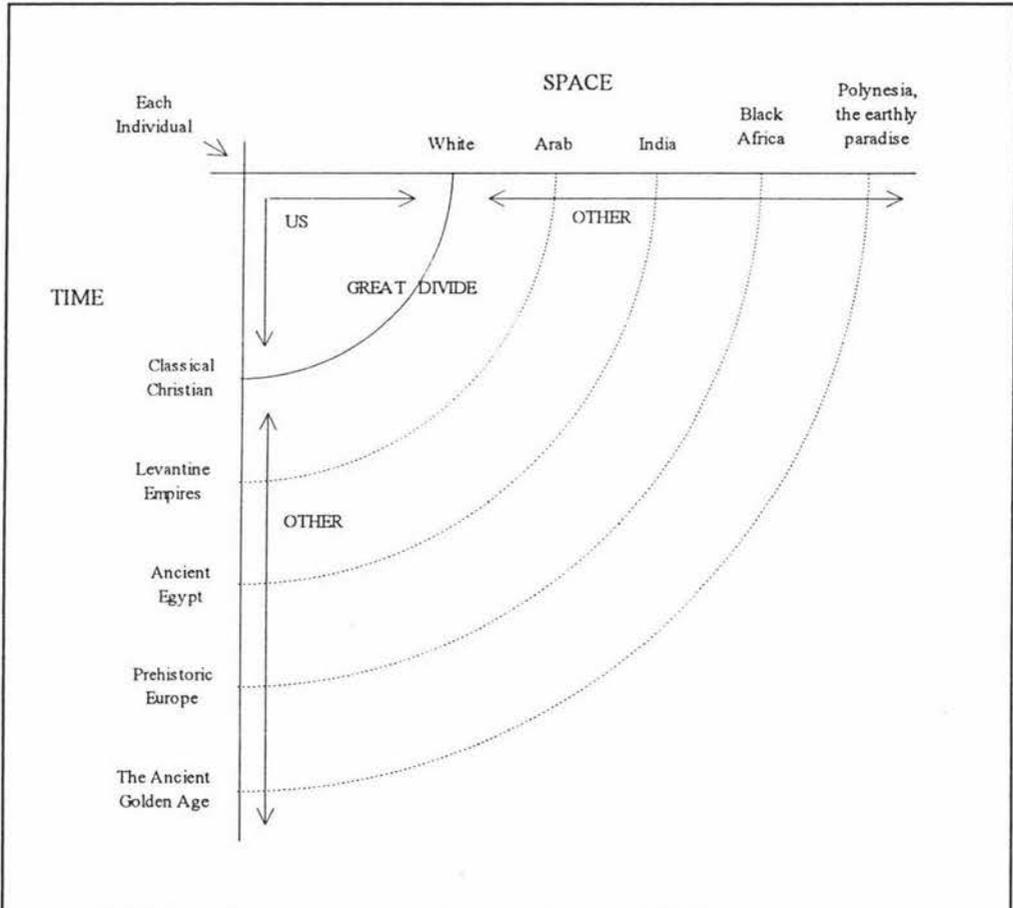
Some collecting practices, particularly contemporary collecting, result in collections of 'us'. Other practices result in collections relating to the 'other'. Two of Pearce's examples of these kinds of collections are particularly relevant to this study. They are

⁴ Pearce's definition of 'European' includes those of European descent who live elsewhere in the world. 'Western' has a similar meaning and is sometimes used in relation to modern society (Pearce 1995: 40).

those cultures separated from 'us' in time (our own distant past), and space (other cultures)⁵ (Pearce 1995: 310, 313 - Fig.18.1) (*Figure 1*).

Figure 1: Us and Other in Time and Space

[Adapted from Pearce 1995: 313, Figure 18.1]



An example of the 'other' from our own distant past is prehistoric Europe. This era tends to be romanticised as the beginning of Europe's eventual greatness. This occurred particularly during the nineteenth century when collectors accumulated large collections of European prehistoric material (Pearce 1995: 346, 350). Objects from other cultures represent the 'exotic', and according to Pearce (1995: 329), these objects were collected

⁵ These equate to the two main divisions in the foreign ethnology collections, the ethnographic and archaeological collections.

because they were very different to European material culture and reinforced European identity.

Pearce (1995: 310) argues that the discipline of anthropology was created to account for the cultures associated with 'other' (distant in space and time) that were organised socially, politically, ideologically, and economically in ways not understood by Europeans. By collecting, classifying and exhibiting material from these cultures they could be drawn into the European knowledge system. Thus museums reflect the knowledge system and values of Western society.

The discipline of anthropology developed as a natural history discipline in museums from about 1840 (Ames 1985: 27; Stocking 1985: 7-8). However, anthropological objects were being collected long before that time. During the seventeenth and eighteenth centuries explorers took back to Europe many natural curiosities (natural history specimens) from places they visited. To a lesser extent, they also collected artificial curiosities (material culture) from peoples previously unknown to Europeans. These were acquired by private collectors whose cabinets of curiosities were the predecessors of the modern (public) museum (Stocking 1985: 6; Ames 1985: 2; Hooper-Greenhill 1992: 171).

Whereas these earlier collectors acquired ethnological objects because they were strange and exotic, by the late eighteenth century collectors were beginning to collect more systematically with the intention of gaining an understanding of other peoples. The objects collected during Captain Cook's voyages in the Pacific, and the written accounts of these, were particularly influential in arousing an interest amongst Europeans towards other people and their cultures (Kaepler 1978: 15, 37-38; Thomson and Parezo 1989: 36; Idiens 1994: 4; Pearce 1995: 345).

From the late eighteenth century private collectors accumulated large quantities of ethnological material. Much of this had been collected by explorers, traders, travellers, missionaries and colonial officials (Nason 1987: 34; Idiens 1994: 3; Coombes 1994: 2). Some of these collectors owned private museums, for example, in the late eighteenth

century Sir Ashton Lever acquired items collected during Cook's voyages in the Pacific for his Leverian Museum (Force and Force 1968: 5-7). Many of the collections owned by private collectors and/or in private museums were ultimately acquired by public museums, and played a major role in the development of museum collections (Nason 1987: 44; Idiens 1994: 5).

Museums acquired collections from other important sources also. By the early nineteenth century many literary and philosophical societies had been established. Some of these, as well as some educational organisations (for example, mechanics institutes and universities) held collections, many of which eventually ended up in public museums (Ames 1985: 2-3; Lewis 1986: 11; Sheets-Pyenson 1988: 4).

In the latter half of the nineteenth century vast collections (including ethnological objects) were gathered for international industrial exhibitions and expositions. Afterwards these were often given to museums; in some cases they formed the founding collections of new institutions (Lewis 1986: 30; Nason 1987: 34).

Systematic collecting (especially of archaeological material) during field expeditions had become established by the middle of the nineteenth century due at least in part to developments in the new discipline of anthropology (Lewis 1986: 28). In 1859 a paper was presented to the Royal Society of London demonstrating the (previously unaccepted) antiquity of man, using European palaeolithic implements as evidence (Thomas 1979: 23).

That same year Charles Darwin published "On the Origin of Species" introducing his theory of evolution. This had a tremendous influence on anthropology in the late nineteenth century, forming the basis for theories on cultural evolution (Griffiths 1996: 10).

During the latter part of the nineteenth century ethnographic as well as archaeological material was collected (Nason 1987: 35; Thomson and Parezo 1989: 37). Ethnographic field collecting expeditions became common in an effort to preserve the traditional

material culture of indigenous societies before they were replaced by that of more advanced cultures (Cole 1985: 287; Thomson and Parezo 1989: 37, 39; Griffiths 1996: 25). Colonial museums acquired some of the material obtained during British expeditions in the early twentieth century, sometimes sponsoring the fieldwork (Jacknis 1985: 79; Nason 1987: 34-35; Woroncow 1987: 137; Sheets-Pyenson 1988: 11).

However, by 1930 the era of collectors and collecting was largely over. There was little material available for collecting because many societies had been stripped of their material culture by field expeditions and earlier collecting practices (Phelps 1976: 14). According to Woroncow (1994: 56) most foreign collections in museums predate 1920. Much of the ethnographic material collected since then is really tourist art, traditional art modified to suit Western tastes. A revival of traditional arts took place in non-Western cultures in the early part of this century, encouraged by anthropologists who believed that this was necessary for the survival of these cultures (Thomson and Parezo 1989: 50).

It should be noted, however, that these changes were not universal. Some groups in Papua New Guinea experienced their first contact with Europeans as recently as the 1960s and many important collections were made at this time. Collecting has continued up until the present in many parts of the Pacific (Davidson 1996: pers. comm.).

Foreign ethnology collections in Colonial/post-Colonial Museums

During the second half of the 19th century museums all over the world expanded and prospered. This period is often referred to as the 'Museum Movement', and anthropology museums, which proliferated in the late 19th century, played an important part in it. This was the 'Museum Period' of anthropology (Cole 1985: 28; Sheets-Pyenson 1988: 3).

Many colonial museums were established in the second half of the nineteenth century. These were based on European standards and practices modified to suit local circumstances. Colonial governments gave financial support to some museums,

particularly those involved in the exploration for natural resources. The collections in these museums were not as wide ranging as those in museums associated with universities (Sheets-Pyenson 1988: 10-11,16).

All colonial museums collected both local and foreign material because having a comprehensive collection was necessary to maintain credibility. They had less opportunity to obtain foreign material through fieldwork or other sources available to museums elsewhere. Often they procured foreign ethnological material through exchange with their counterparts in Britain, Europe and the United States of America (Sheets-Pyenson 1988: 11, 16).

International exhibitions were held in the colonies from the 1870s, and these assisted in the development of professional relationships and trading of collections between museums. Some objects and collections were purchased from dealers. However, of greatest importance was the material obtained from private collectors. These were often local benefactors (e.g., gentlemen travellers or wealthy immigrants) who played an important part in the development of colonial museums (Sheets-Pyenson 1988: 70, 72, 94). These private collectors included foreign ethnology material in their collections. New Zealand examples are the McLean and Black collections of mainly Maori material which were acquired by Hawke's Bay Museum in Napier in the 1930s (Thomson 1981: 98; Butts 1996: pers. comm.).

Sheets-Pyenson (1988) studied the development of five colonial natural history museums (one each in New Zealand⁶, Australia, Canada, Africa and Argentina) during the period between their establishment in the mid-nineteenth century and 1900. She found several common factors in the history and the development of their natural history collections.

The colonial museums she studied were all metropolitan museums (in that they were located in important urban centres), although none were national museums. They tended

⁶ Canterbury Museum

to have long-serving directors who actively developed their institutions and, in doing so, assembled large collections including high quality material from overseas. All the museums studied had close ties with local universities, one being a university museum. The other four were financially supported by provincial governments for a period during their early existence. All reached a peak around the turn of the century in terms of the collection development and public support (Sheets-Pyenson 1988: 19, 22-23, 96-97, 101).

Unlike Europe the colonies had indigenous populations. From their beginnings in the 1850s and 1860s, New Zealand museums collected indigenous as well as other material (Park 1996: pers. comm.). Towards the end of the nineteenth century colonial museums began to focus on collecting indigenous material. This was partly as a response to the anticipated demise of indigenous peoples. It was also partly because of increasing recognition that significant collections of indigenous material had been exported to Europe; the change meant that these treasures were protected from further plunder by European museums (Sheets-Pyenson 1988: 99, 101). In New Zealand this protection was legalised by the 1901 *Maori Antiquities Act* prohibiting the export of Maori artifacts (Butts 1993: 173).

The interest in local material increased in the early twentieth century when colonial museums found they could no longer afford foreign material. The 'Museum Movement' had started to decline in Europe and North America and this spread to colonial museums. This was a consequence of developments in other academic institutions, particularly the universities which were expanding rapidly and diverting resources away from museums (Stocking 1985: 7-8; Sheets-Pyenson 1988: 101).

Some museums in Europe expressed the view that it was impossible to have comprehensive universal collections, and foreign material should only be kept for comparative purposes (Sheets-Pyenson 1988: 23, 96, 99). Colonial museums agreed with these sentiments. According to Sheets-Pyenson (1988: 100), they no longer aspired to accumulating large collections of foreign material:

The quest for comprehensiveness had meant all too often that foreign collections occupied too much space, yet remained inadequate for serious study.

(Sheets-Pyenson 1988: 100).

As the 'Museum Movement' declined so did the 'Museum Period' of anthropology. In the early twentieth century the focus in anthropology changed from material culture to kinship and social organisation and it became increasingly a university discipline.

By the 1930s university anthropology had left ethnology behind, both theoretically and methodologically (Stocking 1985: 99; Freed 1991: 60; Ames 1992: 39-40). Collections were becoming less important for anthropological research, and were often poorly documented and inaccessible (Stocking 1985: 9; Woroncow 1987: 137; Thomson and Parezo 1989: 41).

Around this time new theories emerged which also had an effect on ethnology collections, particularly ethnographic objects. Whereas ethnology had previously been a natural history discipline, Picasso and other artists of the 1920s contributed to a changing perception of ethnographic objects as art (Clifford 1988: 229).

In Europe, interest in foreign ethnological material declined in the mid twentieth century. Many British museums disposed of their foreign ethnology collections, sometimes to private collectors and dealers. Material from some large Pacific collections was later acquired by former colonial museums (Phelps 1976: 15; Fleming 1987: 120; Woroncow 1987: 137).

The mid-twentieth century saw an upsurge of interest in local history and culture, and museums concentrated on collecting local material (Woroncow 1987: 138). The change was widespread, brought about by a change in ideology, from 'old museology' which focused on collecting and documenting a wide range of objects, to a 'new museology' which emphasised the needs of the local community (Weil 1990: 57; Harrison 1993: 166; Simpson 1996b: 71). According to Griffiths (1996: 95) during the 1970s Australian museums "...increasingly turned their attentions from past objects to present people."

Use of ethnology collections

Research

Material culture played an important part in nineteenth century anthropological research, particularly in the early studies of cultural evolution, because it could show how societies developed (Conkey 1989: 14). In the early decades of the twentieth century there was a decrease in material culture research due to the rapid growth and eventual dominance of university anthropology research which used new theories based on kinship and social organisation. Thus there was a move away from studying technology and towards social, political, economic and cognitive studies. Museum ethnologists continued to study material culture, particularly archaeological material (Thomson and Parezo 1989: 41-42; Woroncow 1994: 55). In spite of this, most research undertaken in museums in the latter half of the twentieth century has been for exhibitions (Alexander 1979: 10; Freed 1991: 58). Sclereth (1989: 18) observes that in North America:

Analysis of material culture from the distant North American past remains the exception rather than the rule.

In recent years there has been a resurgence of interest in material culture studies. This is partly due to the development of new theories from other disciplines such as semiotics and symbolic analysis, folk history, consumption studies, technological studies, and feminist studies (Welsh 1981: 332; Stocking 1985; Crowther 1989: 38, 9; Conkey 1991: 71; Friedel 1993; Miller 1994: 16). As a consequence most contemporary material culture research is interdisciplinary, and this concerns some because the research is often driven by these other disciplines, not by anthropology (Thomson and Parezo 1989: 50-51; King 1989: 77). An example of recent interdisciplinary research is that undertaken by Barber (1994) using linguistics, archaeology and textile technology to study ancient textiles and the women who made them.

Exhibitions

Public interest in other cultures was generated by the mid-nineteenth century industrial exhibitions. Ethnographic collections in museums were highly valued because they

provided the only other means for Europeans to see how other people lived (Woroncow 1987: 137; Woroncow 1994: 55; Coombes 1994: 214).

Large numbers of objects were displayed in museums following the methods of A H L Pitt-Rivers, an ardent Darwinist who arranged objects typologically to show their development and taxonomy (Clifford 1988: 227; Pearce 1992: 3-4; Feest 1993: 7-8; Griffiths 1996: 20; Lewis 1986: 28). In contrast, photographs and catalogues of displays in New Zealand museums in the late nineteenth and early twentieth centuries suggest that objects were often arranged geographically (Canterbury Museum 1906: 135, 138-161; Park 1996: pers. comm.). Unlike many overseas museums, those in this country do not appear to have used Pitt-Rivers' approach.

Towards the end of the nineteenth century there was a move towards placing fewer objects on exhibit. These changes were initiated in Britain and quickly spread to other parts of the world. Colonial museums however, were slow to adopt these new techniques (Sheets-Pyenson 1988: 7-8, 69).

Around the turn of the century an American anthropologist, Franz Boas, who rejected evolutionary theories, began arranging objects in their cultural context (Jacknis 1985: 79). Contextual displays (sometimes called habitat displays) have been common for much of the twentieth century (Freed 1991: 68, 70). During this same period ethnographic items have been displayed as tribal art in some museums (Feest 1993: 1; Idiens 1994: 5).

Education

One of the proposed roles of museums in the nineteenth century was public education. Proponents of this view argued that those who had not received a formal education had an opportunity to teach themselves using museum exhibitions (Alexander 1979: 8; Lewis 1986: 33).

In the early twentieth century new educational techniques used in the United States of America spread to Britain. In 1933, S F Markham undertook museum surveys in Britain and its former colonies and found that education practice in New Zealand museums was behind that in institutions in Europe and America. This improved in the late 1930s with specialised school programmes and other activities developed with assistance from the Carnegie Corporation (Hall 1981: 13-14; Reynolds 1989: 113).

Museum education was at its height in the middle of the twentieth century. However, from then until the mid 1970s it did not keep up with the new methods practised in schools, that of facilitating learning rather than dispensing information (Hall 1981: 113, 105; Hooper-Greenhill 1994: 138). Many innovative educational programmes have been developed in recent years, such as learning centres which often include handling collections and/or use new technologies (e.g., computers and videos) (Wilson 1992: 52). Furthermore, changes in the past few years have meant that curators no longer have sole responsibility for interpreting material for the public; this has become the domain of education staff (van Wengen 1990: 183; Hooper-Greenhill 1992: 210).

During the past twenty years there have been a number of innovative museum programmes developed in New Zealand. Some have included the use of foreign ethnology or Pacific collections, for example, Fijian material used in an education programme in 1980 at Manawatu Museum in Palmerston North (Butts 1996: pers. comm.).

It can be concluded that foreign ethnology collections “..... have been subject to varying fortunes in the past two hundred years.” (Woroncow 1994: 55). These collections are now facing another change in fortune brought about by recent changes.

Contemporary issues

The rate of change has accelerated in recent years and this has meant that museums are currently confronted with a number of difficult issues (Hooper-Greenhill 1992: 1, 198). The major change affecting museums is the result of modern economic rationalist theory.

This is a market-driven theory which, because of its simplicity, has the potential for universal application (a global economy). It has infiltrated many aspects of the social policy and practice, including museums which have never before been affected by such a pervasive policy (Butts 1996: pers. comm.).

Griffin (1994b: 5) comments that for many years museums have been told they should be more businesslike so they will be more efficient and use less public money. In the 1990s a new, 'new museology' has emerged (Harrison 1993: 66). Museums are adopting the free-enterprise management model to deal with the reduction in income from traditional sources (i.e. central and local government funding). Museums must now reduce their expenditure (e.g., by restructuring and rationalising staff numbers) or generate extra income (e.g., through admission charges and/or by attracting sponsorship) (Harrison 1993: 166-167). A consequence of this is an increasing customer focus at the expense of collection-focused activities (Butts 1996: pers. comm.).

In the new commercial environment, museum performance is largely measured by the number of visitors. Visitor surveys and evaluation studies are being used to document who is using museums and the needs of visitors and non-visitors. Modern museums are responding by developing new kinds of public programmes, indicating the powerful influence of public demand (Hooper-Greenhill 1992: 211; Harrison 1993: 165-167; Griffin 1994b: 8).

These changes are affecting all aspects of museums, including the management and use of foreign ethnology collections. However, some other contemporary issues are having a more direct effect. Ames (1992: 6) suggests that two of the most important issues are the politics associated with representation and claims for repatriation of objects.

Indigenous, ethnic and other minority groups are questioning the right of museums to present only the world view of the dominant group in society. The demands of ethnic groups are particularly relevant to this study because many Western societies have become multicultural as a consequence of their governments' immigration policies. These migrant groups want to participate in the management and interpretation of their

cultural heritage held in museums as foreign ethnology collections (Woroncow 1987: 139; Lavine 1989: 42; Ames 1992: 140; Harrison 1993: 162).

As former colonies have gained independence and established their own museums they have requested the return of their cultural heritage. At the same time indigenous groups within Western societies are increasing their power and want control of their heritage. Sometimes this includes requests for repatriation of significant cultural property (Stocking, 1985: 9; Lewis 1986: 17; King 1989: 77; Greenfield 1989; Simpson 1996a: 19; Simpson 1996b: 7).

The issues relating to representation and repatriation have resulted in a number of international conferences during the last twenty years, including a conference in New Zealand in 1984 concerning taonga Maori in overseas museums (Simpson 1996b: 12).

Current policies and practices in museums

Museums are responding to these contemporary issues by changing or modifying their missions (purpose and goals), policies and practices (Malaro 1985: 43-46; Ames 1992: 7-8). Policies and practices relating to collections include collection development, management, research, exhibition, outreach and education.

Collection development

Developing, maintaining and using collections are primary functions of museums. A comprehensive collecting policy provides the basis for the development of a collection (King 1989: 74; MacDonald and Alford 1989:101). Any new acquisition must be justified in terms of its relevance to the collections and collecting policy; indiscriminant passive collecting can no longer be justified according to Malaro (1985: 46, 131) and Fleming (1987: 120). Museums need to collect selectively so that the size of collections can be kept to an affordable and manageable level (MacDonald and Alford 1989: 65). The best way to do this is to determine the significance of a potential acquisition in relation to the collecting policy according to Young (1994: 196).

Young (1994: 196-198) particularly recommends that policies recognise social significance - the subjective value of objects by particular social groups. In this situation the group identifies the significance of an object, with the curator acting as a facilitator. This is particularly relevant when selecting objects for collections representing cultural diversity. It would also allow these groups to participate in the development of collections of their cultural heritage.

It is more difficult to justify the collecting of other foreign ethnology material in the current economic climate. MacDonald and Alford (1989: 217) express the opinion that it is too expensive to build collections fully representative of world cultures. Nason (1987: 63) on the other hand argues that some material should be collected because it can be:

a form of ethnographic salvage work for the future and we can thus ignore such collections, when it is feasible for them to be acquired, only at our peril.

Attenborough (1994: vii) and Cantwell and Rothschild (1981: 581) agree. Foreign ethnology objects are an irreplaceable record of cultures which have virtually disappeared as a result of western technology.

It is not always feasible for these objects to be acquired. The high monetary value of many ethnographic objects means fewer are offered as gifts to museums, and museums cannot afford to purchase them (Nigam 1980: 246; Robertson 1987: 128; Nason 1987: 37; Ames 1992: 6). Nevertheless, Thomson and Parezo (1989: 52) believe that museums with existing ethnological collections have a responsibility to continue collecting material, particularly contemporary objects, to demonstrate change and continuity in material culture. Thus in spite of the current issues and the policies formulated in response to them, there is some justification for museums acquiring foreign ethnology material which lies outside the scope of their present collections.

Collecting policies may not necessarily be conducive to developing representative collections. The potential usefulness of objects for exhibitions and other public

programmes is becoming increasingly important in determining their significance (van Wengen 1990: 183).

*Deaccessioning and disposal of collections*⁷

One of the most important reasons for museums to deaccession collections or objects is to meet requests for repatriation. Many objects were collected during the late nineteenth century in order to document dying cultures⁸. These cultures did not die out and some now want significant objects returned to ensure continuation of their cultural traditions (Simpson 1996b: 246).

Museum attitudes towards repatriation vary according to Durrans (1988: 148); some are willing to return objects, others are not (Wilson 1985: 117). According to Simpson (1996a: 19):

Museums face growing criticism for retaining certain items that originate in one country or culture but are held in the collections of another.

In the past it was feared that complying with repatriation requests would result in the return of entire collections, but this has not proved to be the case. Only certain kinds of objects are likely to be requested - funerary, sacred and religious artifacts, items having cultural patrimony (of significance to the culture), and looted items (Simpson 1996a: 19).

One of the main reasons for initiating deaccessioning procedures is that an object or collection no longer fulfils the museum mission (Besterman 1991: 27). Fleming (1987: 119-120) argues that many museums have large numbers of objects that were not collected systematically using a coherent collecting policy, and thus are no longer

⁷ Deaccessioning is the formal process of removing an object from the collections. Once an object is deaccessioned it can be disposed of by sale, transfer or exchange with another institution, repatriation, destroyed if in poor condition, or placed in a study collection (Malaro 1985: 45).

⁸ It has been suggested that the collecting of their material culture may have contributed to the decline of these cultures (Simpson 1996b: 247).

relevant to the mission of their museums. He believes these should be deaccessioned so that future collecting is not restricted due to lack of storage space.

Lord *et al.* (1988: 48-49) report that the results of a 1986 survey of British museums show that most dispose of collections because of a shortage of space. It also costs money to keep collections in storage and to use them, and thus the benefits of keeping them must be weighed against these costs (Malaro 1985: 54-55; Lord *et al.* 1988: 68).

Financial reasons are behind many deaccessioning decisions. They are also behind the method of disposal chosen in many instances. Many museums in Europe and America have been forced to sell objects/collections to raise funds to carry out museum operations, to purchase new material, or to care for their existing collections (Weil 1995: 139; Ainslie 1995: 5). Besterman (1991: 27) expresses concern about collections being sold because this could easily lead to museums buying and selling objects for profit. This would increase the value of objects making it difficult for other museums to acquire them.

