

**MHST 515**

**EXHIBITING MĀORI**

**COURSE OUTLINE**



East & West Missionary Exhibition, Wellington Town Hall 1923

**Museum & Heritage Studies programme**

**School of Art History, Classics & Religious Studies  
Victoria University of Wellington**

**Trimester 1 & 2  
1 March to 13<sup>th</sup> November  
2010**



Maui Pomare at opening of Te Maori, National Museum Wellington, 1986

## COURSE ORGANISATION

**Course Coordinator** Dr Conal McCarthy  
OK 303  
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**Class Times** Mondays 2-4pm  
Full year course trimester 1 & 2

**Venue** OK 301

Teaching Dates: 1 Mar – 15 Oct 2010  
Mid Trimester break T1: 5 April - 18 April 2010  
Mid year break 1 July - 11 July 2010  
Mid Trimester break T2 24 Aug - 5<sup>th</sup> Sept 2010  
Assessment Period 16 Oct - 13 Nov 2010

### Withdrawal dates

Information on withdrawals and refunds may be found at  
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>



Māori guides and photographers at Whakarewarewa 1920s

‘Exhibitions made today may seem obviously appropriate to some viewers precisely because those viewers share the same attitudes as the exhibition makers, and the exhibitions are cloaked in familiar presentational styles. We discover the artifice when we look at older installations or those made in other cultural contexts. The very nature of exhibiting, then, makes it a contested terrain.’<sup>1</sup>

‘The carved meeting house is, then, a traditionalised object with a genealogy in both Foucauldian and Māori senses. Foucauldian, because its genealogy traces links between new forms of power/knowledge associated with cultural commodification and colonial state-formation; Māori, because, in symbolizing ancestral connections, it embodies a history of kin-based engagement with these new forms of power.’<sup>2</sup>

‘This action of yours has to our mind revived the waning science of our ancestors, who have passed away to nothingness, even as the snow on the mountain-tops is melted away by the warmth of the summer sun. Therefore proceed with your work, preserve it in your preserving-chamber, fashion it with the earth of Kurawaka, so that another Hineahuone may arise ... in the new building-up and collecting-together of our ancient lore, our history, our treasures ... and everything that can be preserved of us as a people.’<sup>3</sup>



The repatriation of Pukaki from Auckland Museum to Rotorua by Ngati Whakaue, 1997

<sup>1</sup> Ivan Karp and Steven D Lavine, eds., 1991, *Exhibiting cultures: The poetics and politics of museum display* (Washington: Smithsonian Institution Press) 1. Karp and Lavine cite the ‘Te Maori’ exhibition as an example of how Māori people contested the presentation of their culture in museums. See also: Ivan Karp, Christine Mullen Kreamer and Steven D Lavine, eds., 1992, *Museums and communities: The politics of public culture* (Washington: Smithsonian Institution Press).

<sup>2</sup> Jeffrey Sissons, 1998, 46.

<sup>3</sup> ‘Extracts from a letter from Tamahau Mahupuku to the Hon. Mr Carroll, presenting carved house,’ *AJHR* G8: 3-4.

## Exhibiting Māori: Museums, exhibitions, tourism 1850 – 2000

From curio to artifact to taonga, this course examines the different ways in which Māori things have been put on display. How have the style of exhibitions been shaped by the changing relationship between museums and Māori people from the colonial period to the present? Through a series of case studies explored in seminar based discussion ranging from museum collections, international exhibitions, tourist sites and visual art - the relationship between objects, cultures of display and audience is explored. There is a particular focus on Te Papa and its predecessors, but a range of other museums are also investigated. The course culminates in a research project and presentation on specific museums/exhibitions.

### LEARNING OBJECTIVES:

1. To gain an historical and theoretical understanding of the history of museums, exhibitions, tourism and heritage in relation to Māori people and culture
2. To develop a sophisticated critical framework with which to think about the relationship between Māori and museum collection and display, culture, representation, identity, politics and knowledge.
3. To appreciate Māori perspectives on issues related to art, history, culture, taonga tuku iho, and cultural and natural heritage
4. To examine aspects of museum and heritage audiences in their social context.



Artist Saffron Te Ratana, Tūhoe

## COURSE CONTENT

One 2 hour seminar per week focuses on discussion of readings, images and archival material. Apart from the set text, readings and archival material will be handed out in class in advance.