The preferred option for disposal is to sell, transfer or arrange long-term loans for objects to other museums so that they remain in the public domain (Kirker 1985: 2-3; Woroncow 1987: 139). Any form of deaccessioning can mean loss of public trust. When an object is accessioned into a collection there is an implied trust that the museum will keep it in perpetuity. This especially applies to national museums where collections are held in trust for the nation (Robertson 1987: 127; Nason 1987: 40; Wilson 1992: 20; Weil 1995: 143).

Another important reason for not deaccessioning is that documentation about the object and the history of the museum are lost in the process (Woroncow 1987: 139). On the other hand, King (1989: 70) believes that with the development of computer technology, particularly computer databases, "the geographical location of collections is less important than it was in the past."

Collection management

Care of collections is costly. Lord *et al.* (1988: 65) estimate that two thirds of the operating costs of museums are used to manage and care for collections. These include documentation and inventories, conservation, storage, security, and building maintenance. Museums must be able to provide long-term care for their collections (Malaro 1985: 47). In the past many ethnological collections have not received good care according to King (1989: 73).

This has changed during the past two decades. There has been a change in attitude to the care of these collections as a result of the increasing visibility and influence of indigenous and other non-western cultures (King 1987: 77; Stocking 1985: 9).

Collection management policies cover both care of collections and their documentation. Finlay (1977 quoted in King 1989: 74) maintains that the value of museum collections is measured in terms of knowledge derived from them, and is directly related to availability. A major problem with ethnology collections is that they were poorly documented in the past. The documentation of these existing collections is a huge challenge (Furst 1989: 101-102, 105; Reynolds 1989: 115-116; Freed 1991: 60, 63-64).

Reynolds (1989: 115) is of the opinion that all collection data should be computerised, and be entered on to national and international databases to make it widely accessible. Several ethnological inventories and databases have been developed during the past few decades. During the 1960s inventories were taken of ethnology collections in North America (Fenton 1974: 29). In the 1970s and 1980s inventories were made of Pacific and Australian Aboriginal material in European, North American, and Australasian museums (Reynolds 1989: 117). A computer database of foreign ethnographic collections was developed in Scotland in the early 1990s (Kwasnik 1994).

It is important that collections are documented and the data made accessible. Reynolds (1989: 111) sees this as showing respect for other societies. He maintains that museums have a responsibility to their visitors, as well as the cultures that material originates from,

to ensure that accurate information about collections is available. Databases and inventories also inform researchers of the existence of objects and collections (Reynolds 1989: 117).

Research

There have been concerns that the increasing public role of museums is challenging one of their traditional functions - research. This 'intellectual crisis' has resulted in museums being uncertain of their current and future role in society (Ames 1992: 11; Harrison 1993: 160, 170). Few museums have a research policy, and research and scholarship have been under threat during the past decade as museums have moved towards being more accessible to the public (Fenton 1995: 224-226; McGregor 1995: 219-221). However, as Griffin (1994b: 6) points out, if museums were to lose scholarship they could only serve their public by displaying travelling exhibitions. Museums should be actively engaged in research and making collections available for outside researchers. They should also be using the results of the research to increase understanding and stimulate interest in collections (Ames 1985: 15, 17, 22).

As mentioned previously, although there is a resurgence of interest in material culture studies from outside, this has been an ongoing practice in museums whose collections are an important resource for these studies (Thomson and Parezo 1989: 41).

Pearce (1994: 16) argues that people identify as culturally distinct groups and there is a strong relationship between a culture and its artifacts. Material culture studies are of particular relevance to one of the current issues - the demand for more representation by minority groups requires that foreign ethnology collections which represent the cultural diversity of a nation are researched.

There are conflicting views about this area of research, as indicated by recent debates over the use and interpretation of ethnology collections. Harrison (1993: 168-169) questions whether museum curators have a right to interpret material from cultures other

than their own. With increasing control and authority, these 'other' cultures are now beginning to research their own heritage (Pearce 1992: 9).

Museum policy and practice are being modified in response to the current issues facing museums. Pearce (1993: 26) states that museum policies play an important part in constructing museum meanings. These include the history of objects before and after they enter collections and the philosophy of the staff. She believes research on collections is important to understand what museums have done in the past/are doing now and why:

There is a need to research the psychological and social motives that a collection represents, and how these have helped to shape the ways in which the collection influences understanding of the past. (Pearce 1993: 26)

Ames (1992: 46, 142) agrees and suggests that ethnology collections, which often have a long history in a museum, are suitable for this kind of research. In this kind of research it is not the object *per se* that is important but its historical connections - "who owned it and what happened to it" (Nason 1987: 50). There is increasing interest in the history of collecting and collections which will inevitably focus more attention on eighteenth and nineteenth century foreign ethnology collections (Coombes 1994: 5, 225).

Currently most research undertaken in museums is for exhibitions (Freed 1991: 58). This is a continuing and important function of research in most museums (Nason 1987: 57).

Exhibition

One of the major current issues for museums is the need to have public appeal. Belcher (1984: 404-405) believes that exhibition policy should relate to the museum's mission and the kinds of exhibition it will use to communicate with its public. Museums need to communicate effectively. Evaluation research, both qualitative and quantitative, is being used to measure visitor understanding and enjoyment of the displays (Hooper-Greenhill 1994: 133, 134).

There is considerable public interest in the environment and the preservation of our vanishing world cultural heritage (Woroncow 1994: 55-56). Woroncow also believes that foreign ethnographic collections should be used to promote understanding of 'other' cultures. She offers several possibilities for displaying foreign ethnological material in view of current public interest in other cultures. These include art and craft techniques, technology, culture contact (e.g., through travel and trade) and cross-cultural comparisons.

Local ethnic communities or members of the cultures from which collections originate should be invited to participate in the planning and installation of exhibitions. This will allow people from these cultures to tell their own story, according to Harrison (1993: 171-172). 'Western society' tends to present others as reflections of itself and is racist or patronising. This results in stereotyping of those cultures in exhibitions (Durrans 1988: 150; Pearce 1994: 15). This is still evident in many modern exhibitions⁹ where the material culture of the Plains tribes is displayed as typifying that of all Native Americans (Simpson 1991: 133; Feest 1993: 8-9). Stereotyping of cultures in exhibitions prevents them from being seen as they are in reality - living people who are adapting to new technologies and social contacts (Feest 1993: 9; Simpson 1996b: 35).

Outreach and education

According to Hooper-Greenhill (1994: 141), the education policy should encompass all aspects of the museum. Representation, participation and accessibility are important aspects of contemporary museums.

In 1988 a survey was carried out in Britain to evaluate how schools make use of museums for learning about ethnic and cultural diversity (Department of Education and Science 1991: 132). In that country, multicultural themes are being incorporated into museum education activities to give both students and the general public a perspective on

⁹The exhibition *Native Americans*, installed in Walsall Museum in Britain in 1989, is an example of stereotyping according to Simpson (1991).

other ways of life. Hooper-Greenhill (1992: 205) describes educational activities associated with an exhibition, *A Meeting of Cultures* at the Birmingham Museum in Britain in the early 1990s. This exhibition used foreign ethnology material¹⁰ from all over the world together with interactive videos and live performances. According to van Wengen (1990, 183), museum exhibitions should be a starting point for informal educational activities - films, slide shows, lectures, gallery talks, handcraft sessions and discussion groups. This is because today:

The act of knowing is shaped through a mix of experience, activity, and pleasure, in an environment where both the 'learning' subject and the 'teaching' subject have equal powers. (Hooper-Greenhill 1992: 214)

Alternatively, Ames (1992: 89, 94) suggests open or visible storage as a new approach to making collections accessible to the public and allowing them to become more familiar with their own heritage, and that of the world, through independent learning. Lovis (1992: 23-24) however, recommends that New Zealand museums intending to use visible storage be clear about what visitors will gain from this kind of display. Visible storage has had limited success in many museums due to lack of visitor interest. It has been most successful in museums where information about the collections is available to visitors on (user-friendly) computer databases.

Spalding (1995: xiv-xv) recommends that large museums which have collections they do not use should consider lending them to other museums or institutions. According to Nason (1987: 48-49), small museums see larger ones as resources of material for their exhibition programmes. Lending for exhibitions is one way that people can have equal access to world cultures:

Many objects of world culture are in museums and it is the museum's job to make these objects accessible to everyone, the world over.

(Spalding: 1995, xiii)

¹⁰ Out of storage for the first time in 20 years (Hooper-Greenhill 1992: 205).

Prospects for the future

As a result of political, economic, social, demographic, and technological changes the world has become a global village with a global economy (MacDonald and Alford 1989). This will influence the future direction of museums (*Table 1*).

Harrison (1993: 164), Pearce (1994: 15), and Simpson (1996b: 264) believe that cultural diversity is a major force that will direct museums in the future. Harrison (1993: 163, 171) predicts that in the future museums will hand over more control to indigenous and other minority groups (and that some museums at least will need to become bicultural). This change in the balance of control will mean that people from diverse cultural groups will not only participate but also be incorporated into the museum (e.g., as staff, Board members).

Simpson (1996b: 245-265) further believes that repatriation negotiations will result in a deeper understanding between museums and cultural groups, leading to improved access and the sharing of information. As a consequence museums will become more people-focused in the twenty first century.

Harrison (1993: 168) also predicts that museums, while still aiming to appeal to the public will endeavour to stimulate and inform their audiences. The use of new methods of interpretation and display, together with new technologies, will be influential in this (Hooper-Greenhill 1992: 204-205). Alternatively, some exhibitions may involve new technologies applied to old methods - such as open/visible storage.

New technologies are having a huge impact on many aspects of museums. One of the consequences is the development of computer databases which, together with CD ROMs and the internet, are beginning to make vast quantities of data available (Simpson 1996b: 254). This is an area in which major developments are expected to place in the future, resulting in collections and information about them becoming more accessible to the public and researchers (Reynolds 1989; HCWG 1993; Kwasnik 1994).

It is hoped that the availability of data and the emergence of new developments in material culture studies will rescue museum anthropology from the obscurity of past decades (King 1989: 77; Harrison 1993: 168).

Throughout human evolution, material culture has been one of the primary means by which human groups have interacted with one another and their surroundings, yet we know very little about material culture's functions in society.

(Welsh 1981: 332)

In order to provide opportunities for research, Thomson and Parezo (1989: 52) and Feest (1993: 9) argue that museums have a responsibility to continue to collect and document changes in material culture in the future. An important new area will be the development of collections relating to cultural diversity. This will present some problems because, according to Simpson (1996b: 81-82), immigrants bring few possessions to their new country. However, this could be overcome with co-operative collecting amongst museums (such as the SAMDOK scheme described in chapter 5).

Existing collections are, and future collections will possibly be, small. Nevertheless, material culture is primary data and can be analysed and reanalysed by future generations of anthropologists, according to Thomson and Parezo (1989: 34).

...for one cannot tell what information they contain that is at present inaccessible; one can at present not know their future significance as specimens.

(McFeat quoted in Nason 1987: 50).

Cantwell and Rothschild (1981: 581-583) believe that objects in existing collections will be used in ways never imagined when they were collected.

...it can be argued that for those modern scholars working with older collections gathered by previous generations of anthropologists there is an additional voyage. This is one to the understanding of the minds, thoughts, and motivations of 19th and early 20th century scholars in *their* attempts to understand the world around them, of the questions and answers that eluded them, before we late 20th century travelers return home somewhat wiser and humbler to the present, to the world of computers, radiocarbon dates, trace element analyses, structuralism, and degrees of

significance as we seek our own answers to our own questions.

(Cantwell and Rothschild 1981: 583).

Table 1: The development of museums and ethnology collections

17th C and 18th C	Cabinets of curiosities
<i>Foucault's Modern Episteme begins</i>	Cook Voyages;
late 18th C and early 19th C	Early Public Museums; Industrial Revolution; Desire to gain understanding.
mid-late 19th C	Anthropology begins c 1840; Darwin's theory of evolution 1859; Early fieldwork archaeological, later ethnographic; Museum Movement (incl. expansion of anthropology museums); Colonial Museums established.
early 20th C	Museum Movement wanes; End of Museum Period of Anthropology; Decline in collecting.
mid-late 20th C	New Museology (emphasis on local community); Increasing demands for representation and repatriation by minority and other indigenous groups, and newly-independent nations.
late 20th C	New New Museology (museums' response to global economy - new policies and practices); Period of rapid change
<i>Predicted end of Foucault's Modern Episteme</i>	Control shared with minority and indigenous groups;
early 21st C	Increased access to collections and information e.g., computer databases.

3. History and Development of Foreign Ethnology Collections in New Zealand

Introduction

This chapter outlines the history and development of the foreign ethnology collections at the Museum of New Zealand Te Papa Tongarewa. In order to focus on those foreign ethnology collections that are no longer being actively used or developed, two case study collections (one an example of an ethnographic collection, the other an archaeology collection) are examined in more detail. The history and development of the MoNZTPT foreign ethnology collections are compared with those of the other three metropolitan museums in New Zealand: Otago, Canterbury and Auckland. Case study collections similar to those at MoNZTPT are examined in these institutions.

MoNZTPT

The foreign ethnology collections consist of approximately 2000 items¹¹. About 70% of these are ethnographic and 30% archaeological (Watt 1989 unpubl.: 1). The ethnographic items¹² come from a variety of geographic areas, mainly Asia, Africa, and the Americas, and include clothing, textiles, personal adornment, ceremonial items, weapons, household utensils and other implements. The archaeological items comprise mainly prehistoric lithic material from Egypt, Europe, India and Africa, except for the Egyptian collection which comprises a variety of artifacts (Watt 1989 unpubl.: 7-11; MoNZTPT Records: Card Catalogue).

¹¹ This is an underestimation because in the past groups of lithic items have often been given one registration number.

¹² A significant number of lithic items are included in some of the foreign ethnographic collections (e.g., Native American), rather than in the foreign archaeological collections. The foreign ethnology collections have always been managed in this way; this practice is consistent in all the metropolitan museums. This practice is logical according to Pearce's model - see *Figure 1*.

Until recently, Pacific material was considered part of the foreign ethnology collections. There is now a separate Pacific collection which includes material from New Guinea, Torres Strait and Oceania, but excludes Australian, Indonesian and Philippine material which remains in the foreign ethnology collections (Davidson 1995: pers. comm.).

The history and development of the foreign ethnology collections

During its 130 year history MoNZTPT has undergone several changes in philosophy and policy. These changes, as they have affected the history and development of the foreign ethnology collections, divide the Museum's history into three broad periods: Early Period (1865 to 1903); Middle Period (1903 to 1988); Current Period (1988 to the present).

The Early Period (1865 to 1903)

The Museum was established by central government¹³ in 1865. It was accommodated in a building near parliament. Dr (later Sir) James Hector, the Director of the Museum, was also Director of the New Zealand Geological Survey. This latter role influenced his development of policy for the new museum which was outlined in his *Memorandum Concerning the Colonial Museum* published in the *Appendix to the Journal of the House of Representatives (AJHR)* in 1866. In the opening sentence of the memorandum Hector (1966: 3) stated that:

One of the most important duties in connection with the geological survey of a new country is the formation of a scientific museum, the principle object of which is to facilitate the classification and comparison of specimens collected in the different localities during the progress of the survey.

Hector intended that the Museum's main function would be to study and compare geological specimens to assist with the development of the country's natural resources.

¹³ At that time called the General Government (Dell 1966 unpubl.: 9).

Another important function was to provide accurate information to those museums responsible for making natural history accessible to the public (Hector 1866: 3).

The Museum had six founding collections. Two of these consisted of geological specimens from Provincial surveys. Another was a private collection of fossils deposited by a member of parliament, Mr Walter Mantell, who had been influential in the establishment of the Museum and in Hector's appointment as Director. Hector had been involved with the Industrial Exhibition held in Dunedin in 1865 and he deposited specimens collected for this as well as his personal collection in the Museum. The other collection came from the first museum in Wellington, that of the New Zealand Society, founded in 1851¹⁴ which existed for only a few years. This collection included some foreign ethnology objects (Dell 1966 unpubl.: 8-9, 13, 24).

In accordance with Hector's policy, early acquisitions of the Colonial Museum consisted mainly of geological specimens, together with a lesser number of natural history specimens including some "native implements, weapons, dresses etc." (Hector 1866: 4).

By 1870 the collections included a modest number of Maori, Pacific and Australian artifacts as well as ethnological material from other parts of the world (MoNZTPT Annual Report 1867: 6-7, 11; *Catalogue of the Colonial Museum* 1870: vi, 231). The Museum's Annual Reports published throughout the nineteenth century show that small numbers of historical, Maori and foreign ethnological items were continually being acquired (MoNZTPT Annual Reports: 1867-1871, 1877, 1886, 1893, 1898). By the end of the century, the foreign ethnology collections consisted predominantly of lithic implements from various areas of the world and Asian ethnographic material (Thomson 1915: 13). Nevertheless, some significant items from other geographic areas were acquired during the early period. One of these was the mummy received in 1885 from Mr C R Carter (a local businessman, politician and benefactor), who had purchased it from the Egyptian Government (MoNZTPT Annual Report 1886: 9, 19).

¹⁴ Housed in the Wellington Provincial Government buildings, and later transferred to the General Government and incorporated into the Colonial Museum (Thomson 1915: 9).

Hector was Director of the Museum for nearly forty years - throughout the entire early period. From 1867 he was manager of the New Zealand Institute and responsible for other government organisations as well (Dell 1966 unpubl.: 39). A subsequent Director, Dr Thomson observed that:

In 1903, on the retirement of Sir James Hector, the association of the Colonial Museum, the Geological Survey and the New Zealand Institute came to an end, and it was decided to make a complete change in the policy of the Museum.

(Thomson 1915: 9).

The middle period (1903-1988)

Augustus Hamilton, the Museum's second Director, instigated this change in policy. Hamilton's appointment was a result of his involvement in the advocacy for the Maori Antiquities Act of 1901, and his campaign for the establishment of a national Maori museum (to be incorporated within the Museum) (Dell 1966 unpubl.: 100). Hamilton wanted the Museum to embrace all subjects, though he had a special interest in anthropology believing in the adage that "the proper study of mankind is man." (Hamilton 1902 unpubl.: 1, 4; Hamilton quoted in the *AJHR* 1912: I-7; Gordon 1995: 173).

Hamilton was the first ethnologist in a museum in New Zealand. In 1910 he employed Elsdon Best¹⁵ who was to become an authority on Maori ethnology. Hamilton brought his own collection of Maori and Pacific ethnographic material to the Museum. During the ten years he was Director Hamilton actively collected Maori material and developed this collection. The Museum also expanded its collections of natural history and Pacific items, as well as acquiring historical items, fine art and foreign ethnology material. Most of the foreign ethnology material was acquired unintentionally; often a few objects were included in collections that were acquired primarily for their Maori artifacts (MoNZTPT Records: G and FE Registers).

¹⁵ Best's official title was Temporary Clerical Assistant (Dell 1966 unpubl.: 242).

Like Hector before him, Hamilton maintained a personal and professional network and the Museum acquired some large collections during this period. In 1912 his friend Alexander Turnbull donated his Maori collection plus Pacific, foreign and other items to the Museum. In the same year the Museum also received a collection of Maori, Pacific, and foreign ethnology material, some of which had been collected during Captain Cook's voyages. This was donated to the New Zealand Government by Lord St Oswald who was a descendant of an early nineteenth century British collector. The collection was deposited in the Museum in recognition of its function as a national depository (MoNZTPT Archives: Subject File 20/3/1).

Nevertheless, according to the next Director, Dr A Thomson, it was still not functioning as a national museum since it did not specialise in collections relating to New Zealand. As a consequence of Hector's policy and the early focus on geology, the other three metropolitan museums, Otago, Canterbury and Auckland, had superior collections (Thomson 1915: 9). Thomson believed the Museum had to pursue a definite policy to remedy this situation, and in the Annual Report for 1915 he presented a policy and plans for future development.

Thomson defined the scope of the Museum as specialising in collections relating to New Zealand and the South Pacific. However, he also acknowledged the need to have foreign collections for comparison, and for this purpose, objects similar to those used by the Maori, such as lithic implements, utensils and clothing, were to be acquired. He observed that:

One advantage of such a comparative collection is that isolated specimens from any race find a logical place in the Museum, without the need to attempt a complete collection of the objects of that race. (Thomson 1915: 13)

Thomson's policy also spelt out the functions of the Museum, including its responsibilities in exhibition, education and research. It remained the Museum's only coherent written policy for nearly eighty years (MoNZTPT Annual Report 1915: 9-11).

In 1924, staff member W J Phillipps began assisting¹⁶ with the ethnology collections; he worked part-time in ethnology until his retirement in 1958. In the 1950s the ethnology staff increased to two, by 1988 (the end of the middle period) it had reached five (MoNZTPT Archives: Correspondence¹⁷; MoNZTPT Annual Reports 1958: 12; 1988: 31).

A British expert, S F Markham, who conducted a survey on colonial museums during the early 1930s noted that "Foreign ethnology is fairly well represented" in the collections of the Museum (Markham quoted in Dell 1966 unpubl.: 176). Throughout this middle period the foreign ethnology collections continued to develop gradually through passive acquisition. This was usually in the form of donations, although some items were purchased or acquired through exchange. The items were received for a variety of reasons (for example, because it was the national museum, or through personal or professional networks) and from various sources (missionaries, other institutions, expeditions, collectors or New Zealanders travelling or living abroad) (MoNZTPT Records: Accession Files; McFadgen 1995: pers. comm.). The case study collections will be used, in a later section, to show the development of the foreign ethnology collections in more detail.

There was little change in Museum policy and practice relating to the foreign ethnology collections during the entire middle period. When the functions of the Museum were again defined in 1973 in *The National Museum of New Zealand Act* they were similar to those specified by Thomson in 1915 - to acquire, care for and display material mainly from New Zealand and the Pacific¹⁸. Museum practice in relation to the foreign ethnology collections also remained much the same as Thomson had proposed. No attempt was ever made to develop a representative collection of any foreign culture; they have always been comparative collections (MoNZTPT Annual Report 1915: 9-13; Watt

¹⁶ For a short period until Best's death in 1931, there were two staff working with the ethnology collections; from 1931 until the 1950s there was only one.

¹⁷ Thomson to Under secretary, Internal Affairs 27th August 1925.

¹⁸ The primary focus was always on New Zealand, then broadening to encompass the Pacific, and beyond to the wider world (McFadgen 1995: pers. comm.).

1989 unpubl.: 2; McFadgen 1995: pers. comm.). The current foreign ethnology collections are very small compared to the Museum's other collections of cultural heritage material - approximately 2000 objects compared to an estimated 19,000 Maori, 13,000 Pacific and 13,000 New Zealand History (excluding coins and stamps) objects.

The Current Period (from 1988)

In the mid 1980s, partly as a consequence of the success of the Te Maori exhibition which travelled to several venues in the United States and New Zealand, the Government conceived a plan to build a new national museum (Newton 1994: 285). In 1988 a Project Team was established to plan and develop the Museum of New Zealand (integrating the National Museum and National Art Gallery), to be built on Wellington's waterfront (MoNZTPT Annual Report 1989: 3).

The Project Team proposed that new policies be introduced to manage the development and care of collections. This included a recommendation that the relevance of the foreign ethnology collections be assessed (Young 1988 unpubl.: 14, 57-58).

The following year, Museum curator, Dr R Watt (1989 unpubl.: 3), produced an internal memorandum recommending that, with the exception of collections relating to immigrant groups, the foreign ethnology collections should not be developed further. In the following two years few foreign ethnology items were accessioned into the collections. Only under special circumstances were items accepted (such as the Alaskan ivory implement which is described in the Native American collection case study). Collecting of foreign ethnology material virtually ceased with the introduction of new policies in 1991 and 1992.

In 1991 the curatorial departments were restructured to align with the Museum of New Zealand's conceptual framework: Papatuanuku (the earth we live on), Tangata Whenua (the people of the land by right of first discovery) and Tangata Tiriti (the people here by right of the Treaty of Waitangi).

This divided the Ethnology Department collections and the six staff. The Maori collections embodied the concept of Tangata Whenua, and the Pacific and foreign ethnology collections that of Tangata Tiriti (representing the multicultural heritages of all immigrants, their history, art, science, technology, relationship with the land, and place in the Pacific and the wider world) (MoNZTPT Annual Report 1993: 4).

Within Tangata Tiriti new associations and divisions were created. The Pacific and other Foreign Ethnology collections which had previously been closely associated were now separated into two distinct collection areas, one active - Pacific, and one mostly inactive - Foreign Ethnology.

On 1st July 1992, the Museum of New Zealand Te Papa Tongarewa Act came into effect. Later that year a number of policy documents were formulated that are still the basis of current policy, although the Museum is again undergoing change with further modifications to policy and practice imminent. The current situation will be discussed in detail in the next chapter.

Use of foreign ethnology collections

The Early Period

According to Dell (1966 unpubl.: 84), everything accepted by the Museum in the early period was placed on permanent display because there was little storage space available. It is therefore likely that foreign ethnology material was on display during the nineteenth century. However, as Hector stated in the 1873 Annual Report, the displays were not primarily for the public:

While every effort is made to render the Museum as attractive and instructive to the public as possible....the principal object is to make it useful to the Geological Survey

Nevertheless, the Museum was popular, receiving more than 10,000 visitors per year by 1871. Early museum files show that teachers were bringing their classes to the Museum before the turn of the century (Dell 1966 unpubl.: 45, 253).

The Middle Period

Educational activities became more formalised in the early twentieth century with staff taking classes (e.g., Elsdon Best lectured on Maori culture, but it is not known whether any foreign ethnology material was used at this time). These activities were later developed by W J Phillipps into a more systematic programme that continued until the Museum moved into the Buckle Street building which opened in 1936.

In 1937 the Museum benefited from a grant by the Carnegie Corporation of New York, which helped establish the School Education Services in New Zealand museums. As a result, the Museum's first education officer was employed in 1938. Topics for class lessons in the 1940s included subjects related to the foreign ethnology collections such as Ancient Egypt and Australian aborigines. In addition to taking formal classes Education staff organised children's clubs and topics included *Life in Other Lands* (Appendix 6) (Oliver 1944: 11-14; Dell 1966 unpubl.: 253-255, 261). The School Education Service also provided travelling display cases. For example, in 1967 some new cases containing material about Japan, Africa and Turkey were circulated to schools (MoNZTPT Annual Report 1967: 17)

From the early twentieth century the use of the foreign ethnology collections in displays had been encouraged¹⁹. Dr Thomson (1915: 13) believed this to be important since most people did not have the opportunity to travel and see other cultures for themselves.

When the Museum moved to the Buckle Street premises in 1936, it had more exhibition space. The Director, Dr Oliver (1944: 30, 36), stated in 1944 that even though the

¹⁹ By 1915 some collections were in storage (MoNZTPT Annual Report 1913: 6).

foreign ethnology collections were not extensive they should be given adequate exhibition space. At that time foreign ethnology had its own gallery (the South-East gallery), although Oliver thought it needed two²⁰.

Annual Reports show that material from the foreign ethnology collections continued to be used in both permanent exhibitions (e.g., the Egyptian display, and the Native American items in the Cook Voyage display), and temporary exhibitions up until the current period. Examples of temporary exhibitions included a small exhibit mounted in 1950 displaying material from India, Africa and the ancient Mediterranean region, another in 1967 of African material, and the Watters collection of Peruvian pots exhibited in 1973 (MoNZTPT Annual Reports: 1950: 22; 1967: 16; 1973: 7).

From the late 1930s the Museum was involved in outreach activities (such as loans, travelling display cases, public lectures and films) which sometimes included material from, or information relating to, the foreign ethnology collections. For example, a film *Navajo Children* was one of several educational films lent by the Museum to the Palmerston North Library in 1940 (*The Times* 5 Sept., 1940).

Outreach through loans has continued throughout the second half of this century. During one five year period (1974 to 1979) nine loans of foreign ethnology material (consisting of approximately 170 objects mainly from the African, Asian and Australian aboriginal collections) were made to regional museums²¹ for temporary exhibitions (MoNZTPT Records: Loan Files).

Up until the early 1990s travelling display cases were circulated to libraries. These included foreign ethnology material; at the time the service was discontinued one case contained a display of African beadwork and another, ancient Egyptian jewellery and toiletry items.

²⁰ He believed that the exhibition space should be (at least) doubled for all the collection areas.

²¹ Manawatu Museum, Dowse Art Museum, Taranaki Museum, Govett-Brewster Gallery, Hastings Cultural Centre, and Waikato Museum of Art and History.

From 1910 until his death in 1931, Best actively researched and published his findings on the Maori collections, sometimes using foreign ethnology material for comparison (Best 1912: 11; Dell 1966 unpubl.: 243-246). During the 1960s and 1970s some research was carried out on the 'Cook' collections by staff member, Mrs B McFadgen, and later by Dr A Kaeppler, then Curator at the Bishop Museum in Hawaii. Research was also carried out on other collectors and collections (e.g., Mr R O'Rourke's study during the 1980s on Mr H Seton-Karr, a collector who had donated foreign lithic collections to this and other New Zealand museums). Apart from these the only research carried out on the foreign ethnology collections during the middle period was for exhibition purposes.

Current period

Research on collectors and collections has continued, and exhibition research has been undertaken when required. In addition to this, there has been one instance of interdisciplinary research involving the Egyptian collection (described in Chapter 5). Since the Egyptian and Cook Voyage displays were dismantled in 1991, no foreign ethnology material has been on permanent display. Items from the collections have been occasionally used in temporary exhibitions and also in the associated education programmes. However, the most frequent use of the foreign ethnology collections is for outreach activities. Current use of the foreign ethnology collections will be discussed in detail in the next chapter.

Case studies

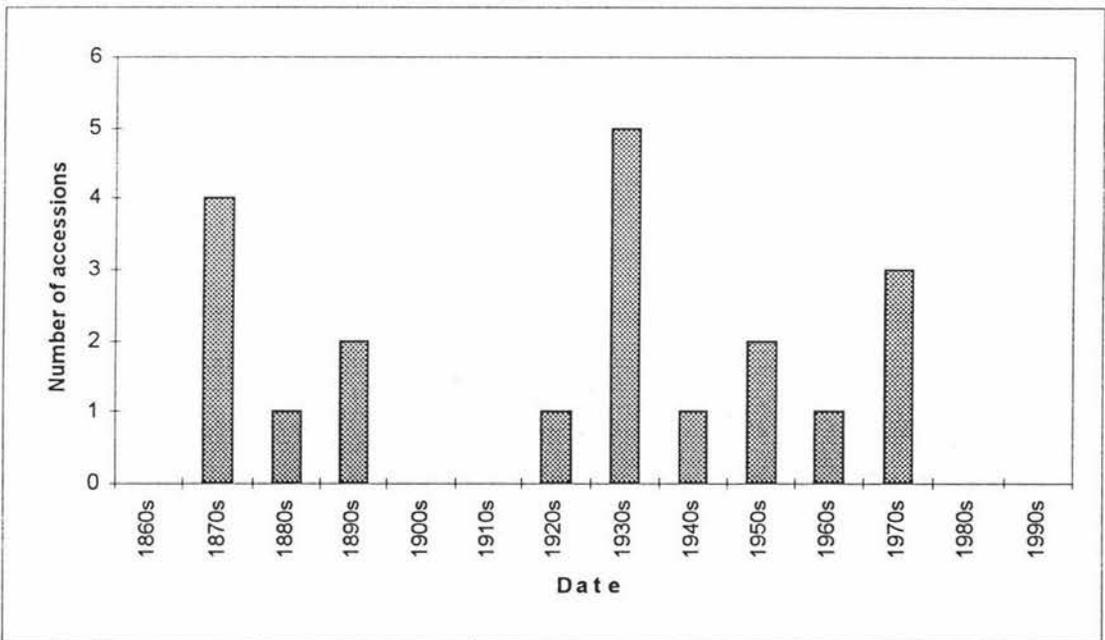
Two case study collections illustrate the history and development of the foreign ethnology collections in more detail. One is an example of an archaeological collection - the European Lithic collection; the other, the Native American collection, is an example of an ethnographic collection.

The European Lithic collection

This collection consists of approximately 350 lithic implements and flakes. Although small, it ranges from the palaeolithic through to the neolithic era. Approximately half of the collection comes from Denmark. A substantial proportion is from France and Britain, with lesser amounts from other areas of Europe.

Figure 2: Development of the European Lithic collection

[showing number of accessions per decade (the average number of objects per accession is 22; before 1930 the average number is 41, after this date it is 8)]



As shown in *Figure 2*, the European Lithic collection derives from twenty one accessions²² received at fairly regular intervals between 1871 and 1979. The earlier accessions tended to consist of large numbers of items; the size of accessions decreased after 1930.

The first acquisition of European lithic material consisting of twenty four objects²³ occurred in 1871, a few years after the Museum was established (*Figure 3*). This (and

²² An accession is the acquisition of one or more objects on a certain date from a single source (e.g., a donor)

²³ Together with some geological specimens.

another in 1876) was acquired from Captain Rowan, a Danish immigrant²⁴. The 1871 donation was his own collection of Danish lithic material. The second acquisition was an exchange of similar material, which Rowan negotiated between the Museum and the Copenhagen Ethnographic Museum, which wanted Maori lithic material to add to its comparative collections (MoNZTPT Annual Reports: 1871: 9, 1877: 10-11; MoNZTPT Archives: Reg. Letters 1711, 2642).

Figure 3: Neolithic implements from Denmark

Rowan Collection, Museum of New Zealand Te Papa Tongarewa

Photographer: Michael Hall



²⁴ Thousands of Scandinavians, especially Danes, immigrated to New Zealand in the 1870s under Julius Vogel's settlement scheme (McGill 1982: 38-39).

Figure 4: Upper Palaeolithic implements (Magdalenian period) from the Dordogne Valley, France

Christy Collection, Museum of New Zealand Te Papa Tongarewa

Photographer: Michael Hall



Figure 5: Lithic implements (representing different periods) from St. Acheul, France

Franks Collection, Museum of New Zealand Te Papa Tongarewa

Photographer: Michael Hall



In 1877 the Museum received another large collection, this time in its capacity as the national institution/depository. The Honourable Mr Mantell MP retained a continuing interest in the Museum and also had a connection with the British Museum. In 1877, with Mantell's assistance, the Museum received several cases of natural history specimens from the British Museum together with a gift of one hundred lithic implements from the Trustees of the Christy Collection (MoNZTPT Archives: Reg. Letter 1856).

This lithic material had been excavated by a famous British collector, Henry Christy. Most of it came from Magdalenian sites in France in the 1860s (*Figure 4*). Sir A Woollaston Franks, Keeper of British and Medieval Antiquities and Ethnography at the British Museum, was one of the trustees. He arranged the gift of this material to the Museum (together with lithic material he had collected) (*Figure 5*) (MoNZTPT Annual Report 1877: 11; Stephen 1887: 296).

Although some small collections of lithic material were received during the early period, most of the acquisitions consisted of substantial numbers of artifacts. In 1897, the Museum received another large collection of Danish material donated by a Danish immigrant, Mr H Lau of Dannevirke (MoNZTPT Archives: Reg. Letter 1897/147; MoNZTPT Annual Report 1898: 26). In 1924 the Museum acquired a collection of Magdalenian implements from Switzerland which were purchased from Dr Hauesler who had brought them from Switzerland when he emigrated (Auckland Museum and Canterbury Museum also acquired material from him.) (MoNZTPT Archives: Subject File 10/5/1).

In 1927 Dr Hauesler approached the Museum again with another offer to sell, however, Dr Thomson, the Director, refused this offer saying the Museum had enough lithic material²⁵ (MoNZTPT Archives: Correspondence²⁶). However, the following Director, Dr Oliver (MoNZTPT Archives: Subject File 13/27/219), unable to find the earlier collections (perhaps because the collections were inaccessible), began acquiring more

²⁵ He also said that museums in this part of the world were no longer acquiring lithic material.

²⁶ Thomson to Hauesler 31st May, 1927.

material. In 1928 the museum purchased some Danish lithic items, and in 1935 received more²⁷ as a result of an exchange arranged with Whanganui Museum (MoNZTPT Archives: Subject File 19/2/5²⁸).

Mantell's daughter-in-law donated his Maori collection to the Museum in 1930 (MoNZTPT Records - Foreign Ethnology Registers). Included with it were some European lithic and bronze implements and a carnelian bead (the bronze implements are some of the few non-lithic items in the prehistoric European collection²⁹). This acquisition was one of several twentieth century accessions that consisted mainly of Maori or Pacific material but included a few foreign ethnology items. One of these accessions was purchased, the others were donations or bequests (MoNZTPT Archives: Subject File 2/5/26³⁰).

There is just one example of active collecting of European lithic material. This was initiated by the Museum's newly established Education Service in 1938 when it asked for and received a collection of twenty nine British palaeolithic and neolithic implements from the National Museum of Wales to use in its education programmes (MoNZTPT Records: Acc.No.1939/14). This acquisition was one of the last 'large' lithic collections received by the Museum.

The last was a gift of Danish lithic material in 1952 from the National Museum of Denmark. This donation was an outcome of the Museum's connections with the Danish Expedition Ship *Galathea* (staff from the Museum sailed aboard this ship to the Campbell Islands to carry out scientific studies) (MoNZTPT Archives: Subject File 22/0/2³¹; MoNZTPT Records: Acc.No.1952/168; Dell 1966 unpubl.: 195).

²⁷ Plus Native American projectile points.

²⁸ Includes correspondence from Oliver to Burnett 7th November 1935.

²⁹ Other non-lithic items include a bone ice-skate from England and some Danish potsherds.

³⁰ Includes correspondence from Oliver to Mrs Mantell 5th June, 1930.

³¹ Includes correspondence from Falla to Miss Phillips 28th January, 1953.

The Museum continued to receive donations of small numbers of European lithic items until 1979³².

Use of the collection

It is likely that items from this collection were displayed in the Museum during the nineteenth century. It is also likely that they were displayed during the early part of the twentieth century. In 1910, Augustus Hamilton, in a letter to H W Seton-Karr (from whom the Museum received several collections of non-European lithic material), commented that since the Geological Survey specimens had been removed the Museum could "...devote more space to the very interesting subject of stone implements." (MoNZTPT Archives: Correspondence³³).

Some European lithic material was exhibited during the late 1930s/early 1940s. A long-term display installed during the late 1970s/early 1980s also included lithic material (Watt 1995: pers. comm.).

The European lithic collections have been used for educational activities, particularly during the late 1930s and 1940s for travelling cases, school groups and children's clubs (*Appendix 6*) (*The Dominion*, 10th January 1941; MoNZTPT Archives: Education Services Resource Material, 1942). The collections were again used for educational activities in association with the 1970s/1980s exhibition. After this exhibition closed, Museum curator, Dr R Watt, continued using the lithic collection for secondary school classes until he resigned in 1993 (Watt 1995: pers. comm.).

According to Watt (1989 unpubl.: 2) the collection is valuable in that it represents technological change from the early palaeolithic to neolithic periods. No technological research has been carried out on the lithic collection, although there have been studies

³² In 1981 the Museum turned down an offer to purchase some lithic implements, because, according to the director, Dr Yaldwyn, it did not have funds to purchase non-New Zealand material (MoNZTPT Records: Correspondence from Yaldwyn to Mrs Bond 27th March, 1981).

³³ Hamilton to Seton-Karr 17th June, 1910.

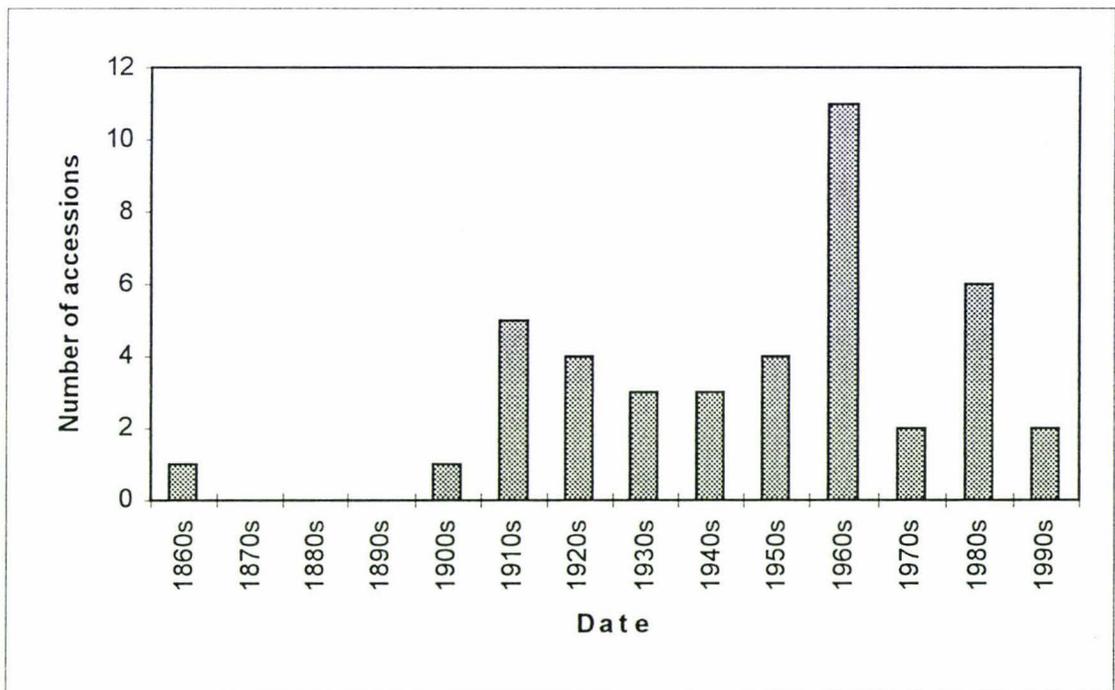
done on the history of the collections and collectors, as well as research for education programmes and exhibitions.

The Native American collection

This collection consists of approximately 300 objects originating from all regions of North America except the southeast. The collection has a high proportion of lithic items; in addition to these it includes costume and wooden implements, with fewer numbers of fibre-craft items, ceramics and items of personal adornment. The age of the lithic material is unknown; the non-lithic material dates from the 18th century to the present.

Figure 6: Development of the Native American collection

[showing numbers of accessions per decade (average number of objects per accession is 6)]



The collection had its beginnings before the establishment of the Museum; a pair of Canadian snowshoes³⁴ were acquired as part of the New Zealand Society's collection (MoNZTPT Annual Report 1867: 7). No further Native American items were

³⁴ It is not known if these are of native American origin.

acquired³⁵ until around the turn of the twentieth century; the collection was developed from then until 1991. The collection derives from approximately forty one accessions³⁶. (Figure 6).

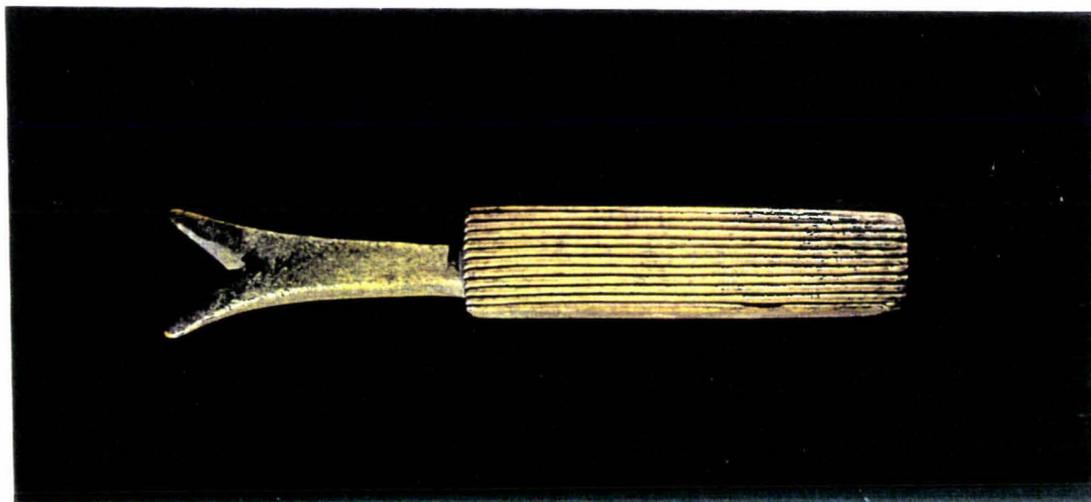
One of the earliest collections acquired is also one of the most significant. It is one of three collections³⁷ received by the Museum that contained Native American material which may have been collected during Captain Cook's voyages. This collection, like the later ones, was offered to the New Zealand government, which passed them on to the national institution (MoNZTPT Archives: Subject File 20/3/1).

Figure 7: 18th century bone beater from the North West Coast, USA

(Used for beating bark to obtain fibres for weaving. Collected during Captain Cook's third voyage.)

Lord St. Oswald Collection, Museum of New Zealand Te Papa Tongarewa

Photographer: Michael Hall



³⁵ For the permanent collections - a Native American pipe was temporarily deposited by Mantell in 1872 (Receipt Book 553).

³⁶ This figure excludes some non-documented acquisitions.

³⁷ The Museum has a total of eight collections with alleged 'Cook' material, five of which definitely do include 'Cook' material; three of these five include Native American material (Davidson 1996: pers. comm.).

Figure 8: 18th century leather and quillwork moccasins from the northeast USA

Imperial Institute Collection, Museum of New Zealand Te Papa Tongarewa

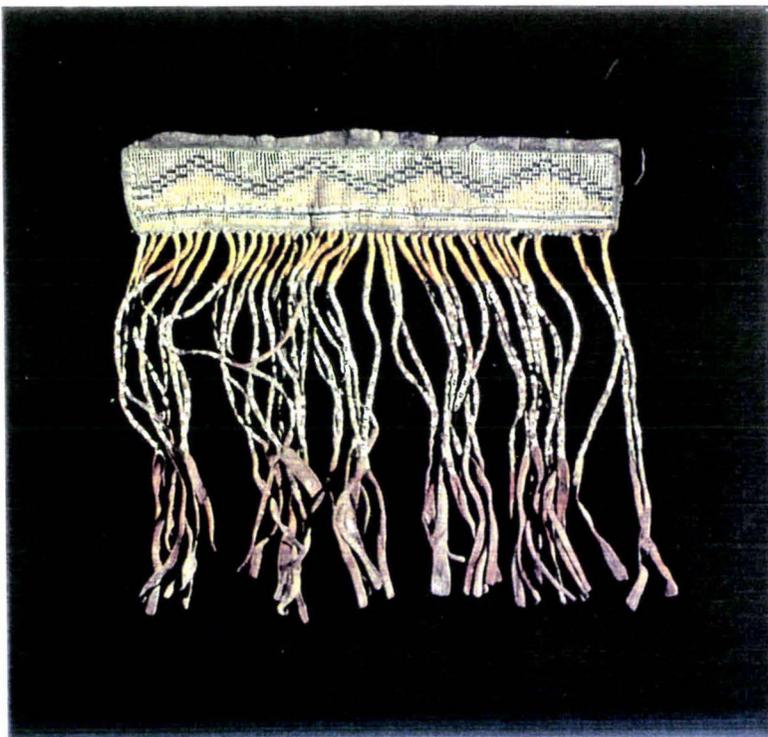
Photographer: Michael Hall



Figure 9: 18th century leather and quillwork fringing from the northeast USA

Long Collection, Museum of New Zealand Te Papa Tongarewa

Photographer: Michael Hall



The first of these 'Cook' collections was acquired in 1912, donated by Lord St. Oswald³⁸ of Wakefield, England. It consists of 74 items, some of which are known to have been collected during Cook's voyages³⁹. This first 'Cook' collection consists mostly of Maori and Pacific items, plus items collected from the North West coast of North America (Kaepler 1974: 77-78; Kaepler 1978: 256, 263, 276, 286) (*Figure 7*).

In addition to these, the collection includes some Native American items that originated from the Northeast region of North America (Sturtevant 1995: pers. comm.), as well as material from Africa, England and South America (MoNZTPT Archives: Subject File 20/3/1). Much of the Native American material acquired during the first half of this century consists of isolated items that came with large accessions of other material. Often this has been Maori or Pacific material as with the first 'Cook' collection.

A donation of Melanesian material (which included three Native American items) was received in 1927 from a Welsh collector, Sir Francis Price. He originally offered his collection to the National Museum of Wales, which recommended he send it to New Zealand, and thus it came to the national institution (MoNZTPT Archives: Subject File 10/2/11).

Some material was acquired from Otago Museum in the 1920s in exchange for Maori objects (and casts of Maori objects) (MoNZTPT Archives: Subject File 2/7/156). Other large collections of Maori and/or Pacific material were purchased, for example, from the Taylor estate (1912), the Mackie estate (1943), and at a Bethunes auction (1916). All these collections included a few Native American items (MoNZTPT Records: G Register, FE Register 2; MoNZTPT Archives: Subject File 2/2/25).

³⁸ The reason for Lord St. Oswald donating the collection to this country is unknown; in a letter to the British collector, J Edge-Partington, dated 18 November (probably 1912) Hamilton wrote "Goodness knows what the reason was that prompted Lord St. Oswald to send them out to New Zealand."

³⁹ These can be traced back via the Bullock Museum to the Leverian Museum (Kaepler 1978: 14).

Some Native American items came with two collections of material other than Maori and Pacific; unlike most of the collections mentioned above, these were not private collections. One consisted of two weapons included in a 1912 purchase of coins from the St. Louis Coin Company (MoNZTPT Archives: Reg. Letter 141; MoNZTPT Archives: Ledger 1904-1911, Index No.138). Several items from the Northeast⁴⁰ were included with a collection of birds received from the State University of Iowa in 1923, as a result of scientists from that university visiting here (MoNZTPT Records: G Register ; MoNZTPT Annual Report 1923).

In 1952 and again in 1955, the Museum shared, with Auckland Museum, some material from the Wellcome Medical Museum when that museum deaccessioned its ethnographic collections. This consisted of material from various geographic areas in the world; the Museum received mainly South American material, but also some items from the Pacific and North America (MoNZTPT Records: Acc.No.1955/98).

Another 'Cook' collection was acquired in 1955 from the Imperial Institute in London. This was an exchange negotiated between the Institute and the New Zealand government (MoNZTPT Archives: Subject File 20/3/1). It consisted mainly of Maori and Pacific items probably collected during the first and second voyages (Kaepler 1978: 286). It also included eighteenth century Native American items originating from the Northeast region of the United States (*Figure 8*) (Sturtevant 1995: pers. comm.). The third 'Cook collection' contains only one item known to have come from North America; it is also of eighteenth century Northeast origin⁴¹ (*Figure 9*). This collection of mainly historical material was donated to New Zealand by the widow of a descendent of Captain Cook's sister in 1962 (MoNZTPT Archives: Subject File 20/3/1).

Many of the acquisitions, particularly in the latter part of the twentieth century, have been small numbers of items received from individuals, mainly donations from local

⁴⁰ And some material from the Philippines.

⁴¹ The fact that there are items from the Northeast in all three "Cook" collections is significant. See chapter 5.

residents. Sometimes these have been people who have an association with the Museum, examples being Miss Morice who had previously donated Seddon family material, and Mr F Waite who donated Egyptian material to this and the Otago Museum (MoNZTPT Records: FE Register 3, Acc.No.1967/7).