### 1. COLONISATION'S CULTURE

1) Mar 8

#### **Introduction: Māori and museums**

Images of Māori exhibitions 1860s – 1990s

Conal McCarthy, 'Introduction: The culture of display,' (excerpt) *Exhibiting Māori: A history of colonial cultures of display* (Oxford & NY: Berg) 2007.

2) Mar 15

#### **History and theory: Culture, discourse, representation**

Mason, Rhiannon, 2006, 'Cultural studies and museum studies,' in S.Macdonald (ed). *A companion to museum studies*, Oxford: Blackwell, 2006, pp17-32.

Stuart Hall 'Introduction,' *Representation: Cultural representations and signifying practices*. London: Sage/ Open University, 1997, pp1-11

Further reading:

Henrietta Lidchi, 1997, 'The poetics and the politics of exhibiting other cultures', in Stuart Hall *Representation: Cultural representations and signifying practices*. London: Sage/ Open University, pp153-208.

McCarthy 2007 introduction.

3) Mar 22

#### **Taonga tuku iho: Māori cultures of display**

Images of Māori visual culture and excerpts from Māori newspapers in the 19<sup>th</sup> century.

Paul Tapsell, 1997, 'The flight of Pareraututu,' *Journal of the Polynesian Society*, 106.4: 223-374.

McCarthy 2007 chap one.

**4) Mar 29                    Going to the fair: International exhibitions**

James Cowan, 1910, *Official record of the New Zealand international exhibition of arts and industries held at Christchurch, 1906-07: A descriptive and historical account*. Wellington: Government Printer. (excerpt)

Margaret Orbell, 1998, 'Maori writing about the exhibition,' *Farewell colonialism: The New Zealand International Exhibition Christchurch, 1906-7*. Ed. John Mansfield Thomson, Palmerston North: Dunmore Press. (excerpts)

Further reading:  
McCarthy 2007 chap one.

**5) Apr 19                    Preserving the past: Māori antiquities c1900**

Excerpts from:  
'Extracts from a letter from Tamahau Mahupuku to the Hon. Mr Carroll, presenting carved house,' and Augustus Hamilton and S Percy Smith, 'Suggestions for the establishment of a National Māori museum,' Mar. 12, 1902, *AJHR* G8: 1-3.

Hamilton, Augustus. 'Notes for the information of Members of both Houses of Parliament, in the matter of the National Maori Museum proposed to be erected in Wellington to carry out the provisions of the Maori Antiquities Act of 1901, and to be a permanent memorial to the past history of the Maori People.' Dunedin: Fergusson & Mitchell, 1902.

Further reading:  
McCarthy 2007 chap one.

**6) Apr 26                    Coloniser and colonised: The Canterbury Museum**

Images of the Canterbury Museum 1870 – 1910.

Excerpts from:  
*Guide to the collections in the Canterbury Museum, New Zealand*, 3<sup>rd</sup> ed. (Christchurch: Canterbury Museum, 1906)

Further reading:  
Paul Walker, 1991, 'The 'Maori house' at the Canterbury Museum,' *Interstices* 4.

## 2. NATION AND NATIVE

### 7) May 3                    **Culture for sale: Art, tourism and heritage**

A selection of painting, tourist images and publications.

Excerpts from:

Bell, L. (1992). *Colonial constructs: European images of Maori 1840-1914*. Auckland: Auckland University Press.

Further reading:

Margaret McClure, 2004, *The wonder country: Making New Zealand tourism*, Auckland: Auckland University Press.

### 8)        May 10                                    **Building a nation: New museums 1920s – 1930s**

CB Bledisloe, 1934, 'The proper function and scope of a National Art Gallery and Museum.' Auckland: Wilson & Horton.

AWB Powell, ed. (1967). *The centennial history of the Auckland Institute and Museum, 1867-67*. Auckland: Auckland Institute and Museum.

Further reading:

McCarthy 2007 chap two.

### 9) May 17                    **100 crowded years: Centennial exhibition 1940**

Excerpts from:

*New Zealand centennial exhibition: The Maori court. Souvenir* (Wellington: Native Department, 1940)

Bernie Kernot, 'Māori buildings for the Centennial,' in Bill Renwick (ed), *Creating a national spirit: Celebrating New Zealand's Centennial*, Victoria University Press, Wellington, 2004, pp65-76.

Further reading:

McCarthy 2007 chap two.



**10) May 24                    The regions: Whanganui and Gisborne 1950s & 60s**

‘Maori court at Wanganui Museum,’ *Te Ao Hou* Sept-Nov. 1968, 64: 32. ‘Museum extensions officially open,’ undated newspaper clipping, ‘Museum general 1968-75,’ TPA MU 2, 21/1-3.

Leo Fowler, ‘East coast tribes have a modern whare wananga,’ *Te Ao Hou* 1959, 26: 24-27.

Further reading:

David Butts, excerpts from ‘Māori and museums: The politics of indigenous recognition,’ PhD thesis in Museum Studies, Massey University, 2003.

**3. DECOLONISATION**

**11) May 31                    Museums, heritage, identity: Māori Hall 1950s – 70s,**

Plans and images of the Māori Hall, National Museum.

McCarthy 2007 chap three.

Henare, A. (2005). *Museums, anthropology and imperial exchange*. Cambridge: Cambridge University Press.

**12) July 12                    Māori modernism: Contemporary Māori art 1960s-70s**

Art works and reviews of exhibitions 1966, 1969, 1978 etc

Frank Davis, Introduction to *Contemporary Maori art*. Hamilton: Waikato Art Museum exhibition catalogue, 1976.

Excerpts from: Damian Skinner (2005). *Another modernism: Maoritanga and Maori modernism in the twentieth century*. PhD thesis, Art History, Victoria University.

Further reading:

McCarthy 2007 chap three.

**13) July 19**

**Before *Te Māori***

Images of Māori art exhibitions at the National Museum 1978

‘Concerning Te Kooti Rikirangi Te Turuki: An exhibition handbook’ (Wellington: Dominion Museum, 1972).

Neich, Roger (1980). ‘A survey of visitor attitudes to a Maori Art Exhibition.’ *AGMANZ News*. 11.2: 6-9.

Further reading:

McCarthy 2007 chap three.

**14) July 26**

**Photographing Māori**

A selection of photographs by Brian Brake, Ans Westra, Marti Friedlander, John White and other photographers.

James Ritchie (1967). *Maori* (Wellington: Reed).

Excerpts from: Luit Bieringa & Cushla Parekowhai (2004). *Handboek: Ans Westra photographs* (Wellington: BWX).

Further reading:

Damien Skinner (2004). ‘Accidental tourists’ from L. Wever & A. Smith (Eds). *On display: New essays in cultural studies*. (Wellington: Victoria University Press) 80-99.

**15) Aug 2**

**Art/artifact: The international scene**

Anthony Alan Shelton, ‘Museums and anthropologies: Practices and narratives,’ in S.Macdonald (ed). *A companion to museum studies*, Oxford: Blackwell, 2006, pp64-80.

Phillips, Ruth B. "Exhibiting Africa after Globalisation, Pluralism and the Persistent Paradigms of Art and Artifact." In *Museums after Modernism: Strategies of Engagement*, edited by Griselda Pollock and Joyce Zemans, 80-103. Malden MA Oxford: Blackwell, 2006.

**16) Aug 9**

***Te Māori: The longer view***

Video footage from Kaleidoscope documentary 1984.

Mead, S. M. (Ed.). (1984). *Te Maori: Maori art from New Zealand collections*. New York: Abrams: American Federation of Arts.

Gathercole, P. (2002). Te Maori in the longer view. In A. Herle et al (Eds.), *Pacific art: Persistence, change and meaning* (pp. 272-273). Honolulu: University Press of Hawai'i.

Further reading:

McCarthy 2007 chap four.

**17) Aug 16**

***After Te Māori***

*Nga taonga o te motu: Treasures of the nation* (1985).  
Department of Internal Affairs: Wellington.

Thomas, Nicholas (1996). 'From exhibit to exhibitionism: Recent Polynesian presentations of 'Otherness.' *The Contemporary Pacific* 8.2: 319-348.

Further reading:

Brunt, P. (2004). Since 'Choice!' Exhibiting the new Maori art. In A. Smith, & Wevers, Lydia (Ed.), *On display: New essays in cultural studies* (pp. 215-242). Wellington: Victoria University Press.

#### **4. MANA TAONGA**

**18) Aug 23**

***Mana taonga: Te Papa & Mana Whenua***

Selected data from visitors surveys 1980s-1990s.

Tamarapa, A. (1996). 'Museum kaitiaki: Maori perspectives on the presentation and management of Maori treasures and relationships with museums.' In Ames and McKenzie (eds). *Curatorship: Indigenous perspectives in postcolonial societies*, Canadian Museum of Civilisation, Ottawa. 160-69.