Some donors had other connections, for example, an American naval officer, A Waite, who took part in Antarctic expeditions in 1954-55 and again in 1959-60 (Stewart 1990). The Museum was involved in work undertaken in Antarctica during this period. Some of the last items to come into the collection were donated by Dr D Beaglehole, son of anthropologists Ernest and Pearl Beaglehole who had undertaken fieldwork among the Hopi Indians during the 1930s (MoNZTPT Records: Acc.No.1987/49).

The final accession in 1991 is significant in that it was thought initially to be cultural property illegally exported from Alaska. The item is a fragment of a pick or similar implement made about 1000 years ago from fossilised walrus tusk. It came into the collection via a circuitous route, originally found by a local Inuit digging at an old site who sold the fragment to a drug dealer, who later gave it as payment for work done on a truck to the donor, who in turn offered it to the Museum. Curator, Dr J Davidson, investigated the history of this acquisition, eventually establishing the Museum's legal ownership (MoNZTPT Records: Acc.No.1991/48⁴²).

Use of the collection

Material from the Native American collection was used for hands-on educational purposes during the late 1930s; some was even acquired for this purpose (MoNZTPT Archives: Correspondence⁴³; *The Dominion* 1.7.1938). This continued into the next decade with material being used for children's clubs and outreach services (MoNZTPT Archives: Educational Resources, 1942; MoNZTPT Archives: Newspaper File 4.9.1940).

⁴² Includes correspondence between Davidson and Fitzhugh 21st and 28th January, 1992.

⁴³ Phillipps to Miss McClure 18th March, 1938.

Items from the 'Cook' collections were included in a permanent exhibition of the Cook Voyages, from 1979 until 1991. No research has been undertaken on the collection (apart from the material in the 'Cook' collections). The collection is small and diverse, and, apart from the items used in the 'Cook Voyages' exhibition, has been little used since the 1940s.

Comparisons of the two case study collections

Both collections were developed through passive collecting, mainly through donations, occasionally through purchase or exchange. A substantial proportion of the European lithic collection was acquired during the nineteenth century, partly because early accessions of European lithic material often consisted of relatively large numbers of items⁴⁴. The Native American collection was acquired during the twentieth century. All accessions of Native American material consisted of small numbers of items. Many of the Native American items (and the smaller numbers of lithic items received after 1930) were acquired as part of other collections - usually Maori or Pacific material.

Summary

In general, foreign ethnology items were either acquired with other, usually more significant, accessions (frequently with Maori or Pacific material), or as the only objects in the accession (although sometimes from more than one area). When they were acquired with other, non-foreign, ethnology objects they often came from collectors or other institutions. Accessions consisting only of foreign ethnology material tended to come from immigrants, New Zealanders who had lived or travelled abroad, missionaries⁴⁵ or through fieldwork⁴⁶. Thus the foreign ethnology collections originate from many different areas of the world.

⁴⁴ This is consistent with collecting practices at the time - see Chapter 2 and Table 1.

⁴⁵ Some material in the Chinese, Israeli and African collections was acquired from missionaries (MoNZIPT Annual Report 1967: 20).

⁴⁶ At least one collection resulted from fieldwork - Ifugaoan (Philippine) material was collected during fieldwork in the 1960s by Dr T Barrow in collaboration with Philippine anthropologists (Davidson 1995: pers. comm.)

Some accessions contained a considerable number of items. This is more noticeable in accessions before the 1950s, and is probably due to external factors (the later nineteenth and early twentieth centuries being the period of the great collectors). There does not seem to be any correlation between size of acquisitions and sources, except that acquisitions received from New Zealanders travelling/living overseas tended to be small. Small accessions often came from New Zealanders residing in the Wellington area.

The larger acquisitions were more likely to be offered to the Museum because it was the national institution, or because the donor/vendor/exchangee had links with the Museum. Most of the foreign ethnology collections were acquired through passive collecting. Usually material was donated or bequeathed to the Museum, although some was offered for purchase or exchanged. All forms of acquisition occurred in all three periods of the Museum's history.

Museum policy and practice played a part in determining the development of the foreign ethnology collections. Little foreign ethnology material was acquired in the early period because of Hector's policies. Most of the collections were developed in the middle period although the number of acquisitions decreased towards the end of the middle period and have almost ceased during the current period with the introduction of new policies.

Because the foreign ethnology collections were not systematically developed they are small, diverse, and unfocused, and have limited research value. Therefore the only research that has ever been carried out on them, apart from Best's comparisons of foreign ethnology with Maori material, has been on collectors/collections, and research for exhibitions.

Because of their limitations, the foreign ethnology collections have always had a peripheral role in the Museum. Notwithstanding, throughout most of the Museum's history the foreign ethnology collections have been used for education, exhibition and outreach. In the early period it is likely that all the Museum's collections were on permanent display. Throughout the middle period foreign ethnology items were included

in temporary exhibitions and in permanent galleries, as well being used for educational activities and outreach services. With the exception of outreach services, use of the foreign ethnology collections in public programmes has declined during the past few years.

The other Metropolitan Museums

Otago Museum

Otago has the largest foreign ethnology collection of any of the metropolitan museums. The total number of foreign ethnology objects is estimated to be well in excess of 10,000 objects (approximately five times the size of the MoNZTPT collections) (Anson 1995: pers. comm.).

The museum was established, by the provincial government, just three years after MoNZTPT, in 1868. Its foundation collections were similar, comprising mainly of natural history and geology specimens from the 1865 New Zealand Exhibition held in Dunedin. As with MoNZTPT, the first Curator (equivalent to Hector's position as Director) was a geologist, Dr F Hutton, formerly Provincial Geologist for the Otago region.

By 1877 the museum incorporated a technical museum of arts, manufactures and ethnology (Otago 1877: 3). Also by this time the provincial governments had been abolished and Otago University had taken over control of the museum.

Otago Museum had fewer foreign ethnology items in its collections before the turn of the century than MoNZTPT did. A change in collecting practice occurred in the early twentieth century, a similar time to the changes in policy and practice occurring at MoNZTPT. In 1898 Dr Benham became Curator and remained in the position until his retirement in 1937. It was during his term as Curator that the major development of the foreign ethnology collections took place (Otago Museum Annual Reports: 1937, 1940).

A principal reason for this development was the generosity of Mr Willi Fels, a local businessman and collector. In 1918 Fels gave his large collection (including classical and foreign ethnology material) to the Museum together with an endowment to pay half the salary of an anthropologist for five years (Otago Museum Records: Card Catalogue; McLintock 1966: 627).

As a result of Fels' generosity, Dr H D Skinner was appointed as Assistant Curator⁴⁷, and took charge of the ethnology section of the museum (Otago Museum Annual Report 1918: 1). Skinner systematically developed the ethnology collections, especially the Maori and Pacific collections, throughout his long career at the Museum (Harsant 1984: 12).

Although some of the foreign ethnology material was acquired through exchanges with museums within New Zealand and overseas, most was received from benefactors, usually wealthy businessmen (Dunedin being the commercial centre of New Zealand at this time). Benefactors also provided endowments, for example, the Fels and Colquhoun Funds that enabled the museum to purchase items (Otago Museum Annual Reports: 1925/1926, 5; 1943/44, Notes; Anson n.d. unpubl.: 3).

Fels also worked toward building a new wing for the museum. In 1929 the Fels Wing was opened, its upper floor being for the display of the foreign ethnological collections (Otago Museum Annual Report 1943/44; Anson n.d. unpubl.: 2; Skinner 1946: 9, 11, 14). Material from the foreign ethnology collections has been on display in the Fels Wing since the 1930s. The displays in this wing have been used for educational activities, and were still being used by School Services Education Officers in 1995 (up until the Service was discontinued).

Skinner used material from the foreign ethnology collections for comparative research and to illustrate his university lectures (Skinner and Simmons 1974: 176-178; Harsant

⁴⁷ Also lecturer in Anthropology (the first in New Zealand) and Hocken librarian (Gathercole 1974: 14).

1988: 40). The collections have also been researched for exhibitions (Harsant 1995: pers. comm.).

The European lithic collection

Otago Museum's European lithic collection is estimated to be in excess of 2000 objects, considerably larger than the MoNZTPT collection. Unlike the MoNZTPT collection, most of it was acquired in the early twentieth century.

A substantial portion of the collection, a series of English palaeolithic flint implements, was gifted by a benefactor, Daniel Colquhoun, circa 1918 (Otago Museum Annual Report 1918/19: 3). In addition to this, a large donation was received from the British Museum⁴⁸ circa 1919. Further European lithic material was acquired by exchange in 1922 (Otago Museum Annual Report 1921/22: 12).

This collection has been displayed since at least the early 1930s (Otago Museum Annual Report 1932/33). There are still display cases containing European lithic material in the Fels wing of the Museum.

The Native American collection

This collection also consists of about 2000 items (Harsant 1984: 12; Otago Museum Records - Card Catalogue). Most of it came from a single benefactor, Mr (later Sir) Percy Sargood. The collection was donated in several stages, although the majority was received in 1919.

This material is mostly from the Columbia River Plateau in Washington State, and includes a wide range of items (although most of it is lithic material). It also includes

⁴⁸ This acquisition consisted of Magdalenian material collected by Christy and Lartel in France, plus items Christy collected in England and Ireland - similar to the MoNZTPT acquisition of 1877.

some important items of late nineteenth century clothing associated with Chief Moses and his band of Salish Indians (Harsant 1988: 42).

Harsant believes this collection, at its beginnings in the early twentieth century, was an illustration of both museum philosophy and Skinner's theories of connections between Maori culture and other cultures around the Pacific rim (such as North America). Thus he was particularly interested in obtaining material which could demonstrate these connections (Harsant 1988: 40).

Consequently Skinner negotiated some important exchanges to supplement the Native American collection. He exchanged Maori material with the Peabody Museum of Archaeology and Ethnology in 1920 and again in 1921. He also made exchanges with the American Museum of Natural History in 1921 (Harsant 1988: 40). From the 1920s to 1950s there were further small additions to the Native American collections. No material has been acquired since the 1950s⁴⁹ (Harsant 1984: 13).

Items from the collection have been displayed in the Fels Wing since it was opened. The display was refurbished by Park in 1975 and again by Harsant in 1988, and has been used for educational activities (Engbretson 1995: pers. comm.).

Skinner also carried out research on this collection; an example is his comparison of Maori *patu* with similar clubs from the North West coast (Skinner and Simmons 1974: 178-180). Since then the collection has not been studied apart from exhibition research undertaken by Park and Harsant (Harsant 1995: pers. comm.; Park 1996: pers. comm.).

Canterbury Museum

Canterbury Museum has an estimated 10,000 items in its foreign ethnology collections (Fyfe 1995: pers. comm.; Burrage 1995: pers. comm.). They cover a wide geographical

⁴⁹Material from Central and South America has been acquired since then (Park 1996: pers. comm.)

area - the Americas, the Mediterranean and Asia. Of most importance are the Asian collections, some of which have international significance (Canterbury Museum 1993 unpubl.: 9).

Canterbury Museum had similar beginnings to MoNZTPT and Otago Museums, in that its founding collection consisted of geological specimens provided by the first Curator, Julius Haast (formerly Provincial Geologist for the Canterbury region). The museum was established in 1867 by the provincial government but, like Otago Museum, after the abolition of the provincial government the university took over its administration.

Two events which were to greatly affect the early history of the museum occurred in 1866 and again in 1868 when deposits of moa bones were found in a swamp and presented to the museum. During the next two decades, Haast built up the museum's collections by exchanging moa bones and other items⁵⁰ for material in overseas museums (Canterbury Museum Annual Reports: 1893/94: 11; 1911/12: 25; Sheets-Pyenson 1988:81).

Haast used these exchanges to acquire items that the museum could not afford to purchase. In a letter to Dr Baird of the Smithsonian Institution, dated 11 April 1877, Haast requested duplicates; he particularly asked for specimens of natural history, palaeontology and ethnology saying he cared "less about quantity than quality" (quoted in Kiumaki-Price 1992 unpubl.: 34).

Haast died in 1887. Until the early twentieth century his successors (including Dr Hutton, previously curator at Otago University Museum) continued the policy of developing the collections through exchange⁵¹.

⁵⁰ Natural history, Maori and Pacific items (Fyfe 1996: pers. comm.).

⁵¹ Some material has been exchanged since then e.g., Duff in the mid- twentieth century (Park 1996: pers. comm.)

The foreign ethnology collections were also developed through other means, such as donations (e.g., the Lingard collection of Alaskan material in 1892) (Canterbury Museum Annual Report 1892/93; Burrage in *The Press* 31.3.1994). However, the early exchanges were the most important acquisitions.

Most of the foreign ethnology collections were acquired during the nineteenth century (Canterbury Museum Annual Report 1959/60: 49). A little material continued to be acquired during the first half of the twentieth century, but from the middle of the century collection development had a New Zealand focus. The Annual Report for 1948/49 (p.5) stated that no further attempts would be made to build up collections on a world scale. One important exception to this was Chinese material donated by Rewi Alley (a New Zealander living in China) in the 1950s (Canterbury Museum Annual Report 1957/58: 18).

The foreign ethnology collections were displayed in the museum's Antiquities and Ethnology Rooms during the late nineteenth and early twentieth centuries (Canterbury Museum Annual Report 1892/93; Canterbury Museum 1906: 90). The Hall of Human History, installed in 1977 to celebrate the Museum's centennial, displayed the collections acquired during the first thirty years of its history (Canterbury Museum Annual Report 1986: 9). Asian material has been displayed more often than other foreign ethnology collections, most recently in a new gallery opened in 1994 (Canterbury Museum Annual Report 1957/58: 18).

The European Lithic collection

This collection is estimated to consist of 2000 objects, nearly half of which come from the lake dwellings in Switzerland, with the rest originating mainly from France, Denmark and Britain.

The *Guide to the Collections* (1906: 96-97) reveals that the museum had already received the large collection of lake dwelling material by 1906. Around the turn of the century a number of exchanges were made which helped develop the European lithic

collection. In addition to these, some material was donated and some items were purchased (Canterbury Museum Annual Reports: 1899/1900: 15; 1904/5: 13).

The only significant additions since that time were two collections acquired in the late 1920s: one donated by Dr Hauesler circa 1927 (MoNZTPT also has some of his material), and a purchase of French material circa 1928 (Canterbury Museum Annual Reports: c1927: 32; c1929: 38)⁵². Little has been acquired since 1940.

Items from this collection were displayed in the early period (e.g., the lake dwelling material was on display in 1906), and again in the 1970s.

The Native American collections

There are approximately 1100 items in this collection, of which 700-800 are lithic. The remainder is made up of a variety of textiles, ceramics, fibrecraft and wooden items. Material comes from a variety of regions in North America and includes a considerable quantity from Alaska.

Like the European lithics, this collection was acquired in the late nineteenth and early twentieth centuries. Annual Reports show that a substantial proportion was obtained through exchange. Some material was acquired by purchase and donation (Canterbury Museum Annual Reports: 1892/93; 1893/94: 14; 1897/98: 12; 1900/01: 15; 1929/30: 14).

However, apart from a donation in 1945 of some Navajo material there appears to be little evidence for any development of this collection since the early twentieth century (Canterbury Museum Annual Report 1944/45: 20).

⁵² These annual reports are only available as photocopies and their dates are uncertain

This collection was used for display in the early period - the *Guide to the Collections* (1906: 156-159) states that five cases in the Ethnology Hall were devoted to Native American material. It was displayed again during the 1970s. The collection has not been studied other than to provide information about collectors and collecting associated with the history of the Museum.

Auckland Museum

Auckland Museum⁵³ was established in 1852, much earlier than the other museums, by the provincial government. However, it did not become permanently established until 1867 when it took over the Auckland Institute collections. Like the other metropolitan museums the founding collections included some geological material (Park 1996: pers. comm.). In contrast to the other metropolitan museums, the first (important) Curator, Mr T F Cheeseman, was a botanist not a geologist (Auckland Museum Annual Report 1943/44: 8; Park *et al.* 1986: 2).

The 1852 collecting policy focused on natural history and Maori and Pacific material, and by the end of the nineteenth century Auckland Museum had the largest collection of Maori material in New Zealand. Some material from Ceylon may have been acquired during this early period (Auckland Museum Annual Report 1922/23: 13-14; Park 1996: pers. comm.).

The foreign ethnology collections were extensively developed during the fifty years that Cheeseman spent as Curator (1873 to 1923). This development has continued up until the present day with some major collections of South East Asian material acquired recently (Neich 1996: pers. comm.).

⁵³ In 1869 it became affiliated with the Auckland Institute (Park *et al.* 1986: 2).

The foreign ethnology collections have been well-documented, and some objects/collections researched and the results published (Neich 1996: pers. comm.; Prickett 1996: pers. comm.).

The collections have regularly been displayed throughout this century also. In 1910 a new foreign ethnology room opened to the public and attracted considerable public attention. When the museum moved into its present building in 1929 several foreign ethnology display cases were installed, and by the 1940s the museum had a foreign ethnology gallery (Auckland Museum Annual Reports: 1930/31: 15; 1939/40: 18). In 1969 a Hall of Man⁵⁴ consisting of displays of ethnographic environments and early human history was funded by the Sir John Logan Campbell Trust Fund.

This hall was designed to facilitate its use for education with shelves fitted to the display cases for children to rest schoolbooks on. The foreign ethnology collections have been used for educational activities since the 1930s (Auckland Museum Annual Report 1940/41: 11⁵⁵).

The foreign ethnology collections are currently distributed between two departments, Archaeology and Ethnology. The overall size of the foreign ethnology collections⁵⁶ is estimated to be in excess of 10,000 items (Neich 1995: pers. comm.).

European Lithic Collection

The European lithic collection, held in the Archaeology Department, consists of approximately 600 items. Of these, approximately half are unlocalised, the remainder being from Britain, Switzerland and France (Auckland Museum Records: Card Catalogue).

⁵⁴ Later renamed the Peoples of the World Gallery

⁵⁵ It describes the construction of nine new display cases to be sent to schools, including one on stone-age man. This was part of the Carnegie project mentioned previously.

⁵⁶ As defined in this thesis.

Most of this collection was acquired in late nineteenth and early twentieth centuries; the greatest proportion was received (mainly through donation) during the 1920s and 1930s, although some large collections had been acquired earlier than this.

Earlier acquisitions included a gift of Swiss Lake Dwelling material in 1883, and a collection of Danish lithic implements purchased in 1900 (Auckland Museum Annual Reports: 1894/95: 15; 1900/01: 15). Later acquisitions include a large collection of British implements donated in 1926. Also that year the museum received (possibly purchased) some Swiss palaeolithic implements from Dr Hauesler (who had also provided Canterbury Museum and MoNZTPT with similar material). The very large Cole collection of archaeological and ethnographic material was donated in 1930 (Auckland Museum Annual Report 1925/26: 11, 25).

Native American collection

The Native American collection is held in the Ethnology Department. It consists of approximately 1000 items, and unlike the collections in the other institutions, most of it is ethnographic material (less than 20% is lithic).

The Native American collection began with a founding collection obtained through an exchange negotiated with the United States National Museum of Natural History in 1887. This was mainly from the western United States (North West, West and Southwest) and the Arctic. Some of these objects were collected by John Wesley Powell⁵⁷ during an expedition to the Southwest (Auckland Museum Records: Card Catalogue).

⁵⁷ A late 19th century American collector who acquired material from (and described the customs of) the Native Americans he encountered during expeditions (which were primarily geological and natural history surveys) (Thomson and Parezo 1989: 39).

Some early material was also acquired through donation, for example, Mississippi Mound-builder items donated in 1886 and 1899 (Auckland Museum Annual Report 1899/1900: 8, 15; Auckland Museum Records: Card Catalogue).

In the early to mid twentieth century the museum again acquired material through exchanges negotiated with several institutions - the Field Museum in Chicago in 1931, Cambridge University (Southwestern items) and the University of California (Californian items) in 1944 (Auckland Museum Records: Card Catalogue).

The museum also received three substantial donations during this period, including one from Sir Percy Sargood in 1930 of material from Washington State (similar to the material he had previously donated to Otago Museum), and also in 1930, the Cole collection (mentioned above). A few small collections were purchased in the 1930s.

Most of the collection was acquired before 1950. However, it is still being added to through passive acquisition of small numbers of items, for example, a donation in 1980s received from the United States Consulate in Auckland (Auckland Museum Records: Card Catalogue).

Uses of the case study collections

Material from both collections has been displayed since the late nineteenth century. A substantial quantity of Native American material was exhibited in the 1930s and 1940s (Auckland Museum Annual Reports: 1930/31: 15; 1939/40: 18). Both collections have been well represented in the Hall of Man/Peoples of the World gallery since 1969. They have been used for educational activities since the 1930s. The Peoples of the World gallery was still being used for this purpose by the Museum's School Services Officers in 1995 (Johnstone 1995: pers. comm.).

Summary

Overall the history and development of the foreign ethnology collections in New Zealand metropolitan museums have followed a similar pattern (*Table 2*). All four museums were established in the latter half of the nineteenth century and in their early history had long-serving directors who influenced collection development. Nevertheless there are variations in the pattern as a result of each museum's unique history.

MoNZTPT is different from the other museums in several respects. It was set up by central government and remains a government-funded institution. During the nineteenth century it focused on collecting and researching geological and mineral specimens, whereas the other metropolitan museums were developing a broader range of collections.

MoNZTPT received most of its foreign ethnology material through donations. The other metropolitan museums also received donations. However, they acquired a substantial proportion of their collections through exchange, especially Canterbury. Otago, and to a lesser extent Auckland, received some important collections from benefactors.

The development of the MoNZTPT foreign ethnology collections has always been passive, whereas the other museums, during their early history, actively developed at least part of their foreign ethnology collections. Most active development had ceased by the middle of the twentieth century and since then all four institutions have (for the most part) passively acquired foreign ethnology material.

The use of the collections in the museums (including MoNZTPT) has followed a similar pattern. All displayed their foreign ethnology collections in the late nineteenth and/or early twentieth centuries. MoNZTPT and Canterbury have only displayed foreign ethnology material intermittently since then, whereas Otago and Auckland museums have continued to display their collections.

Table 2: The history and development of foreign ethnology collections in the metropolitan museums in NZ

	MoNZTPT	Otago	Canterbury	Auckland
Established	1865	1868	1867	1852/1867
Early administration	General Government	Provincial Government, then university	Provincial Government, then university	Provincial Government, then affiliated to Auckland Institute
Founding collections	Mainly geological specimens	Mainly geological and natural history specimens	Mainly geological specimens, later moa bones	Maori, Pacific, natural history and geological specimens.
Late 19th C collecting of foreign ethnology	Passive acquisition - few donations	Little foreign ethnology material acquired	Majority of foreign ethnology collections acquired (through exchange with moa bones)	Substantial proportion of foreign ethnology collections acquired (donation and exchange)
Early 20th C collecting of foreign ethnology	Passive acquisition - mainly donations	Majority of foreign ethnology collections acquired (exchange and benefactors)	Less foreign ethnology material acquired (donation and exchange)	Substantial proportion of foreign ethnology collections acquired (donation and exchange)
Mid 20th C collecting of foreign ethnology	Passive acquisition - mainly donations	Little material acquired	Little material (except Asian) acquired - policy to collect local material	Passive acquisition - mainly donations
Current size of foreign ethnology collections	More than 2,000 objects	More than 10,000 objects	More than 10,00 objects	More than 10,000 objects

4. Current Policy and Practice relating to Foreign Ethnology Collections

Introduction

The foreign ethnology collections in New Zealand museums have developed as part of the history of these institutions. However, as Hooper-Greenhill (1992) has pointed out, museums have continued to evolve throughout their history, and they are currently going through a phase of rapid change. Museums are currently adjusting to the effects of the market economy and economic rationalism. This has happened at a time when western societies have also become preoccupied with public accountability and minority rights. These issues have been influential in the development of current museum policy and practice.

The first two sections of this chapter examine the ways in which current policies and practices in New Zealand museums are affecting their foreign ethnology collections. In the third section Museum of New Zealand Te Papa Tongarewa (MoNZTPT) policy and practice is evaluated in relation to the policies and practices of selected overseas museums.

MoNZTPT

MoNZTPT policy derives from the Museum's mission which states that:

The Museum of New Zealand Te Papa Tongarewa is a forum for the nation to present, explore, and preserve the heritage of its cultures and knowledge of the natural environment in order to better understand and treasure the past, enrich the present, and meet the challenges of the future. (MoNZTPT 1996b: 3).

Current Museum policy and practice is articulated in several policy documents developed during the past four years. Following the Museum of New Zealand Te Papa Tongarewa Act of 1992, policy was formulated for most functions specified by the Act (*Appendix I*), the one notable exception being museum education. These policy documents

conform to a standard format. A section on general policy is followed, where relevant, by a section outlining more detailed policy for each curatorial discipline⁵⁸.

With further restructuring of the Museum in 1993, the Museum produced a new Corporate Plan comprising twelve corporate principles and goals (*Appendix 2*), directed towards the opening of the new waterfront building in 1998 (the opening is commonly referred to as Day One). As a consequence, the policy documents are being rewritten. A summary of proposed future policy was included in the Museum's 1995 Statement of Intent (and to a lesser extent, in the 1996 Statement of Intent) (MoNZTPT 1995, 1996a). For the purposes of this study current Museum policy is defined as the 1992 policy documents and the 1995 and 1996 Statements of Intent, with reference to other documents where relevant.

Collection development

Since 1991 most acquisitions of foreign ethnology material have been objects representing the cultural diversity of this country. This is consistent with the current Collections Development Policy which was developed in 1991 and revised in 1992 to take account of legislative changes resulting from the Museum of New Zealand Te Papa Tongarewa Act 1992.

The general section of the Collections Development Policy places emphasis on collecting objects of national significance, and states that material will be collected from the Pacific and the wider world only as it relates to New Zealand⁵⁹. Only under exceptional circumstances will the Museum acquire items that do not meet these requirements (MoNZTPT 1992a unpubl.: 3-6).

⁵⁸ The Museum has been restructured since the 1992 policies were formulated. The curatorial departments have been dis-established, although in practice staff still do similar work to that undertaken previously.

⁵⁹ With the provision that it will only accept items if it can provide adequate physical and cultural care for them

The history section of the policy is divided into several subsections each dealing with a specific curatorial category; the International History and Culture category includes foreign ethnology⁶⁰ as defined in this study. The policy recognises that New Zealand does not exist in isolation and that people need to be aware of all cultures. Nevertheless, with regard to future collecting, international cultures will be represented by objects that have connections with New Zealand. In particular, the focus will be on collecting foreign ethnology material associated with immigrant groups who have contributed to New Zealand's history and culture. Material that has historical connections with New Zealanders or will complement important existing collections may also be accepted (MoNZTPT 1992a unpubl.: 44, 56-57).

More recently, the 1995 Statement of Intent (endorsed in 1996) stated that, in the short term, all collection development will focus on acquiring objects for the Day One exhibitions (MoNZTPT 1995: 6; MoNZTPT 1996a: 9).

Recent additions to the foreign ethnology collections include objects brought to New Zealand by Jewish, Indian and Chinese immigrants. These were acquired by the history curators and accessioned into the New Zealand history collections rather than the foreign ethnology collections as was the practice previously.

Acquisitions are processed using an acquisition proposal form developed in 1994 (*Appendix 3*). This form requires the curator to assess the object's significance and/or justify having it in the collections, ensuring that only objects that comply with current policy are acquired. The form also requires the curator to specify the object's relevance to collection development policy objectives and the purpose for which the object will be used. Recent acquisitions meet policy requirements and have been specifically acquired for use in the Day One exhibitions.

⁶⁰ Comprising approximately one third of the International History and Culture category; the other two thirds consists of numismatics.

Deaccessioning

The Collections Development Policy includes a section on the deaccessioning and disposal of collection items. Deaccessioning of cultural items must be approved by the MoNZTPT Board. There is a strong presumption against deaccessioning. The exception to this is that any objects found to have been acquired illegally will be deaccessioned. For example, objects acquired through processes that contravene the 1970 UNESCO Convention of the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property will be repatriated to their former owners (MoNZTPT 1992a unpubl.: 6-8).

Any decision to deaccession other objects in the collections would require careful consideration. Criteria to be used in the decision-making process include: collections/objects that no longer fall within the scope of approved collecting policies, are in poor condition, or are either duplicate and/or examples of inferior quality.

Procedures spelt out in the policy specify that an object will be researched and documented before it is deaccessioned. Any special conditions which may have been specified at the time of acquisition will also be considered (for example that an object would be returned to the donor if ever deaccessioned). Otherwise, deaccessioned objects can be sold, but only after they have been offered first to other museums for exchange, gift or sale. Any profit from the sale of deaccessioned objects is to be used for acquiring new objects for the collections (MoNZTPT 1992a unpubl.: 8-9).

In practice the Museum's deaccessioning policy has only been used once for a foreign ethnological object. This occurred in 1992 when a walking stick, carved by a Japanese prisoner interned at Featherston during World War II, was deaccessioned and returned to the donors⁶¹ (Davidson 1996, pers. comm.).

⁶¹ The walking stick was originally donated by a New Zealand family to a regional museum in 1963; it was part of a collection given to MoNZTPT in 1975 by that museum.

Collection management

Care of collections

The Museum's presumption against deaccessioning means that it is keeping the majority of its present collections. In doing this, it must comply with the 1992 Collections Management Policy⁶² which states that all collection items are to be cared for and stored according to conservation standards (MoNZTPT 1992d unpubl.: 2). In addition to this collections must be physically accessible, unless they are in poor condition, or subject to cultural or other restrictions (MoNZTPT 1992d unpubl.: 6).

The foreign ethnology collections are currently stored in an off-site facility where there is plenty of space. As a result of this the collections are more accessible and better housed than previously. They are kept in boxes (those boxes not constructed of acid-free materials are gradually being replaced), in high quality shelving systems which allow easy retrieval. The more fragile objects such as textiles are stored in an environmentally-controlled room. Apart from some human remains⁶³ (which, except for the Egyptian mummy, are stored in a special vault), few foreign ethnology objects have been identified as needing any special cultural consideration. The only known objects which may fit this category are a few Native American and Australian objects⁶⁴ which, for religious reasons, either cannot be displayed or must be displayed with certain restrictions (Welsh 1989: 151-152 ; Ainslie 1995 unpubl.: 7).

Documentation and databases

Collections need to be documented and information about them made accessible. Without this they have little value for research (Fowler and Fowler 1996: 131). The

⁶² Which is closely aligned to the Museum's Conservation Policy

⁶³ These include human remains from one of the case study collections, a Sauk/Sac Indian skull acquired last century.

⁶⁴ Aborigine churinga and Hopi kachinas.

Museum's 1992 Research Policy identified the need for improved documentation and identification. This improvement is taking place in a variety of ways.

In 1995 the Museum appointed its first professional archivist. As a result the Museum archives, which were previously scattered, are being centralised, sorted, and rehoused, and information relating to them is being entered on to the Museum's computer database, Te Kahui (Bolger 1996: pers. comm.).

Te Kahui, a comprehensive computer database developed by the Museum, came on line in 1994. According to the 1995 Statement of Intent it is expected that Te Kahui will increase the efficiency and effectiveness of research, collection management and public programmes, as well as making collection information accessible to people outside the Museum (MoNZTPT 1995: 6).

Nearly all the objects in the foreign ethnology collections are registered although little information is known about some of them. Some collections are currently being documented in more detail; these include the Egyptian collection, the lithic collection and the North American collections (the latter being done as part of this study). Collection data, even where only minimal, has been entered on to Te Kahui.

There is potential for this information to be used for other databases, both national and international.

In 1994 the Taonga O Aotearoa National Services of the Museums of New Zealand was established in accordance with Section 7(i) of the Museum of New Zealand Te Papa Tongarewa Act 1992. One of its objectives was to define heritage objects and collections of national importance, to improve access to them and their documentation (Taonga O Aotearoa 1994). As part of this process it was planned to develop a national database of these objects and collections. National Services is currently canvassing for ideas and support for a national database (Frater 1996: pers. comm.).

Mr R O'Rourke (1995: pers. comm.) is documenting the Egyptian collection and when this is completed, information about the Museum's mummy will be added to an international database of Egyptian mummies developed by Manchester Museum. Information about objects in the Native American collection was recently sent to a researcher in the USA who is creating an international inventory of Blackfoot Indian material culture.

Research

In 1992 the Museum formulated its first comprehensive research policy, fulfilling the requirements of section 7(f) of the Museum of New Zealand Te Papa Tongarewa Act 1992. The Research Policy specified that research be undertaken in relation to New Zealand's cultural and natural history (MoNZTPT 1992b unpubl.: 7).

In 1994 the Museum Board organised a review of research and scholarship in the Museum. The resulting report concluded that the main purpose of research was to allow the Museum to fulfil its mission and responsibilities to the public, particularly given the widespread public interest in history⁶⁵, science, and the environment (Review Committee 1994: 4). It also recommended increased support for research. The Museum accepted most of the conclusions and recommendations.

As a result of this, a new research policy has recently been developed. This policy states that future research will be guided by four themes (or combinations of these). These themes are: *Becoming Aotearoa* (the origins of, and relationships within, the environment), *The Peopling of New Zealand* (both Tangata Whenua and Tangata Tiriti), *Life in New Zealand* (creating New Zealand culture and identity), and *The Museum Serving the Community* (collecting, conserving, interpreting collections for the public, as well as management and market research) (MoNZTPT 1996b: 4).

⁶⁵The report did not refer to the foreign ethnology collections.

Two of these themes *Peopling of New Zealand* and *Life in New Zealand* are appropriate themes for research on those foreign ethnology collections representing the cultural diversity of this country (these themes focus on material culture studies of all New Zealanders). Other foreign ethnology collections could be researched using the theme *The Museum Serving the Community*. Three of its sub-themes are particularly relevant: collection management and conservation research, collecting research, and interpretive research (MoNZTPT 1996b: 14, 18-21).

Research carried out on the foreign ethnology collections to date has been similar to that specified under these sub-themes. Two History staff members, Mrs J Hobbs and Mr R O'Rourke are involved in ongoing research into the history of the museum and its collections (including foreign ethnology collections). As mentioned in the previous chapter, some research has been carried out by other Museum staff and outside researchers. In addition to this, some foreign ethnology collections have been included in other international studies; material from the Tel El Amarna site held in the Museum's Egyptian collection has been used by overseas researchers studying this period in Egyptian prehistory (O'Rourke 1995: pers. comm.). Material in the Classical Greek and Roman collections has been researched by one of the Museum's Education Officers who recently published this as a text book for secondary school students taking Classical Studies (Campbell 1996).

The collections are not sufficiently systematic or substantial to attract many researchers from within or outside the Museum. Little research has been undertaken by curatorial/collection management staff⁶⁶ apart from that required for collection documentation and exhibition labels. This is continuing.

All exhibitions will be underpinned by rigorous scholarship, and the Museum's emphasis on research and technical expertise will continue.

(MoNZTPT 1996a: 4)

⁶⁶One staff member only is employed full-time to work with the foreign ethnology collections.

Exhibition

The current Exhibition Policy is based on section 7(e) of the Museum of New Zealand Te Papa Tongarewa Act 1992. The general section of this policy states that the content of Museum exhibitions will focus on New Zealand. Particular emphasis will be placed on the ethnic and cultural diversity of the people of New Zealand and the contributions they have made to this country (MoNZTPT 1992c: 2).

This emphasis is repeated in the history section of the policy (which also states that the Museum must consult with minority groups whose material culture is to be exhibited). Other foreign ethnology material could be used in exhibitions that either place the history and cultures of New Zealand in the context of the Pacific and the wider world, or show how historians, anthropologists and archaeologists gain information by studying material culture. The policy also states that at least 20% of the Museum's exhibitions will be interdisciplinary (MoNZTPT 1992c unpubl.: 5, 9-10).

Since the deinstallation of the Egyptian Gallery in 1990, and the History Gallery (which included the Cook Voyages display case) in 1991, no material from the foreign ethnology collections has been included in long-term exhibitions. Sometimes objects from the collections have been used in temporary exhibitions, those most often used being the Classical and Egyptian collections. In early 1995 material from both these collections was used in an interdisciplinary exhibition 'History, Mystery and the Wolf' and, according to the exhibition curator, this section of the exhibition was very popular with the public (Campbell 1995: pers. comm.). Some contemporary items from Ecuador were displayed in another temporary interdisciplinary exhibition 'Clay and Feathers' in 1995; also that year the Museum's collection of Japanese Netsukes was the subject of a temporary exhibition. For the most part, the objects in these temporary exhibitions have been displayed aesthetically (as works of art).

In preparation for Day One, work is underway developing exhibitions which will reflect the cultural diversity of New Zealand. Staff are currently consulting with members of the

ethnic communities whose material culture will be used in these exhibitions (Fitzgerald 1996: pers. comm.).

Loans and outreach/extension services

One of the Museum's seven Corporate Goals is that it will reach out beyond the building through an extension service. An objective of this Corporate Goal is to create and strengthen partnerships between institutions and one way of achieving this is to lend objects from the Museum's collections (MoNZTPT 1995: 5; MoNZTPT 1996b: 12). The Collections Development Policy identifies the foreign ethnology collections as a loan resource for other museums (MoNZTPT 1992a unpubl.: 7).

The main use of the foreign ethnology collections at the present time is through loans to other museums for use in their exhibitions. The most frequent user is Porirua Museum. This museum has three exhibitions each year, and according to the Registrar, Mr P Stodart (1995: pers. comm.), it has an unwritten policy that at least one of these exhibitions must focus on local history; the other two are left to the discretion of staff. It is in these discretionary exhibitions that MoNZTPT's foreign ethnology material is used.

Loans processed since 1992 have frequently involved the Egyptian mummy and associated items. In 1992 the mummy was lent to Whanganui Museum, followed by the Hastings Exhibition Centre, and in 1994 it travelled to Porirua Museum, together with some Peruvian ceramics, for that museum's *Forgotten Gods* exhibition. Other objects from the foreign ethnology collections have also been lent to Porirua Museum during the past few years, an example being some Asian dancing dolls and statuettes lent in 1993 for an exhibition entitled *Dance*. Hawke's Bay Museum is another regular recipient of loan material; the Museum's Netsuke exhibition travelled to that museum in 1995.

Few items from the two case study collections have been lent externally. However, a Native American costume was hired to a film company in 1995, the first of what may be a new kind of outreach service involving foreign ethnology objects. The costume was hired out (at a minimal rate) for two weeks' duration in August 1995, using the standard

loans procedure (this included ensuring that the display of the costume met the Museum's conservation standards). At present there is no policy relating to commercial use of collections although one of the Corporate Principles is that the Museum “.. will be commercially positive” (MoNZTPT 1996a: 8).

In October 1996, it was announced that no further outward loans could be processed until after Day One. This is a temporary embargo resulting from pressures of exhibition development and collection relocation to the new building.

Education

The mandate for the Museum to provide an educational service in connection with its collections is given in section 7(g) of the Museum of New Zealand Te Papa Tongarewa Act 1992. The Museum does not currently have an Education Policy, although one is to be developed (Anderson 1995: pers. comm.).

As yet there is no clear indication of what this policy will include because the Statement of Intent only states that one of the Museum's functions is to provide an education service. However, the Museum will open in 1998 with four resource centres, and a display storage facility (MoNZTPT 1996a: 2-3, 10).

Before the Museum closed, its education services provided an important interface between the Museum and the public. Between 1991 and 1995 two different departments within the Museum offered an education service. One was the Museum Education Department, the other, the now-terminated School Education Service administered by the Ministry of Education.

In the past the School Education Service used objects from the foreign ethnology collections in its primary and secondary school programmes, but after the 1991 deinstallation of the galleries displaying foreign ethnology material, there was little opportunity for it to use these collections. The School Education Service also worked closely with a Museum curator to arrange direct access to the foreign ethnology

collections. Former curator, Dr R Watt lectured senior secondary school students studying biology using objects from one of the case study collections, the European lithic collection, to demonstrate the evolution of technology (Watt 1995: pers. comm.).

The Museum's Education Department provided educational activities in conjunction with recent temporary exhibitions. It arranged gallery tours and lectures in association with the in-house exhibition *History, Mystery and the Wolf* (Campbell 1995: pers. comm.). The department also facilitated direct access to the collections. For example, Mr J Campbell used objects from the collections to illustrate classes for students taking Classical Studies (Campbell 1995: pers. comm.).

Some collection-based educational activities have not involved education staff. Dr R Watt used items associated with healing practices from the foreign ethnology collections to illustrate lectures to post-graduate nursing students (Watt 1995: pers. comm.). In recent years, Wellington Polytech classes have visited the Museum's off-site facility as part of their pre and post-industrial textile technology course. Students are shown a variety of objects from the foreign ethnology collections (for example, Native American moccasins, made between the eighteenth and twentieth centuries, demonstrating the changes in materials and technology used during that period).

With the closure of the Buckle Street facility in April 1996, educational services have been discontinued and the focus is now directed toward developing new education programmes for Day One.

Forward Planning

The Museum is developing new policies as a consequence of its Corporate Principles and Goals. In 1995 it produced a *Statement of Intent* for the period 1995 to 2000 (with a revised version in 1996 for the three years 1996-1999).

MoNZTPT will open to the public in February 1998 with the Day One programme. Much of the current planning is directed towards Day One, particularly the Museum's

public programmes. Material from some of the foreign ethnology collections will be used in exhibitions and educational activities. The material culture of ethnic minorities in New Zealand is being collected and will be used in Day One exhibitions. Some other foreign ethnology material, which falls outside the New Zealand-focused exhibition themes, will be used in the Art and History Resource Centre⁶⁷ (MoNZTPT 1994 unpubl.: 129-130).

MoNZTPT has an ongoing evaluation and visitor studies programme to ensure it provides appropriate Day One public programmes. One example of this, relevant to the foreign ethnology collections, was a front-end evaluation of potential visitors to the History Resource Centre; two of the centre's proposed subject areas are archaeology and the ancient world. The results of the evaluation suggested that these would be popular subjects for visitors (McLennan and Fitzgerald: 1994 unpubl.).

Policy and Practice in the other Metropolitan Museums

The history and development of MoNZTPT's foreign ethnology collections differs from those of the other three metropolitan museums. In this section current policies and practices in these museums are examined and compared to those of MoNZTPT.

Otago Museum

Otago Museum's mission is:

To encourage appreciation and understanding of the natural, cultural and scientific heritage of Otago and its place in the world.

(Otago Museum Annual Report 1993/4: 3).

⁶⁷ Some of the aims of the Museum's resource centres are to provide the public with information (for example, information about the exhibitions, collections, or the history of the Museum), and also to facilitate access to specialist staff and the collections (MoNZTPT 1994 unpubl: 105-106).

The museum does not have formal written policies although the Humanities Department has produced a draft collecting policy. This department has foreign ethnology objects in its World Archaeology, Ethnology and Decorative Arts collections. Collecting is passive⁶⁸, except for Asian material which has been actively collected during the last few years. The department is also able to purchase foreign ethnology objects for collections which are being further developed (e.g., the ceramics collection) (Anson 1995: pers. comm.).

Otago Museum actively uses its foreign ethnology collections for study, exhibition and education. Currently the museum is redeveloping the exhibition gallery in which the foreign ethnology material is displayed. The theme of the new exhibition to be displayed in this area, *Collections/Connections*⁶⁹, is collectors, collecting and the role of museums.

Former School Education Services Officer, Ms J Engebretson, used the foreign ethnology gallery for primary school groups because the material displayed was useful for making cultural comparisons in the context of the Social Studies syllabus (Engebretson 1995: pers. comm.). University students studying Classics also make use of the gallery, and have access to study storage. One of the goals of Otago Museum is to develop a closer working relationship with tertiary institutions (Otago Museum Annual Report 1988/9). Perhaps because of its shared history and proximity to Otago University, it has a close relationship with that institution; staff from Otago University act as honorary curators for some collections (e.g., historical costumes) (Anson 1995: pers. comm.).

Although the foreign ethnology collections are not currently being researched (apart from exhibition research), there is potential for this because they are well documented, in good storage and accessible.

⁶⁸ Donations are encouraged.

⁶⁹ This exhibition is described in more detail in the next chapter.

Canterbury Museum

It is the vision of Canterbury Museum to provide a stimulating place of wonder and enchantment, of education and interest, of recollection and recreation, where all the people of the community it serves have access to their heritage, where they can begin to understand, as well as learn, who they are.

(Canterbury Museum 1993 unpubl.: 6).

In addition to this Vision, Canterbury Museum has a threefold statement of intent comprising its purpose, principal objectives and philosophy. One of the principal objectives places emphasis on Canterbury, New Zealand, the Pacific, the Antarctic and subantarctic regions "...although where appropriate, putting these into a wider global context." (Canterbury Museum 1993 unpubl.: 6).

Canterbury Museum has a written collection policy. Its collecting practice is similar to that of Otago Museum, in that although collecting of foreign ethnology items is mainly passive, it also encourages gifts. Asian items, especially contemporary items, are actively collected. The museum will only purchase items if they are required for specific purposes, such as use in display, or to complete a collection (Canterbury Museum 1994 unpubl.: 3, 12).

Items that no longer fulfil a useful function in the Museum can be deaccessioned, and disposed of by repatriation, sale, exchange with or transfer to another museum, or destroyed (Canterbury Museum 1994 unpubl.: 2, 4).

Canterbury Museum displays some of its foreign ethnology material in a permanent exhibition, the *Hall of Asian Decorative Arts*. This hall, which opened in 1994⁷⁰, was developed with the help of local Asian communities. School Services Education officers used this exhibition for school classes; one also borrowed replica material from the Asian

⁷⁰This exhibition is discussed in more detail in the next chapter.

collections to use in conjunction with lectures to secondary school students (Matheson 1995: pers. comm.; Leithwaite 1995: pers. comm.).

Research was carried out on the Asian collections for the exhibition, and a museum associate is documenting collections, and has undertaken collection history research (including foreign ethnology material; results have been published in articles for "Museum Pieces" in *The Press*).

Auckland Museum

This museum's mission is:

To inspire all Aucklanders and visitors with the unique heritage, environment and stories of the people of Auckland, Aotearoa-New Zealand and the South Pacific, and to provide a window on the rest of the world.

(Auckland Museum Annual Report 1993).

The museum's collecting policy is to selectively acquire important material from Auckland, New Zealand and the world, providing the museum can adequately care for it (Auckland Museum 1990: 9). The policy acknowledges the cultural diversity of Auckland, and like the other metropolitan museums, this museum actively collects Asian material, except that it concentrates on South East Asia. Occasionally opportunities arise for passive collecting of other foreign ethnology material (Auckland Museum 1990: 24).

Auckland Museum's collection policy includes a section on deaccessioning. Any item that does not relate to the mission or cannot be cared for properly⁷¹ can be considered for deaccessioning. Methods of disposal include repatriation, transfer to another museum, use for educational activities, and sale of objects. Relevant factors, such as the wishes of the donor, must also be taken into consideration when disposing of items.

⁷¹ The foreign ethnology and foreign archaeology are well cared for and adequately stored.

Auckland Museum is planning for the future by revising its policy; the new policy will direct where the museum is going in the future (Neich 1995: pers. comm.). Recently an inventory was taken of all the museum's collections and their future requirements determined. Eventually all the objects in the foreign ethnology collections will be entered on to a computer database (Auckland Museum 1992 unpubl.: 3, 24). The foreign ethnology and foreign archaeology collections at Auckland are well documented (the foreign lithic collection has been documented recently) and some research published. Most collections have been rehoused and are easily accessible⁷² (Neich 1995: pers. comm.; Prickett 1995: pers. comm.).

The Peoples of the World gallery, constructed in 1969, is due to be deinstalled. At present there are no plans to replace it, although the material is likely to be redisplayed in another area (as part of major redevelopment currently taking place in the museum). Up until 1995, this gallery was used by the School Services Education officers for classes (Johnstone 1995: pers. comm.). Tertiary students have direct access to material in the Egyptian collections (Prickett 1995: pers. comm.).

Summary

The mission statements of the four museums differ. All emphasise the importance of New Zealand's cultural heritage and natural environment. Otago Museum and Canterbury Museum (as one of its principal objectives) also include reference to a world context, and Auckland Museum will provide a window on the rest of the world for its visitors. MoNZTPT is a national museum and this probably explains why its mission is totally New Zealand-focused.

New Zealand's largest minority groups (after Maori and Pacific) comprise the different cultures originating from Asia (Statistics New Zealand 1996: 98). The need to represent these cultures has been recognised and all the museums collect Asian material. Little

⁷² There are plans to move the collections to off-site storage where they will still be accessible for study (Neich 1996: pers comm; Prickett 1996: pers comm.).

other foreign ethnology material has been acquired by any of the metropolitan museums in recent years, but all except MoNZTPT passively acquire it when available. MoNZTPT has a policy of not acquiring any except for the material culture of immigrants (or in special circumstances). None of the museums are predisposed to deaccessioning.

All four museums house their foreign ethnology collections adequately. These collections have at least minimal documentation. At MoNZTPT this is entered on to a computer database, as is data relating to the Asian collections at Canterbury Museum.

At the present time, apart from exhibition research, little research on foreign ethnology material is being undertaken at any of the museums. The other three metropolitan museums are exhibiting their collections and using them for associated educational activities to a much greater extent than MoNZTPT. MoNZTPT's main use of foreign ethnology material is for loans.

Evaluation of MoNZTPT policy and practice

In this section MoNZTPT policy and practice are evaluated in relation to some of the issues raised in Chapters 1 and 2, using examples from museums overseas, in particular from North America and Britain.

Evaluation of the mission

The Museum's mission is to be "... a forum for the nation to present, explore and preserve the heritage of its cultures..." (MoNZTPT 1996a). Similarly the Canadian Museum of Civilisation, as Canada's national museum of human history, is a "showcase of cultural achievement" in that country (MacDonald and Alford 1989: 72).

On the other hand, the aim of some regional institutions, such as Glenbow (in Alberta, Canada) and Auckland museums, is to focus on local history while also providing a window on the world for their visitors (Janes and Ainslie 1993: 4; Auckland Museum

Annual Report 1993). Previously, MoNZTPT has seen itself in a similar role to these regional museums. In the 1973 Annual report it stated that although its primary role was as the national museum, the Museum also functioned as the greater Wellington museum. Some of its functions at that time were to acquire, preserve, and use collections principally concerning New Zealand and the Pacific, and also the history of man (MoNZTPT Annual Report 1973: 20-21).

It could be argued that since MoNZTPT is the only metropolitan museum in the southern half of the North Island, it should still be fulfilling all these functions. However, it now has a new mission (ratified by the Museum of New Zealand Te Papa Tongarewa Act 1992), and consequently its functions have changed. In this, it performs well, according to current museum philosophy because all MoNZTPT policy is based on the mission.

Insofar as the MoNZTPT foreign ethnology collections are concerned, the policy most influenced by the Museum's mission is the Collections Development Policy.