Tapsell, P. (2001). *Taonga, marae, whenua - Negotiating custodianship: A Maori tribal response to the Museum of New Zealand*. Paper presented at the Negotiating National Museums conference, Canberra: National Museum of Australia.

Further reading:

McCarthy 2007 chap five.

**19) Sept 6**

**New developments in museum practice**

A discussion of museum history, current developments and new directions in governance, contemporary art, new exhibitions and marae museums.

Excerpts from:

Conal McCarthy, forthcoming 2011. *Museums and Maori: Indigenous professionals and current practice*. Wellington: Te Papa Press.

Butts, David. "Maori, Museums, and the Treaty of Waitangi: The Changing Politics of Representation and Control." In *Museum Revolutions: How Museums Change and Are Changed*, edited by Simon J. Knell, Sheila Watson and Suzanne MacLeod, 215-27. London New York: Routledge, 2007.

**20) Sept 13**

**Research/preparation of seminar**

**21) Sept 27**

**Research/preparation of seminar**

**22) Oct 4**

**Research/preparation of seminar**

**23) Oct 11**

**Seminar**

## ASSESSMENT

The course is internally assessed on the basis of two written assignments, a seminar and a project:

1. Review 1,500 words of Lidchi article (seminar 2) 20% due Mon April 19
2. Essay 3,000 words 30% Mon May 31
3. Seminar 20mins 20% Mon Oct 11
4. Research project 5,000 words 30% due Fri Oct 15.

Topics for essays, research seminars and projects are agreed in advance after consultation with the course coordinator.

### Relationship of Assignments to Course Objectives

These assignments should assist students to

- develop a historical and theoretical understanding of the display of Māori culture in museums, exhibitions and tourism
- develop an understanding of knowledge sources for museum history and theory in New Zealand
- investigate aspects of museum and heritage audiences in their social context
- complete an original piece of research in museum studies which balances academic history and theory with an understanding of professional practice



Waka regatta as part of Waitangi Day celebrations, 1990

## **WORKLOAD AND MANDATORY COURSE REQUIREMENTS**

### **Workload Guidelines**

As a general rule, each paper requires a time commitment equivalent to a full working day (inclusive of teaching or seminar time) for every week of the academic year.

### **Mandatory course requirements**

The minimum course requirements which must be satisfied in order for students to be eligible for assessment for a final grade are:

- completion of all three assignments and seminar
- attendance at 90% of seminars (i.e. 21 out of 24 seminars).

## **GENERAL UNIVERSITY STATUTES AND POLICIES**

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html)

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Student and Staff Conduct
- Academic Grievances
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support

### **Academic Integrity and Plagiarism**

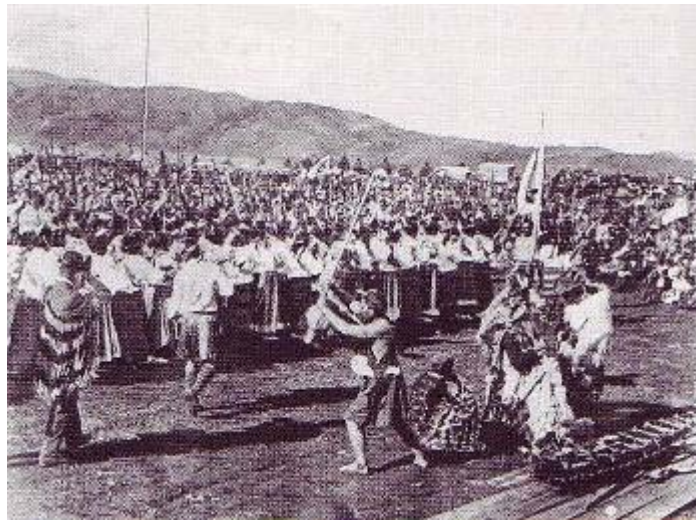
Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>



Māori welcome to the Duke of York Rotorua 1901

## READINGS

Ames, M. & Mina McKenzie (1996). *Curatorship: Indigenous perspectives in postcolonial societies*. Proceedings of the conference held at the Canadian Museum of Civilisation, Ottawa, May, 1994.

Appiah, Kwame Anthony. 2006. Whose culture is it? *New York Review of Books*, February 9, 38-41.