Evaluation of collection development policy and practice

Collection development policies are important because they ensure the systematic development of collections. In doing this they also prevent the acquisition of irrelevant items which would incur unnecessary costs.

The MoNZTPT Collections Development policy specifies what objects can be acquired for the collections. This is achieved in practice by requiring curators to assess the significance of potential acquisition in terms of Museum policy (and mission).

MoNZTPT curators must also specify how an object will be used (*Appendix 3*). The MoNZTPT acquisition forms are similar to those used in other museums. For example, the form used by the Powerhouse (Museum of Applied Arts and Science) in Sydney is similar. It lists criteria to be considered when acquiring items, including their potential for communication (use), and their significance (e.g., in terms of the history of a culture) (Young 1994: 195; MAAS Acquisition Form: 2).

Overall, MoNZTPT collection development policy and practice compare favourably with current policy and practice in other museums. When it comes to the foreign ethnology collections, however, its policy and practice are cause for concern in some areas. Firstly, MoNZTPT's current practice of acquiring objects from ethnic minority groups and accessioning them into the history collections may affect their anthropological value (Nason 1987: 63).

Another area of concern identified by Nason (1987: 63) is that foreign ethnology objects have special significance as unique or rare objects because they are often all that remains of disappearing cultures (or those that have already disappeared). As described in Chapter 2, he maintains that museums should collect these objects and that this can be justified as ethnographic salvage. MoNZTPT's current policy of not even passively accepting foreign ethnology material unless it relates to New Zealand (or to important existing collections), means that it cannot undertake ethnographic salvage.

Some objects are saved through being purchased by private collectors because they are highly valued as art (Durrans 1988: 156). Most museums could not afford to purchase these objects. None of the Scottish museums surveyed as part of the FECRP had an acquisition budget specifically for foreign ethnographic material (although they could apply for funding from the National Fund for Acquisitions). Only four museums (of the forty five surveyed) were found to be actively collecting foreign ethnographic material (Kwasnik 1994: 60).

However, the FECRP survey did not identify how many museums passively collect this material. It is probable that Scottish museums, like their New Zealand counterparts, acquire little foreign ethnology material.

..the latter part of the twentieth century has witnessed a general decline in the collecting of foreign ethnography in Scotland. (Idiens 1994: 5)

Deaccessioning

MoNZTPT has a deaccessioning/disposal section in its Collections Development Policy. In comparison, only 50% of museums in the United Kingdom have a deaccessioning/disposal policy (Lord *et al.* 1988: 44; Kwasnik 1994: 60). The MoNZTPT policy is almost identical to that of the International Council of Museums (ICOM) *Professional Code of Ethics*. Firstly it has a strong presumption against deaccessioning and disposal. As mentioned in Chapter 2, this philosophy is not universal (ICOM 1987: 21; Lord *et al.* 1988: 44; Lewis 1995: 176).

MoNZTPT has taken a conservative approach, and if it did deaccession some of its collections, according to policy, the objects/collections would be offered first to other museums as exchange, gift or sale (MoNZTPT 1992a unpubl.: 7-8; ICOM 1987: 22). This policy helps ensure that the objects will remain in public ownership. In Canada, the state of Alberta is currently drafting a deaccessioning policy requiring that government-funded museums follow this procedure also, only permitting items to be sold to outside buyers as a last resort.

This policy is being developed as a result of Glenbow Museum's decision to auction some of its international collections⁷³ (Ainslie 1995 unpubl.: 16). Glenbow is using the proceeds from the sale to purchase new items and provide better care for its remaining collections. Both ICOM and MoNZTPT policy state that proceeds from the sale of deaccessioned items must only be used for the acquisition of new items (ICOM, 1987: 22; MoNZTPT 1992). Here again policy varies; both the American Association of Museums (AAM) and the Code of Ethics for Art, History and Science Museums in Australia have a policy similar to that of Glenbow (CAMA 1985: 7; Ainslie 1995 unpubl.: 9). This more flexible policy is especially applicable for museums which, unlike MoNZTPT, are not government-funded. In the present economic climate, these museums must make optimum use of their funds.

⁷³This is discussed in detail in the next chapter.

An important contemporary issue is repatriation. MoNZTPT policy has a clause which states that collection items may be deaccessioned and repatriated to their former owners (or descendants). The Museum has only received one request for the repatriation of a foreign ethnology object, and this was returned to the owner. It is MoNZTPT policy and practice to repatriate objects where appropriate. As discussed in Chapter 2, many institutions overseas do not follow this practice (Wilson 1989: 36; Durrans 1988: 148).

Evaluation of collection management

Care of collections

Lord *et al.* (1988: 62, 65-68) estimate that the cost of caring for collections can be as high as two thirds of the operating costs of museums. In the 1994/1995 financial year, the cost of caring for collections was only about one sixth of the total operating costs of MoNZTPT, although this proportion would probably be much higher if the Day One development programme was excluded (MoNZTPT 1995: 48).

The cost of maintaining MoNZTPT's foreign ethnology collections is estimated to be \$4030 per year for the next five years⁷⁴ as shown in Table 3 (Winterton 1995: pers comm.). This estimate excludes insurance, and any conservation treatments which may be required. This relatively low cost is due to the small size of the MoNZTPT foreign ethnology collections.

⁷⁴This is only a short-term estimate as the cost is expected to decrease substantially after the year 2000 because by then the collection will have been rehoused and will no longer be stored in a rented storage facility (although the costs for environmental control may increase in the new off-site facility).

Table 3: Estimated annual storage and operational costs for the MoNZTPT foreign ethnology collections for the next five years

a. Maintenance costs (per sq.m.)	\$ 8.96	
b. Rental (per sq.m.)	<u>\$31.78</u>	
c. Total cost (per sq.m.) (a + b)		\$40.74
d. Total floor area occupied by fe collections (including aisles)		50 sq.m.
e. Total operating cost (c x d) per year		\$2030.00
f. Cost to rehouse collection per year (for next 5 years)		<u>\$2000.00</u>
g. Total estimated cost per year for next 5 years (e + f)		\$4030.00

The MoNZTPT foreign ethnology collections are maintained at a higher standard than the minimum set by the Museum's Conservation and Collection Management policies. The standard varies; whereas the foreign ethnology textiles are stored in a (relative) humidity-controlled environment, the other items in these collections are stored in a part of the building where environmental standards cannot be maintained (although the environment is monitored).

Nevertheless, MoNZTPT foreign ethnology collections are currently well cared for and physically accessible compared to many ethnology collections in overseas museums which are reported to be stored in poor conditions with limited access (Freed 1991: 62-64).

MoNZTPT is fulfilling one of its corporate goals that it has collections managed to professional museological standards (MoNZTPT 1996b: 9). For newly-acquired objects this is ensured by an acquisition budget which covers the cost of their storage, care and documentation. This cost is assessed when filling out the Acquisition Proposal Form (*Appendix 3*).

Documentation and databases

Another area covered by the same Corporate Goal is that collections will be managed so public access to information about them is maximised (MoNZTPT 1996b: 9). This is currently true for some collections, but information about the foreign ethnology collections is not so easily accessible; some are fairly well documented, others less so. The work being done on centralising, recording and rehousing the Museum's archives will improve access to information about these collections. Many large museums overseas do not have centralised archives, nor do many employ a professional archivist (Wilson and Parezo 1994: 41). The Museum's achievements in this area compare well.

As records are being entered on to Te Kahui, the Museum's computer database, information is becoming more accessible, and it is also planned to make part of the Te Kahui database available to the public (MoNZTPT 1995: 6). Some museums overseas are already doing this, for example, the Canadian Museum of Civilisation's Applications Supported Intelligent Network (MOCASIN). It is hoped that MOCASIN will eventually become the nucleus of a national cultural computer network; a Canadian Heritage Information Network has already been set up to serve as a national inventory of museum collections (MacDonald and Alsford 1989: 220-224).

National Services has yet to decide whether to develop a database of objects/collections of national significance in this country's museums. If it does not develop a national database it will be acting contrary to current trends overseas. A similar organisation, the Australia Heritage Collections Committee, established in 1993, is working with museums to develop a national database for heritage collections in that country. This will include some foreign ethnology material relating to cultural diversity - those which link communities with their homelands, and those expressing "... an Australian identity in the making" (HCWG 1993: 3; Griffiths 1996: 195).

The national databases referred to above relate to cultural heritage in general. The national database developed in Scotland by the Foreign Ethnographic Collections Research Programme (FECRP) is designed specifically for foreign ethnographic

collections. It has five objectives, including documenting collections and establishing a computerised database to allow information to be shared between museums (Kwasnik 1994: 66, 71).

If the Museum does develop a national database it will need to consider using a standardised computer database to make information accessible to other museums (Wilson and Parezo 1994: 45). Te Kahui was custom-designed for use at MoNZTPT, and because of its size and complexity it is unlikely that other museums, particularly small museums, could use it without extensive modification.

This is an important issue, because co-operation between museums is necessary to produce inventories and databases which will make information more widely available and facilitate research (King 1989: 70; Fenton 1995: 231).

Evaluation of use of collections

Research

It has been stated previously that curators in many museums fear that museum research is no longer valued, particularly as some museums no longer employ specialist staff (Harrison 1993: 168). This is not the situation at MoNZTPT where a new strategy has just been developed and research is encouraged.

As with the previous policy, the new MoNZTPT research policy is broadly defined allowing for a variety of methods to be used for researching the Museum's collections. However, little research has been carried out on the foreign ethnology collections although there is potential for this. One of the reasons for this is the limitations due to the nature of the foreign ethnology collections, which are small, were not collected systematically and are not representative of their culture of origin.

As discussed in Chapter 2, this is characteristic of ethnology collections worldwide, and as a result, research on material culture has had an uneven history (Hedlund 1989: 6).

Moreover, the meanings of objects and collections change over time. However, as Cantwell and Rothschild (1981: 581-183) observe, early collections are still valuable for research today even though their meaning may have changed.

The recent resurgence of interest in material culture research overseas has involved the use of new theories and methods from other disciplines. These include semiotics, linguistics, feminist theory, ecology, technology and material studies, applied art and design (Thomson and Parezo 1989: 50-51; Conkey 1991: 71; Friedel 1993; Woroncow 1994: 56). The Museum has recognised the importance of interdisciplinary (cross-theme) research in its new research policy (MoNZTPT 1996b: 4).

According to Watt (1989: 2) and Sturtevant (1995: pers comm.), comparative research is another option for the MoNZTPT foreign ethnology collections. This is a common view. The FECRP sees cross-cultural comparisons as the most suitable option for foreign ethnographic collections; one of its five objectives is to encourage comparative research (Kwasnik 1994: 71).

Although one recent interdisciplinary study has involved the use of a foreign ethnology object, most current research focuses on the history of collections and collectors. This is considered to be the most appropriate research for these collections according to curator Dr J Davidson (1995: pers comm.), and as discussed in Chapter 2, this opinion is shared by other researchers overseas (Ames 1992: 46; Teather 1990: 30).

Exhibitions are an important output of research, according to Freed (1991: 58). MoNZTPT recognises this and research is being carried out on objects to be used in the Day One exhibitions, including the foreign ethnology objects that will be used - those relating to ethnic minority groups/cultural diversity.

Exhibitions

In this section the foreign ethnology collections are divided into three groups, the newly developing collections associated with New Zealand's cultural diversity, and the existing divisions of foreign archaeology and foreign ethnography.

As stated previously, the representation of ethnic (and other) minority groups is one of the major contemporary issues in museology. MoNZTPT recognises the importance of this and its exhibition policy stresses the importance of demonstrating New Zealand's cultural diversity in exhibitions. The MoNZTPT Day One exhibitions will comprise a series of one-off exhibitions for each cultural group. This practice is similar to that in Australian museums according to Robertson and Migliorino (1996: 8, 12). They argue that museums in Australia should be doing more to meet the needs of that country's diverse cultures.

MoNZTPT maintains that minority groups will not only be represented in exhibitions, but will be consulted in the process of developing them (MoNZTPT 1992c unpubl.: 5, 9). As stated previously, Museum staff are consulting with Indian and Chinese groups as part of Day One exhibition development. In Scotland, the FECRP recommends that museums with foreign ethnographic collections seek advice from local cultural communities in the area when displaying material associated with that community (*Appendix 4*) (Kwasnik 1994: 72; Woroncow 1994: 55).

Current MoNZTPT policy and practice relating to cultural diversity are similar to overseas institutions; this is particularly important because of the Museum's role as the national institution. The Museum's Statement of Intent (1995: 3, 6) states that one of the Museum's objectives is to occupy a central role in national identity. Similarly, Canada's national museum, the Canadian Museum of Civilisation, offers visitors an initiation into that country's national identity (MacDonald and Alford 1989: 3).

It is MoNZTPT practice (although not specifically referred to in policy) to use some of the foreign archaeology material in temporary exhibitions, particularly objects from the

Egyptian collection. A recent Museum visitor study indicated considerable public interest in seeing Egyptian material (McLennan and Fitzgerald 1994 unpubl.: 12-15).

The use of Egyptian material in museum exhibitions is a worldwide practice because of its popularity (Wildung 1995: 4). According to Csikszentmihalyi and Hermanson (1995: 37) and Pearce (1995: 316) the reason for this is because these objects invoke fear without actually being dangerous to the viewer - they are the material culture equivalent to the horror film. The visitor study cited above shows that the New Zealand public share this fascination in Egyptian material, and like museums overseas, MoNZTPT is endeavouring to meet public needs.

Woroncow (1994: 55, 57) recommends local history, travel and trade and other contacts as subjects for display, because she believes it gives visitors insights into other ways of life. Museums in Scotland which use these themes in exhibitions include the Laing Museum in Newburgh which uses its Oceanic collection to illustrate Scottish emigration to Australia and New Zealand (Kwasnik 1994: 57).

The FECRP survey showed that 40% of museums in Scotland use material from their foreign ethnography collections for in-house exhibitions (Kwasnik, 1994: 61). While most museums do not have sufficient material to present whole cultures, they do display it in other ways (Woroncow 1994: 55-56). For example, the Marischal Museum in Aberdeen uses cross-cultural comparisons in exhibitions. Its recent *Rites of Passage* exhibition included items from local university graduation ceremonies as well as foreign ethnographic items, comparing local customs with similar ones in other societies (Hunt 1994: 56).

Individual objects from collections can also be used to demonstrate technology and design (King 1989: 69; Woroncow 1994: 56). This is done at the Horniman Museum in London where, for example, displays of textiles from different parts of the world show the different techniques used in their manufacture (Nicklin *et al.* 1991: 22).

MoNZTPT has not developed any exhibitions using these approaches, nor are they specified in policy. However policy does state that 20% of exhibitions must be interdisciplinary, and as described previously, foreign ethnology material has been included in such exhibitions. Interdisciplinary exhibitions are becoming more popular worldwide with the increasing interest in environmental studies; foreign ethnology collections are particularly useful to show how societies adapt to their environment (Griffin 1994a: 7; Woroncow 1994: 56).

Since 1992 the Museum's foreign ethnology collections have only been used in temporary exhibitions and not to the extent they could have been. This is partly due to Museum policy and partly a result of other priorities such as planning for Day One. This is not consistent with policy and practice in other museums, within New Zealand and overseas, which exhibit these collections, thus making them more accessible to the public. Current philosophy is expressed in one of the recommendations made by the FECRP in Scotland:

Museums with foreign ethnographic material should plan to display their material and seek advice from specialist colleagues, representatives of cultural communities in the UK or nationals of countries from which the material originated.

(Kwasnik 1994: 72)

Loans and extension services/outreach

Material from the foreign ethnology collections has been included in travelling exhibitions, and lent to other museums for their in-house exhibitions. This practice complies with the 1992 Collections Development policy which identified the foreign ethnology collections as a resource for regional museums. This is common practice in large institutions according to Nason (1987: 48-49). In Scotland, for example, 40% of the museums surveyed by the FECRP indicated that they make their foreign ethnographic material available for loans (Kwasnik 1994: 61).

By initiating travelling exhibitions and lending material to other museums, the Museum is meeting one of the main objectives of its outreach programme, that of creating and

strengthening partnerships with other institutions (MoNZTPT 1995: 5). The Museum is also fulfilling its responsibility as the national institution by making the national collections available to the wider public. These practices are similar to the more extensive operations carried out by the national museums in Britain (Wilson 1992).

In Britain the view held by the museum establishment is that large museums (national museums in particular) have a duty to small institutions (Wilson 1992: 20). Contrary to this view, MoNZTPT outreach services have diminished or ceased in recent years (e.g., the Museum no longer rotates display cases to regional libraries and similar institutions). MoNZTPT's commitment to National Services may eventually compensate for the loss of these services.

Education

Although MoNZTPT does not have a written education policy, it can be inferred from the Museum's vision that it is 'a cultural/ educational service business..' (MoNZTPT Annual Report 1995). This is consistent with current trends in educational theory that education should be an essential component of all public programmes in museums (Hooper-Greenhill 1994: 141). MoNZTPT recognises this and education staff are included on the teams developing the Day One exhibitions.

No educational services are being offered currently because the Museum is closed to the public. Until recently educational activities provided one of main avenues through which foreign ethnology material was used, both in conjunction with temporary exhibitions and through direct access to the collections (as outlined in the first section in this chapter).

Evidence in Britain indicates that children, either in school parties or in family groups, form the largest group of museum visitors. There, considerable attention is being given to providing museum educational activities that relate to school curricula (Hooper-Greenhill 1994: 136). Museums overseas also see a use for foreign ethnology material in educational activities. As a result of FECRP survey in Scotland it was recommended

that museums in that country participate in a programme to increase the educational use of foreign ethnographic material (Kwasnik 1994: 62).

Even without a formal educational policy, in the past the Museum has provided a comprehensive educational service, which compares well with others within New Zealand and overseas. However, because the foreign ethnology collections are rarely used in exhibitions their use for educational activities is limited.

Evaluation of forward planning

According to Ambrose (1994: 67) there is a need for museums to include the care and use of foreign ethnographic collections in their forward planning, especially in collection and education policies. Robertson and Migliorino (1996: 54) recommend that museums include cultural diversity in future planning. This is already MoNZTPT practice; the foreign ethnology collections are referred to in the Museum's Collections Development policy, and cultural diversity is included in the 1992 Act (*Appendix 1*).

As stated previously there are also plans to use material relating to New Zealand's cultural diversity in the Day One history exhibitions. The museum is undertaking visitor studies in conjunction with exhibition planning. This is consistent with practices overseas where visitor studies and exhibition evaluations have been found to be invaluable for planning and developing exhibitions (Robertson and Migliorino 1996: 52). According to Hooper-Greenhill (1994: 70) museum visitor studies are common in the United States, and are increasingly being used in Britain. This an indication of the increase in public participation in museums. Few visitor studies focus on public programmes relating to foreign cultures or cultural diversity. One of these is the recent visitor/non visitor study undertaken in the Powerhouse Museum in Sydney, Australia (Robertson and Migliorino 1996: 5).

Summary and conclusions

All museums are facing the challenges presented by the current economic environment, and demands for minority representation and wider public appeal. MoNZTPT is meeting these challenges with policies and practices which, on the whole, compare well with other museums both nationally and internationally.

This is true of the Museum's repatriation policy and practice. It is also true for other policies and practices which relate to access, such as the development of a research strategy, and in standard of care of collections. The levels of documentation and the computerisation of collections are of a reasonable standard. The Museum has been slow to follow the trends of national institutions overseas in initiating the development of national databases.

MoNZTPT is endeavouring to have appeal to the wider public. Members of the public participate in visitor and focus group studies, and the results of these are influencing Day One exhibition content (which will include some foreign ethnology material).

MoNZTPT is a bicultural institution. This policy is translated into practice with Maori staff working with the Maori collections. Museum policy also states that other cultures will be represented (MoNZTPT 1996b: 7). Pacific Island cultures are fairly well-represented and staff from these cultures employed in this area. As yet other cultures have little representation.

Many of the collections in the Museum are affected by the above issues. However, in the context of this study, as a consequence of current issues and current MoNZTPT policy and practice, the Museum's foreign ethnology collections can be divided into three groups:

Active collections that represent the cultural diversity of New Zealand, which MoNZTPT is beginning to develop and plans to use in the future. These are being accessioned into the history collections, and according to Pearce's theory, this kind

of contemporary collecting results in collections relating to 'us' as New Zealand society rather than 'other'⁷⁵ (Pearce 1995: 310, 410).

Partially active foreign archaeology collections (which are 'other' distinct from 'us' in time; our own distant past - *Figure 1*). They include collections that are popular with the public (e.g., the Egyptian and classical collections) and are therefore being used. These collections are no longer being developed, however, because they fall outside of the Museum's current Collections Development Policy.

Inactive foreign ethnographic collections (distinct from us as 'other' in space - *Figure 1*). These collections fall outside the Museum's current Mission and policies, and therefore they are rarely used and are no longer being developed.

⁷⁵ Maori and Pacific collections and displays in the context of New Zealand identity also represent 'us'; they can also be the 'other' from the perspective of the dominant culture (Davidson 1996: pers. comm.).

5: Options for the future of the MoNZTPT foreign ethnology collections

Introduction

Harrison (1993: 170-171) has predicted that in the future museums will better represent minority and indigenous groups by handing over more control to them, to the extent that some institutions at least will become bicultural. In addition, exhibitions, although still following populist trends, will endeavour to inform and inspire their visitors.

This chapter looks at possible future options for the three kinds of foreign ethnology collections identified at MoNZTPT. Many options are possible. Some collections have potential for development, and most have potential for use, although some will not be used. For those collections that will not be used, deaccessioning all or parts of them is an option. Deaccessioned objects/collections could be disposed of by sale, transfer to or exchange with other institutions, repatriation to their former owners (or their descendants), or other means.

In this chapter these options are investigated in light of current trends and future predictions for museums which are relevant to MoNZTPT, taking into consideration its unique history and current circumstances. Examples of research, exhibitions, and educational activities in MoNZTPT and other museums are used to illustrate some of the options discussed.

Collections representing cultural diversity

The Museum of New Zealand Te Papa Tongarewa Act 1992 and the institution's policy state that the Museum will represent all New Zealanders. MoNZTPT is already a bicultural museum and its current structure ensures that the indigenous Maori population has control over its own cultural heritage. Also, the country's largest group of non-European immigrants, the Pacific Island communities, participate in the management and interpretation of their material culture held in the Museum.

The Pacific communities comprise approximately 4% of New Zealand's population. People of European descent⁷⁶ who do not identify as New Zealand European/Pakeha constitute 4.6%, and the Asian groups approximately 2% of the population. The Asian population is increasing rapidly; the number of migrants rose from 2,635 per year in 1987 to 17,537 in 1995 as a result of changes in this country's immigration policy (Statistics New Zealand 1996: 94, 98). Given Harrison's predictions it is likely that the European and Asian groups, particularly the latter, will want more representation in the future. Most of the recent acquisitions at MoNZTPT have been Asian items.

The collections representing New Zealand's cultural diversity are only beginning to be developed. There are some advantages in a collection being in the early stages of development. It means that future development can be systematic which will result in collections that are representative and can be used effectively for research, exhibition and education. By doing so the Museum will be able to avoid some of the problems discussed in Chapter 2 (e.g., stereotyping of other cultures in exhibitions).

The current Collections Development Policy (1992 unpubl.) identifies three areas for future collecting: material culture which shows how immigrants have adapted to their life in New Zealand; material culture that illustrates the effect of immigrants on New Zealand society; and material culture from their homeland⁷⁷. The collections would require a historical perspective; for example, the material culture from their homeland would need to include objects representative of the culture they left behind and those which represent changes in that culture since that time. Many immigrant groups still maintain contact with their homeland.

⁷⁶ This is based on the responses in the 1991 NZ Census to the question asking respondents which ethnic group they belong to. People of European descent who are not New Zealand European can identify as British, Irish, Dutch, Greek, Italian, South Slav, Polish, Other European or undefined European - the categories defined by the New Zealand Standard Classification of Ethnicity (Statistics New Zealand 1993).

⁷⁷ Some material in the existing foreign ethnology collections would be relevant to this.

Sturtevant (quoted in King 1989: 68-69) has produced a guide for selecting ethnological objects for museum collections. He claims that approximately 600-800 items are required for a good representation of material culture from a single society.

There are various methods through which these items could be acquired. Freed (1991: 73), and Cantwell and Rothschild (1981: 580) believe the best way to develop ethnology collections is through fieldwork. However as King (1989: 70) points out this does not necessarily result in a truly representative collection since it is only possible to collect what is available. Nevertheless, active collecting results in better collections than the passive acceptance of material.

The FECRP recommended that museums holding large foreign ethnographic collections employ specialist staff, and that museums with smaller collections share staff (*Appendix 4*) (Kwasnik 1994: 63). MoNZTPT will need to consider employing a specialist curator to develop the collections representing New Zealand's cultural diversity.

An alternative is for the Museum to share curatorship and develop collections in conjunction with one or more of the other metropolitan museums, with some being developed as national collections. Co-operative collecting on a national basis is practised successfully overseas.

Historical museums in Sweden collect contemporary material culture cooperatively as part of a project called SAMDOK. This project consists of eleven categories, called economic activity pools; these include food, textiles, communication, and homes. Museums can take part in one or more of these pools. Objects are selected using six criteria: commonness, representativeness, developmental stages, visual appeal, form, and domain. King (1989: 70) believes that this system could be adapted for contemporary ethnographic collecting. Furthermore SAMDOK advises that countries should document aspects of their culture that have a wider, international significance (Kavanagh 1990: 78). King (1989: 70-71) contends that cooperative collecting amongst museums solves costly and time-consuming problems such as unnecessary duplication and over collecting.

All four metropolitan museums in New Zealand would probably want to develop collections relating to large groups individually (e.g., Asian), but it would be beneficial for them to collect material relating to other, smaller immigrant groups on a cooperative basis⁷⁸. Smaller immigrant groups often settled in specific regions (e.g., the Croatians who mainly settled north of Auckland). Each museum could collect material from the major groups in their region, and other museums could direct potential donors of that material to the appropriate institution. However, a national collection development policy and database/inventory would be required for cooperative collecting to be carried out effectively (King 1989: 71).

Once developed systematically these collections (either as a shared resource or within individual museums) could be used effectively for research. Freed (1991: 72) has observed that:

Once we realize that studies of material culture and technology can lead to a fuller understanding of culture and history, measures to strengthen them will follow.

MoNZTPT has provided these measures with the new *Strategy for Scholarship and Mataaraunga*. These collections could be researched using this strategy and a theoretical framework for material culture studies - such as those described in Chapter 2 and in the publications edited by Lubar and Kingery (1993) and Kingery (1996).

An example of a study of the material culture of an immigrant group is that undertaken by Ewanchuk (1989) of Ukrainian farmers who settled in Canada in the nineteenth and early twentieth centuries. The settlers took tools and farming techniques from the 'Old Country' with them. Most of these were suitable for use in the Canadian environment and the farmers used their knowledge to replicate these tools and continued using them in the traditional way. Others were found to be no longer useful, for example, Canadian axes were better suited to clearing the land. Ewanchuk's research showed how the Ukrainian farmers were able to succeed in a new country using their old tools and

⁷⁸ Particularly where little material is available - see Chapter 2.

techniques and, where necessary, by adapting to different technologies better suited to their new environment (Ewanchuk 1989: 59, 60, 64).

The collections representing New Zealand's cultural diversity, once developed, can also be used for educational activities and exhibitions developed in conjunction with members of the communities they originate from. The newly-installed *Hall of Asian Decorative Arts* at Canterbury Museum is an example of how a large local Asian community can be represented in an exhibition.

This exhibition is collection-driven and object-rich, focusing on the strength of the existing Asian collections - decorative art. The exhibition includes decorative arts from China and Japan, and to a lesser extent, Korea and the countries of South East Asia. Each culture is displayed separately, and wherever possible objects are in chronological order, making it easier for visitors to relate to the exhibition. In addition to this, familiar architectural structures (e.g. a temple) and figures (a mandarin and samurai) are included. The exhibition has basic information labels. Further information will be available in a gallery handbook and eventually on a gallery computer (Fyfe 1993 unpubl.; Fyfe 1996: pers. comm.).

High quality display cases are used throughout in recognition of the high value Asian cultures place on objects (e.g., Japanese and Chinese manufacturers store even modest items in silk and sandalwood containers) (Fyfe 1993 unpubl.). The exhibition was developed in consultation with representatives from local Asian communities. The Chinese community also took part in the opening of the Chinese section of the hall (*Canterbury Museum News* November 1994).

It is evident from the above that there is huge potential for the future development and use of collections representing New Zealand's cultural diversity. However, existing foreign ethnology collections in museums, which for the most part do not represent communities living in this country, have an uncertain future.

Collections of foreign archaeology

Some of the foreign archaeology collections in MoNZTPT are active, especially the ancient Egyptian collection. However, none of the collections are being added to. Even if Museum policy endorsed the development of these collections, it is unlikely that items would be readily obtainable because of their rarity and the soaring art market. If this situation changes these collections should be further developed so they can be used more effectively.

Considering the small size and uneven quality of these collections, an option would be to specialise in one aspect of culture or one form of technology (King 1989: 69). For example, the most significant item in the MoNZTPT Egyptian collection is the mummy. The Museum could develop the collection around this, so that it could be used in exhibitions to explain the ancient Egyptian belief in the afterlife. This would present a more holistic view of this aspect of the culture and by doing so, educate and inform the visitor. This would be appropriate in view of the future predicted for museum exhibitions becoming more informative and stimulating (Harrison 1993: 170). However, any development of the foreign archaeology collections should be as systematic as possible to meet the requirements of long-term public programmes, not for one-off exhibitions.

The Egyptian and ancient Mediterranean collections are used for research. The Egyptian material in particular has been included in overseas studies as well as in interdisciplinary research within the Museum. There are likely to be more opportunities for more interdisciplinary (or cross-theme) research within the Museum. It is therefore useful to look in more detail at an example of interdisciplinary research which was undertaken recently.

In 1991 an interdisciplinary study was carried out in the Museum using an item from the foreign ethnology collections. This was an Egyptian comb (dated from between the fifth and sixth centuries AD) from a collection acquired by the Museum in 1911. This

material had been uncovered during excavations carried out by the Egyptian Exploration Fund in Antinoe, Egypt (Palma 1991: 194).

The comb was examined by Museum entomologist Mr R Palma. He removed debris from both the coarse and fine tooth sides of the wooden comb, recovering the remains of seven specimens of head lice (consisting of an embryo, nymphs and the partial remains of adults of both sexes) in the debris from the fine side of the comb (Palma 1991: 194).

Comparable results had been obtained from an overseas study on a similar comb from Israel. The results of this earlier study had suggested that the presence of head lice was an indicator of poor hygiene and overcrowding. However, it is known from archaeological evidence that Antinoe was a prosperous city, and Palma's results indicate that better living conditions do not necessarily result in a reduction in head lice infestation. These findings show how a combination of scientific and prehistoric research can provide new information about an ancient society (Palma 1991: 194).

The Egyptian and Mediterranean collections have been used in the past for education and will continue to be used in the future. This has come about partially because of public interest. As a result of a front-end evaluation carried out in 1994, using a group of primary school age children and their parents, some Egyptian material (including the mummy case) will be included in the Art and History Resource Centre⁷⁹ when it opens on Day One (McLennan and Fitzgerald 1994 unpubl.: 17-18, 83-89). In preparation for this, records and archives relating to the Egyptian mummy have been collated as a chronological document bank (O'Rourke 1996 unpubl.).

Other foreign archaeology collections also have potential for use. The European lithic collection used as a case study in this thesis has been used in the past for student groups and is still relevant to the current school curriculum. A section in the Level 8 Biology

⁷⁹The resource centres will be aimed at primary school age children to begin with, but will later be extended to accommodate older students and independent researchers (MoNZTPT 1994 unpubl.: 105-106).

curriculum covers the technology of early man and its effect on the environment (Ministry of Education 1993a: 28).

One way in which the European lithic collection could be made available to students (and other visitors) for independent learning is to place it in open (or visible) storage. Visible storage would be particularly suitable for this collection. This is how it would have been displayed when first acquired last century.

The Museum will have an area of display storage in the Day One programme which will be an extension of the Art and History Centre's activities (MoNZTPT 1994 unpubl.: 123). This will be similar to visible storage except that entire collections will not be displayed. No foreign ethnology material will be used in the Museum display storage in the short-term, but some of the suggested future themes could use items from these collections for comparative purposes (MoNZTPT 1994 unpubl.: 124, 129, 131).

Visible storage has had varying success in other institutions (Ames 1992: 94; Lovis 1992: 23). The following is an example where it has been highly successful.

The University of British Columbia Museum of Anthropology displays most of its collection in visible storage. Being a university museum it is mainly concerned with education and research, and visible storage makes the collections accessible to students and researchers (Ames 1981: 22-26).

The museum has most of its collections on display; each item is numbered and the visitor can obtain information about that item from catalogue sheets provided. One notable exception is the textile collection, which is not displayed for conservation reasons. Instead, photographs of textiles are available together with the catalogue sheets.

It requires both effort and some basic knowledge of the items on view for visitors to appreciate the displays, since there is little interpretation. This visible storage is not aimed at popular entertainment (Ames 1981: 27). The Director of the museum, Dr M Ames (1985: 99), believes that it is important for visitors to have the opportunity to

undertake independent learning. Ames (1985: 25-31) also argues that because museums choose what the public see, they only serve a portion of the public, and they only allow the public access to a small proportion of their collections. Visible storage allows the public to participate in interpretation.

In the past the MoNZTPT European lithic collections have been made available to students through direct access to material. This will be possible in the future. Direct access to collections will be available at the off-site facility, where the foreign ethnology collections will be stored, or they will be transported to viewing rooms located in the new Museum building. It is expected that most requests for direct access to collections will still be from students and researchers, or special-interest groups or individuals (MoNZTPT 1994 unpubl.: 108).

Although it is likely that most of the foreign archaeological collections will be not developed further, they are being currently being used and this is expected to continue.

Collections of foreign ethnography

The ethnographic collections, which constitute approximately 70% of the foreign ethnology collections, differ from the other foreign ethnology collections in that they are almost totally inactive. Given current policy, this is unlikely to change in the foreseeable future. Therefore the option of deaccessioning them from the collection needs to be considered. Before deciding on this option though, it is necessary to determine whether the cost of keeping these collections outweighs the benefits.

According to Lord *et al.* (1988: 35-36) and HMSO (1991: 47-48), there are benefits to having museum collections. Most importantly, museums are responsible for the conservation of heritage. Foreign collections are very important because they are often all that remains of vanishing/vanished cultures. The collections can be used to gain an understanding of those cultures (Attenborough 1994: vii; Wilson 1985: 105).

According to Lord *et al.* (1988: 35-36), one of the benefits of keeping collections is that they stimulate scholarly research. They also have educational value for students and the general public.

In addition to this, museums and their collections encourage cultural tourism, attracting visitors to the region. They provide leisure and entertainment. They also expand people's horizons and add to their quality of life by making them aware of the world around them. Foreign ethnology collections, in particular, can act as cultural ambassadors for their countries (Wilson 1985: 112).

Another reason for keeping collections is that they are part of the history of an institution. Woroncow (1987: 137-138) believes that collections should be kept intact because the division of collections results in a loss of information which can affect their future use.

An example from one of the MoNZTPT case study collections illustrates the importance of keeping collections intact. When the MoNZTPT Native American collection was documented as part of this study an unexpected pattern emerged as the Native American artifacts in the 'Cook' collections were examined.

The Museum has several collections containing Maori and Pacific material collected during Captain Cook's three voyages in the Pacific during the late 18th century. One of these collections, given by Lord St Oswald, includes Native American artifacts collected on the third voyage when the North West coast of America (and Hawaii) were visited.

Three of the collections (including that given by Lord St Oswald) also include Native American artifacts that are not from the North West coast. This is not surprising as none of the collections consists entirely of Cook voyage artifacts - they also contain material with no connection to these voyages. However, when these other Native American artifacts were compared, similarities in their design became apparent together with a possible northeastern origin. Curator, Dr J Davidson, suggested photographs of the artifacts be sent to Dr A Kaepler at the Smithsonian Institution. (Dr Kaepler is an

expert on items collected during the Cook voyages and was responsible for determining which of the artifacts in the Museum's collections were definitely collected on these voyages.) (Davidson 1995: pers. comm.; Kaepler 1995: pers. comm.).

Dr W Sturtevant, a Smithsonian Institution specialist in Native American material culture, identified all the artifacts as dating from the eighteenth century and originating from the western Great Lakes area (Sturtevant 1995: pers. comm.). This answer has raised several questions. Cook had been to the eastern seaboard of North America before he ever visited the Pacific, and he may have acquired these items then. The date is right, but he was surveying along the St Lawrence River well to the east of the Great Lakes. It is possible that these items could have been traded with peoples in the east and then acquired by Cook. It is also possible that they did not come from Cook at all. However, one of the items is from a collection once owned by Mrs Cook, which lends support to the theory that Cook himself may have collected it. If this is so, these artifacts could shed light on Captain Cook's early life. Further study is required and it is hoped that Dr Kaepler's ongoing research on items collected during Cook's voyages will eventually solve this mystery.

The items in the 'Cook' collections are likely to be kept because they are part of large, significant collections. However, as shown in Chapter 3, many of the items in the MoNZTPT foreign ethnology collections were acquired as part of other, larger collections, and they may also be found to have significance in the future (Nason 1987: 50-51).

If the foreign ethnographic collections are kept, it is unlikely that there is potential for development (for reasons given above for the foreign archaeology collections). The only option for development would be passive collecting, and the only reasons for developing these collections would be to make them more useful for public programmes (particularly education), or to fulfil the requirements of the Collections Development Policy (for example, collecting objects that have historical connections with New Zealanders). As stated previously, current MoNZTPT policy would need to be modified to allow passive collecting to make ethnographic salvage possible.

The foreign ethnographic collections are small and disparate, and appear to have limited use. King (1989: 68) however, believes that all collections have some use for research or interpretation. Objects from the foreign ethnography collections could be used in interdisciplinary research, comparative research, or research into the history of collectors and collections.

The same themes could be used when exhibiting these collections. The Museum's exhibition policy identifies a potential exhibition theme as showing how anthropologists, archaeologists and historians obtain information. This has not yet been done at MoNZTPT, but an exhibition is being developed along these lines at Otago Museum.

Otago Museum is currently in the process of developing a new foreign ethnology exhibition in the upper floor of the Fels Wing of the museum. This exhibition, *Collections/Connections*, includes many items previously displayed within a cultural and geographic context in this gallery. One of the reasons for this new theme is that the collections are not comprehensive enough to produce truly representative displays (Anson 1995: pers. comm.).

It is intended that the exhibition will answer several questions:

who collected the items; how did they get to be in Dunedin; why were these particular items chosen by collectors; why have "Western" people had a tradition of collecting things from other cultures; what does this collecting tell us about the European New Zealanders who collected them; what is the role of museums; and how do people communicate with each other through things?

(Otago Museum exhibition labels and signage).

The exhibition consists of an introductory display case and three tents. The display case shows how objects communicate, for example, through fashion, art, their monetary value, or their antiquity. The tents are attractive and inviting, each illustrating a different sub-theme - *Other People*, *Precious Things*, and *Ancient Times*. Visitors are encouraged to fill in a questionnaire asking for their views on the exhibition. Their comments will assist with further development of the gallery.

Another way of utilising the strengths of foreign ethnology collections is to use them to make comparisons. The National Museums of Scotland have done this in a recently installed exhibition.

These museums have a comprehensive costume collection (representing the history and development of Western European costume, as well as many other cultures - the Americas, Asia, Africa, the Middle East and Oceania). This diversity was used to good effect in the exhibition.

The main theme is the development of European clothing, a major reason for this being that chronological displays are popular with visitors (Tarrant 1994: 152). The curator added educational content to the exhibition by including foreign clothing which shows the differences between the clothing traditions of Europe and other cultures. In addition to this, the exhibition demonstrates how European clothing has been affected by outside influences. The exhibition storyline is structured so these different topics can be pursued by teachers and students. These are dealt with in more detail in the book *The Development of Costume* published in conjunction with the exhibition (Tarrant 1994: 152-4).

The National Museums of Scotland believe exhibitions should include both Scottish material and foreign ethnographic material to reflect that country's interest and involvement in the wider world (Tarrant 1994: 151).

Exhibitions can also show the links between people and the environment. According to Griffin (1994a: 3, 7) and Simpson (1996b: 265), it is appropriate to use foreign ethnology material in this context because it encourages a better understanding of the world around us. One way to achieve this is by using material in educational activities. This has been achieved successfully at Auckland Museum.

The Peoples of the World Gallery at Auckland Museum has been used by teachers in conjunction with workbooks (produced by the School Service) for guidance. The workbook *Using the Environment* contains four study guides which can be adapted for

primary and intermediate school classes (Auckland Museum School Service n.d. unpubl.). Each study guide compares the lifestyles of two cultural groups. One compares Australian aborigines (hot desert hunters) and Inuit (cold desert hunters), societies with a nomadic lifestyle. The few possessions they own are necessary for survival, e.g., tools for hunting (*Appendix 5*). Students are required to answer questions in the guides about these societies by using the displays in the gallery. For example, students might have to identify the resources used to make objects, or which objects would have been lightest and easiest for nomadic people to carry (Auckland Museum School Service n.d. unpubl.).

The MoNZTPT foreign ethnographic collections could be used for educational activities. Like the foreign archaeology collections, they are relevant to the current school curricula. All levels of the social studies curriculum include sections relating to other cultures (e.g., primary school students study nomadic people in North Africa; intermediate school students compare the rights of women and children in different societies, high school students learn about rites of passage) (Ministry of Education, 1993b: 50, 64). The foreign ethnographic collections could also be made available for independent study in display storage similar to that described above as a potential use for foreign archaeological material.

Another option for the future use of these collections is to lend them to other museums for use in their exhibitions. As outlined in the previous chapter this is the main use of these collections at the present time. This practice is expected to continue. Museum policy states that the “National collections will be disseminated, by way of loans throughout New Zealand and the world.” (MoNZTPT 1996a).

There are benefits to keeping collections. There are also costs, although it has been shown in the previous chapter that the cost of keeping the MoNZTPT foreign ethnology collections is not high. Nevertheless, if objects or collections will never be used, these resources could be better used for other purposes. In this situation, deaccessioning is an option worth considering.

Deaccessioning and disposal of collections

This option would require a review of current policy and practice as well as ethical considerations (e.g., the rights of donors who gift items believing that they will be kept in perpetuity). The Museum would also need to develop criteria to assist with decision-making (this will be covered in more detail below).

If a decision was made to deaccession part of the foreign ethnology collections, the next consideration would be determining the most suitable method of disposal. This could merely mean a change of status by transferring them to study collections⁸⁰. Other options are disposal through exchange or transfer to another institution, sale, repatriation or destruction.

Disposal by sale

One of the options for deaccessioned items included in the Museum's Collections Development Policy is disposal by sale. This is not an option practised by MoNZTPT but is a method of disposal used by some museums overseas. One example is the controversial sale, by Glenbow Museum in Canada, of some of its collections.

In 1992, Glenbow found that its expected expenditure over the next five years would greatly exceed its income, and it needed to take action in order to survive (Ainslie 1995: 2).

The museum adopted six strategies to ensure its continuity; one of these was to deaccession selected international collections which were no longer relevant to the museum's mission. The primary focus of Glenbow today is the history of northwest North America, but this was not the case at the time of its establishment in 1966. Its founding collections were the private collections of Eric Harvie, an enthusiastic collector with eclectic interests. As a result of his collecting "not always with the professional eye

⁸⁰ The possibility of creating study collections is currently being considered by the Museum.

of a curator”, some of the museum’s international collections have depth, while others do not (Janes and Ainslie 1993: 3; Ainslie 1995: 15).

Glenbow decided to sell selected items from its international collections, using the deaccessioning policy and procedures developed by the museum. The items to be deaccessioned were selected by curators responsible for the collections, with final approval given by the museum’s Board of Governors.

A combination of criteria were used to make the selection: representativeness/ completeness; relevance to Glenbow’s mandate and/or national importance; documentation/provenance; condition; effective use; and ethical considerations. (Ainslie 1995 unpubl.: 42; Ainslie 1995: pers. comm.). The combinations of criteria used varied. Some collections contained many duplicate items, and those duplicates with little provenance or of poor quality were deaccessioned. Others, such as some of the museum’s African collections, were deaccessioned because they were small and disparate with minimal documentation and little research value (Ainslie 1995: pers. comm.).

In an attempt to keep the collections in the public domain, museums throughout Canada were offered the opportunity to purchase the collections. Nevertheless, most of the collections are being sold at auction (Ainslie 1995 unpubl.: 8, 12). Income from the sale is being used to establish a collection endowment fund for the care and maintenance of the core collections of the museum. It has also enabled Glenbow Museum to more closely define the scope of the international collections and make them more focused. Although it has deaccessioned some of its international collections, it effectively uses those that remain to provide a “window on the world’ for the people of Alberta (Janes and Ainslie 1993: 4).

Glenbow has not completely disposed of its unwanted collections. The donor’s son requested that where entire collections are to be deaccessioned the museum will keep a representative sample of items for comparative purposes (Ainslie 1995 unpubl.: 9, 15).

If MoNZTPT decided to dispose of unwanted foreign ethnology objects or collections it would also need to develop criteria to assist in the decision-making. The criteria used by Glenbow are appropriate. Criteria similar to these are specified in MoNZTPT's current deaccessioning policy, together with other criteria not relevant to Glenbow (e.g., the Museum's foreign ethnology collections derive from more than one donor so each object would need to be checked to ensure that it had been lawfully acquired). The Museum would need to develop additional criteria specifically for its foreign ethnology collections. For example, it may be important to keep some collections intact (as demonstrated with the 'Cook' collections above). The uniqueness and rarity of objects would also need to be taken into consideration. In order to develop these criteria it would be necessary to determine the significance of objects/collections using methods such as those outlined in Young (1994) and Nason (1987).

Disposal through transfer/exchange

One of the problems with selling objects or collections is that they often do not remain in public ownership. In Scotland the FECRP recommends that museums planning the disposal of foreign ethnographic material consider transferring it to other museums in that country with appropriate collections (Kwasnik 1994: 63).

The possibility of MoNZTPT collections being transferred to another museum has been raised in the past. In 1994, the committee reviewing research and scholarship in the Museum reported that it had been suggested that a substantial proportion of the art collections be transferred to another institution (Review Committee 1994 unpubl.: 51).

MoNZTPT could transfer foreign ethnology collections which no longer relate to the Museum's mission to other museums. The collections could be transferred in various ways. For example, they could be distributed amongst the other metropolitan museums, with each focusing on either a particular geographic area (e.g., Africa, the Americas), or one aspect of culture (e.g., economics). Alternatively one museum could hold all New Zealand's foreign ethnology collections.

When asked about decentralisation, the curators from Otago, Canterbury and Auckland Museums, who all use their foreign ethnology collections, were prepared to accept the MoNZTPT foreign ethnology collections if ever a decision was made to rationalise these. However, they all believed that the material should remain in the individual museums. One of the reasons given was that while in theory rationalisation is a good idea, it is not practical legally (Fyfe 1995: pers. comm). Mr R Fyfe, Curator of Ethnology at Canterbury Museum, would prefer that a national database be established in this country similar to the one in Scotland.

Another opinion is that rationalisation would limit museum public programmes because foreign ethnology collection items are valuable for making cross cultural comparisons (e.g., religion, rites of passage, identity) (Anson 1995: pers. comm).

If all the foreign ethnology collections in New Zealand were held in one institution, they would still not constitute a world-class collection according to Dr D Anson, Head of Humanities at Otago Museum (1995: pers. comm). According to Drs N Prickett and R Neich (1995: pers. comm), Curators at Auckland Museum, items are of more use located in different museums because their value lies in their being shown to the public, not as research collections.

Disposal by other means

Instead of transferring the collections the Museum could arrange long-term loans to other institutions. The Canadian Museum of Civilisation is planning to do this. It will rationalise its collections by evaluating them in relation to the museum's mission. In its function as a national museum, it will decentralise collections (or parts thereof) not relevant to its own research and exhibition needs through long-term loans (MacDonald and Alford 1989: 65).

Another means of disposing of objects or collections is by destruction. However, this is not relevant to this study since it is unlikely that collections would ever again be disposed

of through mass destruction similar to that which occurred in Britain during the 1950s (Woroncow 1987: 129).

Nevertheless, the view is expressed in *The Road to Wigan Pier?* (HMSO 1991: 41) that some items are deteriorating in storage in British museums because they cannot be cared for properly. Since it costs to keep these items in storage, it is an expensive way to dispose of objects. Fortunately the current standard of care at MoNZTPT is good and items should not be deteriorating due to poor storage conditions. Under current policy, only individual items damaged or decayed beyond repair would ever be destroyed (MoNZTPT 1992a unpubl.: 8).

Disposal through repatriation

Another option for the disposal of items is to return them to their culture of origin. There have been few requests for repatriation in the past and it is unlikely that MoNZTPT will receive many requests for the return of foreign ethnology items. It is also unlikely that an entire collection would be disposed of through repatriation. Since it would be difficult to establish provenance for many items in MoNZTPT's foreign ethnology collections, it would be difficult to return them to their former owners (Sturtevant 1995: pers. comm.).

On the other hand, with the current demands by indigenous and minority ethnic groups for more control of their cultural heritage, requests for the repatriation are an issue for museums. It is in this context that repatriation will be considered here.

A law recently passed in the United States of America deals with the repatriation of Native American items to tribes. This law only has jurisdiction in the United States. However, museums in other countries may be asked to return Native American items in the future, and these requests would probably be based on the terms specified in this legislation.

In 1990 the United States Congress passed the Native American Graves Protection and Repatriation Act (NAGPRA). The purpose of this act is to protect Native American burial sites and regulate removal of human remains, funerary objects, sacred objects and objects of cultural patrimony located on federal and Native American lands. One of the functions of the act is to allow for the process of returning certain cultural items to Native Americans upon request (Tabah 1993: 4).

This law required that, by November 1995, all United States museums receiving federal funds had to complete an inventory of human remains and associated objects in their collections, and provide a summary of sacred and cultural patrimony objects. These were to be done in consultation with the representatives from the appropriate tribes (Tabah 1993: 5).

In addition to this, procedures were developed for determining identity, cultural affiliation and right of possession under NAGPRA. Where an item cannot be identified as belonging to any particular group it becomes an unaffiliated Native American cultural item (Tabah 1993: 7, 59). Many items in museums are not covered by NAGPRA because they have not derived from a burial, funerary or religious context in their culture of origin. The items will remain in these museums, which are developing collections management policies to provide appropriate care and regulate access and display (Tabah 1993: 9-10, 71).

The number of repatriation claims from Native American tribes is relatively small. They are not depleting museum collections as originally feared (Hill 1993: 138). Many tribes wish their material culture to remain in museums and act as a cultural ambassador.

An example from Maori culture illustrates this view. Ruatepupuke, a carved meeting house from the East Coast, is held in the Field Museum of Natural History in Chicago. The tribe wish for it to remain there, because the museum has looked after it until now and they are confident it will continue to do so. "Do the Maori have anything to teach the world? If not, it would be appropriate to bring everything back." (Terrell quoted in Hakiwai 1994: 42-44).

Documentation and databases

Before any decisions can be made about the future options for the foreign ethnology collections, they need to be fully documented, with every object identified, dated, and provenanced to the extent that this is possible or practicable⁸¹. A national database or inventory of foreign ethnology collections is also needed. If collections are to be developed co-operatively and/or used by other museums, a national database or inventory must be developed for this to be effective. Or if collections were transferred to other institutions, a national database would be valuable in the reconstitution of collections split between different museums (Ambrose 1994: 66; King 1989: 70).

No national databases have been developed in New Zealand to date, although some small beginnings were made with the inventory of Pacific material in museums collated by Neich in 1982 (Reynolds 1989, 117). In 1984, MoNZTPT Research Associate, Mrs J Hobbs, suggested that a national register of ethnology material in collections be established, together with biographical details/references of collectors associated with specific collections. She believed such a register would assist all museums and prevent duplication of research (Hobbs 1984: 9).

National databases have been developed successfully overseas. The one most relevant to this study is being developed in Scotland, and is an example of how museums can work together to create a national database of foreign material.

The development of a national database of foreign ethnographic collections in Scotland is jointly managed by the National Museums of Scotland and the Scottish Museums Council. Some of the objectives of this programme involve locating foreign ethnographic material in museums and other institutions in Scotland, recording these collections and entering them on to a computer database (Kwasnik 1994: 71).

⁸¹ Current policy states that prior to deaccessioning objects must be researched and documented (MoNZTPT 1992a unpubl.: 8).

This database was designed to be compatible with the computer system used for recording foreign ethnographic material in the National Museums of Scotland. Data collection methods are flexible to accommodate the varying methods of documentation used by different museums. Object records and photographs of objects are prepared by staff of the museums holding the objects and entered on to the National Museum's computer system. The database has 31 fields into which data can be entered (including the name of the museum where an object is held). Almost 90,000 foreign ethnographic objects from 53 museums are now on the database (Kwasnik 1994: 22-23, 71).

The database has become a valuable research tool. The National Museums of Scotland is responsible for making the data available. This is easily accessible; an example given is

I am doing a survey of indigenous use of feathers. Which museums have objects which have feathers included in them? Search for the word feathers.

(Kwasnik 1994: 22).

The Programme has also produced a book *A Wider World* which includes advice on how to use the database (Kwasnik 1994: 71).

Summary and recommendations

As a result of the findings of this study, the following options for the future of the MoNZTPT foreign ethnology collections are recommended.

No valid decision can be made about the future management and use of any object in the foreign ethnology collections without justification. Information about the object (its documentation) is needed to justify decisions; therefore it is imperative that all the MoNZTPT foreign ethnology collections be well-documented.

Information gathered during the documentation process needs to be stored so it will be accessible to as many users as possible. The development of a national computer

database⁸², similar to that set up in Scotland by the Foreign Ethnographic Collections Research Programme, would be the most appropriate way of sharing information between New Zealand museums.

This would require a coordinated, cooperative effort by museums, with the most appropriate coordinator being National Services. If National Services does establish a national database of objects/collections of national significance, this could form a base from which to develop a foreign ethnology database (which would include objects/collections of both Pacific and other international origins). If a national foreign ethnology database is not a viable option, the metropolitan museums should consider working together to produce a national inventory (similar to the inventory of Pacific material in New Zealand museums undertaken by Neich).

A national database/inventory could facilitate the creation of a 'national' collection of foreign ethnological material, and at least for some contemporary collections relating to cultural diversity, encourage cooperative collecting based on a national collecting policy similar to Sweden's SAMDOK.

It has already been established that the MoNZTPT foreign ethnology collections can be divided into three groups and that they each have a different potential for further development.

The collections representing the cultural diversity of this country need to be further developed. It is MoNZTPT's responsibility as the national museum to represent all New Zealanders, and current policy recognises this by endorsing collection development in this area. Some active collecting has taken place recently, but this has been exhibition-driven. Future development should be directed towards systematically collecting representative material within the three areas identified in the current Collections Development Policy.

⁸² This could be achieved by making extensive modifications to Te Kahui to make it more accessible, using another existing easily-accessible computer database, or developing a new national database.

Large immigrant groups (e.g., Chinese, Indian and Dutch) represent a substantial proportion of New Zealand's population and have contributed to the history and development of the country. As the national institution, MoNZTPT should develop its own collections of material culture from these large immigrant groups (similar to the current development of the Pacific collections). A curator should be assigned to developing these important collections (through fieldwork where possible).

On the other hand, it would be more appropriate for the metropolitan museums to collect material relating to other, smaller immigrant groups on a cooperative basis. However, a national collection development policy and database/inventory would be required for cooperative collecting to be carried out effectively.

There should not be any major development of the partially-active foreign archaeological collections. Instead, development should be driven by the requirements for long-term public programmes, and should focus on the strengths of existing collections..

The currently inactive foreign ethnographic collections should not be developed unless the objective is to make them more useful for long-term public programmes (particularly curricula-related educational activities), or to fulfil the requirements of the Collections Development Policy. In addition, rare or unique objects, unlikely to be accepted by other institutions, should be accepted by the Museum in recognition of its responsibility to carry out ethnographic salvage of material from disappearing cultures.

Since none of the metropolitan museums are actively collecting either foreign archaeological or ethnographic material, cooperative collecting of this material is not a viable option at the present time.

Rationalisation (by transfer to other museums) of the inactive and partially-inactive foreign ethnology collections could be a long-term prospect. However, no other metropolitan museums are actively developing their collections, researching or otherwise using them to any great extent at the present time. Given these facts, and the relatively low cost of keeping MoNZTPT's foreign ethnology collections, the Museum should

keep them, at least in the short-term. Deaccessioning should only be considered for objects/collections that have no potential for development or use by the Museum, but if transferred to another metropolitan museum, would be used effectively. These objects/collections could be deaccessioned under Section 2.2.4 (i) of the current Collections Development Policy (i.e. no longer falling within the scope of Museum collecting policies) (MoNZTPT 1992a unpubl.).

Deaccessioning could not take place before the collections are well-documented. In addition to this, MoNZTPT would have to develop criteria appropriate for its foreign ethnology collections to assist with the decision-making. Although it is unlikely that entire collections will be returned to their former owners, any requests for repatriation need to be resolved. However, deaccessioning, either in the short-term or the long-term, needs to be carefully considered before any decision is taken. Hooper-Greenhill (1992) has shown that museums are continually evolving. Collections which are now inactive may become active in the future.

MoNZTPT should use its foreign ethnology collections and/or make them available for other institutions to use. It is the national museum and its collections belong to the nation, so it has a responsibility to make them available to all New Zealanders.

The ongoing practice of lending foreign ethnology material to local museums should continue as part of the Museum's responsibility to assist smaller museums (and will also make the material more widely available). A national computer database/inventory of foreign ethnology collections would facilitate the use of the MoNZTPT material by other institutions for research, exhibition planning and subsequent loan requests.

Similarly, a national database/inventory would allow MoNZTPT to make better use of its own collections by providing more data for research. For example, material culture studies relating to New Zealand's cultural diversity could be carried out by MoNZTPT staff using the Museum's own collections together with information about those collections held by other museums.

The Museum's recently-developed research policy offers new opportunities for research. Some of the thematic and cross-theme research projects identified in it are relevant to the foreign ethnology collections. These need to be investigated, while still continuing to use foreign ethnology material in the ongoing research into the history of the Museum, its collections, and collectors.

As outlined in previous chapters, foreign ethnology material is already used for educational activities. There is potential for it to be used more and current learning activities should be extended so that more primary, secondary and tertiary students (as well as other visitors) use the collections. This can be achieved by making them accessible through the resource centres, display storage, viewing rooms and classes/lectures (as described above).

Visitor studies have shown that the public are interested in foreign ethnological material, particularly Egyptian material. Other foreign ethnology objects should also be similarly used in temporary, didactic (educational) exhibits to increase the visitor's awareness of the world in which they live (e.g., by showing humans as part of the environment, or to make cross-cultural comparisons). Some of the material from the case study collections could be used in this way. For example, the European lithic material could be used to show how humans affect the environment; Native American textile technology could be compared to other cultures, including our own.

Once the collections relating to cultural diversity are better developed, the Museum should install small permanent displays of material relating to the larger immigrant groups. As the national institution, MoNZTPT has a responsibility to represent all of New Zealand's people, and also to promote this country's culture and its history (including its involvement in the wider world). The Museum's exhibitions should reflect this responsibility.

6. Conclusion

It has been shown in this study that the major metropolitan museums in New Zealand have followed a pattern of development similar to that of other colonial museums. Although there are some differences, particularly in MoNZTPT, overall the development and past use of their foreign ethnology collections have been similar to those in museums generally. These were influenced by changes within the evolving discipline of anthropology together with changes in collecting practices.

It has been argued that Foucault's epistemes provide a useful framework within which to analyse the changing patterns of acquisition and use of foreign ethnology material in museums (Hooper-Greenhill 1992; Pearce 1995). The major intellectual changes which occurred at the end of the eighteenth century signalled the beginnings of the modern episteme. Since that time museums have continued to evolve and adapt to changes in the wider political, economic, ideological and social environment (Hooper-Greenhill 1992: 1).

Museums worldwide are responding in a similar manner to current changes. Here again, although some of MoNZTPT's current policies and practices relating to foreign ethnology collections differ from those in other museums, they still follow the general trends. These differences can be explained in part by the Museum's history and its status as a national museum.

The existing foreign ethnology collections in the metropolitan museums in New Zealand can be divided into two major groups which fit Pearce's European model of the 'other' both in time and space (*Figure 1*). (However, this model would need to be extended to accommodate the non-foreign ethnology collections in post-colonial museums which represent the indigenous population and are also the 'other'.)

Since the 1950s and the 'new museology', museums have focused on 'us' as the community. Museums in this country, like others located in multicultural communities,

are beginning to develop collections which reflect our increasing cultural diversity. These collections represent 'us' as a broader community.

When we get to know native people as friends, you move away from the view that other cultures are exotic. (Terrell quoted in Hakiwai 1994)

This notion of 'us' can be explained in terms of globalisation: the development of a global economy and communication networks that have resulted in the world becoming a global village (Nigam 1980: 243; MacDonald and Alford 1989). As a consequence of the major changes currently taking place Hooper-Greenhill (1992: 215) predicts that Foucault's modern episteme is coming to an end.

Hooper-Greenhill (1992: 215) asks "...what is the future of museums?". Freed (1991: 75-76), Griffin (1994a: 8) and Simpson (1996b: 247) suggest that in spite of the current issues challenging museums the future for ethnology/museum anthropology is promising. It has been shown in this thesis that museums have the opportunity to provide increased access to their foreign ethnology collections and to information relating to them.

Reynolds (1989: 113) believes that one of the strengths of museums is the richness of collections from many cultures of the world, past and present, at home and abroad. As Janes and Ainslie (1993: 4) have stated, they are a "window on the world" .

Appendix 1: Museum of New Zealand Te Papa Tongarewa Act 1992

Taken from pages 3-4:

7. Functions -

The principal functions of the Board are -

- (a) To control and maintain the Museum;
- (b) To collect works of art and items relating to history and the natural environment;
- (c) To act as an accessible national depository for collections of art and items relating to history and the natural environment;
- (d) To develop, conserve and house securely the collections of art and items relating to the history and natural environment in the Board's care;
- (e) To exhibit, or make available for exhibition by other public art galleries, museums, and allied organisations, such material from its collections as the Board from time to time determines;
- (f) To conduct research into any matter relating to its collections or associated areas of interest and to assist others with such research;
- (g) To provide an education service in connection with its collections;
- (h) To disseminate information relating to its collections, and to any other matters relating to the Museum and its functions;
- (i) To co-operate with and assist other New Zealand museums in establishing a national service, and in providing appropriate support to other institutions and organisations holding objects or collections of national importance;
- (j) To co-operate with other institutions and organisations having objectives similar to those of the Board;
- (k) To endeavour to make the best use of the Board's collections in the national interest;

- (l) To design, construct, and commission any building or structure required by the Museum.

8. Performance of functions -

In performing its functions the Board shall -

- (a) Have regard to the ethnic and cultural diversity of the people of New Zealand, and the contributions they have made and continue to make to New Zealand's cultural life and the fabric of New Zealand society;
- (b) Endeavour to ensure both that the Museum expresses and recognises the mana and significance of Maori, European and other major traditions and cultural heritages, and that the Museum provides the means for every culture to contribute effectively to the Museum as a statement of New Zealand's identity;
- (c) Endeavour to ensure that the Museum is a source of pride for all New Zealanders.

Appendix 2: MoNZTPT Corporate Principles and Goals

This information is taken from the *Statement of Intent: for the three financial years ending June 30 1999*, Wellington: Museum of New Zealand Te Papa Tongarewa, 1996.

Corporate Principles

1. The Museum is bicultural

.....being a bicultural organisation is an operational goal and supports the Museum's responsibility to have regard for the ethnic and cultural diversity of New Zealand. (Ref S8 Museum of New Zealand Te Papa Tongarewa Act 1992).

2. The Museum is customer focused

The needs and expectations of the customer are put first and the Museum will earn an international reputation for services and visitor satisfaction.

3. The Museum speaks with the authority that arises from scholarship and from Mataranga Maori

Scholarship and Mataranga Maori together provide the authoritative knowledge base for the Museum's outputs.

4. The Museum is commercially positive

Entry to the Museum will be free, although the Museum will offer a range of charged for experiences and products designed to enhance the visitor experience and contribute to the financial viability of the Museum.

Corporate goals

1. The Museum has great collections

The collections are at the heart of the Museum's identity.

2. The Museum has great exhibitions and visitor programmes

The Museum will provide exhibitions and public programmes that will emphasise engagement, entertainment and learning.

3. The Museum is a waharoa - an entryway to New Zealand for all people

.....as a waharoa - entryway to New Zealand and a "show-case", it will introduce visitors to the unique land and communities of New Zealand.

4. The Museum reaches out beyond the building

The Museum's extension service provides products and services, including the dissemination of the national collections, by way of loans, to museums and audiences outside Wellington.

5. The Museum delivers a national services programme through partnerships with the holders of cultural heritage.

The national service of the Museum of New Zealand Te Papa Tongarewa will work in partnership with other museums to improve the performance of all museums and other agencies, including iwi, which hold and give access to natural and cultural heritage material of national importance.

6. The Museum is a great building

.....in the long term, emphasis will be on maintaining the building and the Museum's other facility to the appropriate standard to meet legal requirements, to ensure the safe keeping of the nations Taonga, and the comfort and safety of visitors and staff.

7. The Museum's fund raising target is achieved

The Museum has a significant fund raising target, which it must realise by 2000 in order to achieve the optimum exhibition experience, to ensure that its operation is capable of meeting the needs of all customers and to provide adequate care and protection for the nation's heritage collections.

Appendix 3: MoNZTPT Acquisition Proposal Form

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

Proposal No:

Initiator:

ACQUISITION PROPOSAL FORM - HISTORY

<i>Details of proposed acquisition</i>	
Collection Development Policy Category:	
<input type="checkbox"/> NZ Social and Political	<input type="checkbox"/> Applied Art and Design (NZ & International)
<input type="checkbox"/> NZ Economic and Technological	<input type="checkbox"/> International History and Culture
Description of object(s):	
Brief description:.	
Date of manufacture:	
Medium/material:	
Dimensions/weight:	
Provenance (ownership history):	
Assessment of object's significance/justification for collection:	
Notes on related objects in collection:	
Relevance to acquisition policy objectives:	
Bibliographic references:	

<i>Cost of researching potential acquisition</i> or <i>Cost of undertaking field collection</i>	
Purpose of proposed acquisition research or field collection:	
People undertaking acquisition research or field collection:	
Costs of acquisition research or field collection:	
Travel:	
Accommodation:	
Collecting materials/permits:	
Hire of transport (e.g. boat charter):	
Freight:	
Photography:	
Contracted work: (e.g. valuation, conservation, field assistance)	
Other:	
Total cost:	
Proposed by:	Date:
Approved by: (Manager, Collection Development)	Date:
Budget code:	

Associated acquisition, conservation and storage requirements

Conservation:

Treatment required (estimate)

- to stabilize

- to make exhibitable

- matting/framing/mounting

Time
required

Time
available?

Conservation costs:

- materials
- contracted work

Fumigation costs:

Special requirements (storage, packing, freight, etc)

Anticipated life of item:

Assessed by (Conservator):

Date:

Associated acquisition costs:

Agents fees:

Travel/accommodation:

Crating/packing:

Freight:

Insurance:

Customs:

Tax liability:

Record photography:

Other:

Assessed by (Collection Manager):

Date:

Storage:

Intended collection storage locality:

Is space available:

Yes

Preservation and storage costs:

Assessed by (Collection Manager):

Date:

<i>Acquisition approval</i>		
Purpose:		
<input type="checkbox"/> Day One Exhibition (name):		
<input type="checkbox"/> Research:		
<input type="checkbox"/> Long term collection development		
Method of acquisition:		
<input type="checkbox"/> Purchase <input type="checkbox"/> Bequest <input type="checkbox"/> Donation <input type="checkbox"/> Field collection		
Vendor/donor/collector:		
Name:		
Total cost of acquisition:		
Purchase price:		
(incl. buyer's premium; excl. GST)		
Associated costs (from p.3):		
Valuation:		
Valuation:		
Valuer:		
Acquisition proposal:		
Proposed by (curator)		Date:
Supported by (team leader):		Date:
Supported by (concept leader):		Date:
Cross-disciplinary comment:		
Comment from relevant Curator if acquisition is proposed by a Curator in different discipline:		
Assessed by:		
		Date:
Acquisition approval:		
Up to \$5,000	Approved by:	Date:
	(Manager, Collection Development)	
Up to \$100,000	Approved by:	Date:
	(Director, Museum Projects)	
Over \$100,000	Approved by:	Date:
	(Board)	
Budget code:		

Appendix 4: Recommendations of the FECRP

This information is taken from page 72, Kwasnik, E. I. (ed.), 1994. *A Wider World: Collections of Foreign Ethnography in Scotland*, Edinburgh: National Museums of Scotland and Scottish Museums Council.

1. Collecting policies of museums should make specific reference to all material in their collections by including a comprehensive summary of collections in their collections policy document, irrespective of quantity, or whether the collection is little used at present. The Scottish Museums Council and the Museums and Galleries Commission should encourage museums to pursue this.
2. Museums with foreign ethnographic material should plan to display their material and seek advice from specialist colleagues, representatives of cultural communities in the UK or nationals of countries from which the material originated.
3. Museums with collections of foreign ethnography, whether or not they have dedicated staff, should seek membership of the Museum Ethnographers Group as a means of enhancing and updating their knowledge and use of foreign ethnographic material through contact with other members and receipt of publications.
4. Museums with foreign ethnographic material should consider participating in the Scottish Museum Council's Education Initiative to enhance the educational use of this rich resource of underused material.
5. Consideration should be given to increased staffing.
 - a There is a need for more dedicated posts in the museum with the largest collections.
 - b Museums with larger collections should consider a pastoral role for their specialist staff on a cost-recoverable basis.

- c Museums with significant but numerically small collections which do not justify specialist post might wish to collaborate in the appointment of a dedicated curator to cover several museum collections which are geographically close, such as in the West of Scotland.
6. Museums with foreign ethnographic material should include this specifically in the forward planning process.
7. Museums considering the disposal of foreign ethnographic material should adhere to the guidelines issued by the Museums and Galleries Commission in its Registration Scheme for museums.
8. Museums planning the disposal of foreign ethnographic material should consider transferring it to other museums with appropriate collections in Scotland.
9. The Scottish Museums Council should seek specific funding for the care of foreign ethnographic collections within its Conservation Initiative and encourage a positive response to the recommendations made in the *Evaluation of the Conservation Needs of Museum Collections in Scotland* (Slade, 1993) which this report endorses.

Appendix 5: Auckland Museum School Service Study Sheet

From *Using the Environment* produced by the Auckland Museum School Service.



PEOPLE OF THE WORLD GALLERY

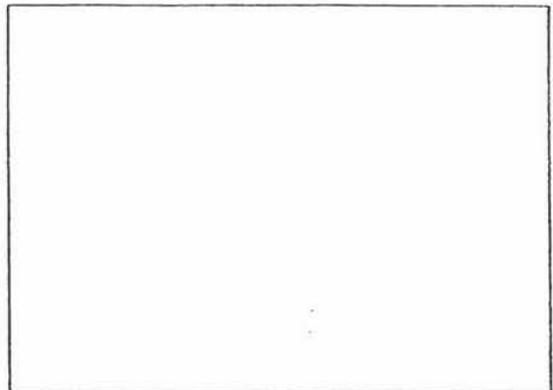
HOT DESERT HUNTERS, AUSTRALIAN ABORIGINES

* Which items on display were used for two different purposes? Name the item and say how it was used.

Aboriginal art is an old tradition which has lasted for hundreds of centuries. Paintings tell stories and record ideas about "Dream Time," the time of creation. Animals such as fish, kangaroos and turtles are often drawn. The paint is an ochre made with earth based pigments.

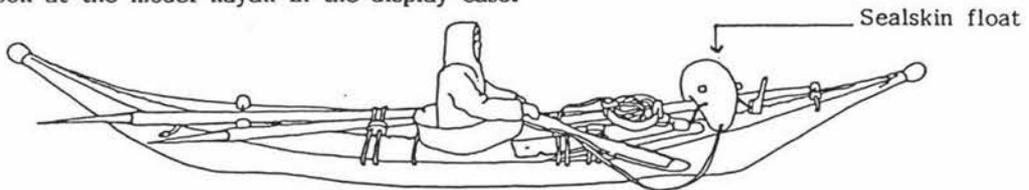
* Copy part of a design used for decoration in the display.

* List the colours used.



COLD DESERT HUNTERS, ESKIMOS OF THE ARCTIC

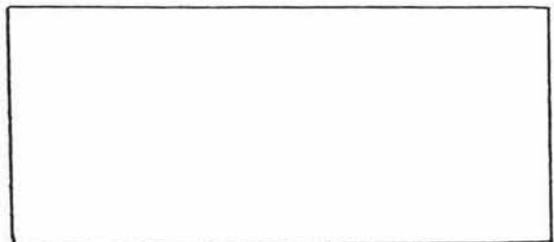
Look at the model kayak in the display case.



* How might the Eskimo hunter use the sealskin float? _____

* Which do you think would be the most useful and practical tool of the Eskimos? Why?

* Copy an eyeshade or snow goggles and see if you can remake one when you get back to school. Do you think it will protect your eyes from the sun?



COMPARING THE HOT DESERT HUNTERS AND THE COLD DESERT HUNTERS

* What materials did the Aborigines and the Eskimos use to make their tools, weapons, clothes and ornaments? Put ticks in the correct spaces.

	Bone	Stone	Hair	Wood	Skins	Rushes	Bark	Shell	Fur	Other
Aborigines										
Eskimos										

* What is the same about these materials? _____

* If you were to visit these people today, what other materials would you expect to see them using? _____

People who hunted for their food in the past, often had to travel long distances and carry everything they needed.

* Tick the items you consider would be the easiest to carry. Think about their size, shape and possible weight.

Eskimos

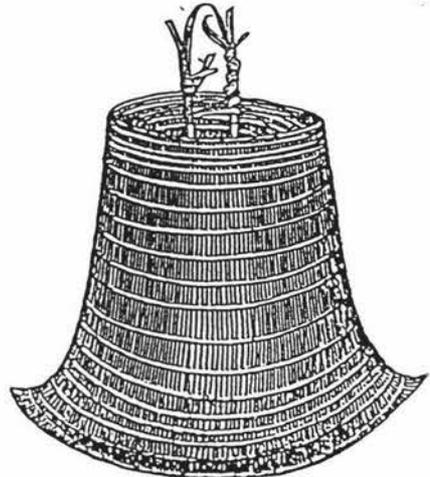
- Snow knife _____
- Spear points _____
- Kayak _____
- Harpoon _____
- Work-bag with sewing materials _____
- Scratcher _____

Aborigines

- Mourning cap _____
- Hunting boomerang _____
- Message stick _____
- Grinding stone _____
- Spear _____
- Woomera _____

* Write labels for these items.





Appendix 6: Children's Club Information Sheet

Example of information sheets used in 1940s for children's clubs organised by the Museum Education Service.

DOMINION MUSEUM EDUCATION SERVICE

Other Lands Club – 2. Life in the Old Stone Age



EARLY MAN IN THE THAMES VALLEY

This reconstruction illustrates the scenery of the Thames Valley during a warm interlude in the Great Ice Age, about 100,000 years ago. Big game, including elephant, rhinoceros, horse and bear, abounded and Early Stone Age Man preyed on them by throwing missiles of flint. (Reproduced from a Diorama by Vernon Edwards in the Geological Survey Museum, London.)



A CAVE OF THE OLD STONE AGE

When the great cold descended on Europe, man began to live in caves, where we find his tools and remains. In the depths of some caves are found paintings of animals; these paintings were used for hunting magic. The artist is here shown blowing powdered red ochre round his hand which he holds against the wall. Thus he will leave the mark of his hand outlined.

(Reproduced by permission of the Field Museum of Natural History, Chicago, U.S.A.)



RESTORED BUST OF A NEANDERTHAL MAN

Neanderthal Man was not an ancestor of modern man, but lived at the same time as our ancestors. His head stooped forward, he had a heavy bony ridge above his eyes, a low forehead and no chin. Neanderthal Man lived in caves during the last Ice Age, but died out long ago.

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