Balme, Christopher B. (2006). *Pacific performances: Theatricality and cross-cultural encounter in the South Seas*. Basingstoke: Palgrave Macmillan.

Barlow, C. (1994). *Tikanga whakaaro : key concepts in Maori culture*. Auckland: Oxford University Press.

Barr, M. (Ed.). (2002). *Headlands: Thinking through New Zealand art*. Sydney: Museum of Contemporary Art.

Barrie, L. (1986). 'Eurocentrism in a glass box'. *Art Gallery and Museums Association of New Zealand Journal*, 17(1), 20-22.

Barringer, T. J., & Flynn, T. (1998). *Colonialism and the object: Empire, material culture, and the museum*. London & New York: Routledge.

Belich, James (1996). *Making peoples: A history of the New Zealanders from Polynesian settlement to the end of the nineteenth century*. Auckland: Allen Lane, Penguin.

Belich, James (2001). *Paradise reformed: A history of New Zealand from the 1880s to the year 2000*. Auckland: Penguin.

Bell, L. (1992). *Colonial constructs : European images of Maori 1840-1914*. Auckland: Auckland University Press.

Brown, Deidre 2006, 'Museums as cultural guardians,' in Healy and Witcomb (eds.) *South Pacific museums: Experiments in culture*, Monash ePress, Melbourne, 09.01-10.

Brown, Deidre *Northland Maori Wood Carving: Tai Tokerau Whakairo Rakau* Auckland: Reed, 2003.

Brown, Deidre, and Ngarino Ellis, eds. *Te Puna: Maori Art from Te Tai Tokerau Northland*. Auckland: Reed, 2007.

Bishop, C. (1999). 'Kei mura [sic] a mua - the past determines the future: The relationship between museums and Maori people in New Zealand.' Paper presented at the Museology and globalisation conference: International Committee for Museology, Melbourne, Australia.

Brown, M. F. (2003). *Who owns native culture?* Cambridge, Mass.: Harvard University Press.

Brown, Maria (2002). 'Representing the body of a nation: The art exhibitions of New Zealand's national museum.' *Third Text*. 16.3: 285-94.

Butler, P. (1996). *Te Maori past and present: Stories of Te Maori*. MA thesis, Massey University, Palmerston North.



- Butts, D. (1984). 'Co-operative redevelopment planning: First steps.' *AGMANZ Journal*, 15(4), 23-24.
- Byrnes, Giselle (1990). 'Savages and scholars: Some Pakeha perceptions of the Maori 1890s-1920s.' MA thesis, History, University of Waikato.
- Cameron, Fiona (2000). 'Shaping Maori identities and histories: Collecting and exhibiting Maori material culture at the Auckland and Canterbury museums from the 1850s to the 1920s.' PhD thesis, Social Anthropology, Massey University.
- Clarke, Chanel Victoire (1998). 'Mai te po ki te ao marama: Maori and museums: Past, present and future aspirations.' MA thesis, History, University of Waikato.
- Cassells, Richard (1985). 'Maori 'Taonga' and the art gallery/museum dichotomy.' *AGMANZ Journal*. Mar. 16.1: 25-7.
- Cassells, Richard (1994). 'Otago Museum: The wharenui Mataatua and the Waitangi Tribunal.' *New Zealand Museums Journal*. 24.2: 31.
- Cherry, D., & Cullen, F. (Eds.). (2008). *Spectacle and display*. Malden MA and Oxford: Blackwell Association of Art Historians.
- Clifford, James (1987). 'Of other peoples: beyond the salvage paradigm.' *DIA art foundation: Discussions in contemporary culture, No. 1*. Ed. Hal Foster. Seattle: Bay Press. 121-29, 142-50.
- Clifford, James (1985). 'Histories of the tribal and modern.' *Art in America*. Apr. 164-77.
- Corbey, Raymond (1995). 'Ethnic showcases, 1870-1930.' *The decolonization of imagination: Culture, knowledge and power*. Eds. Jan Nederveen Pieterse and Bhikhu Parekh. London and New Jersey: Zed Books. 57-80.
- Crelinston, Rohana (1999). 'Maori stereotypes, government policies, and Maori art in museums today: A case study of the The Museum of New Zealand Te Papa Tongarewa,' MA thesis, Art Education, Concordia University, Montreal.
- Craw, Robin and George Hubbard (1990). 'Beyond Kia Ora: The paraesthetics of "Choice!"' *Antic*. Dec. 8: 28.
- Curnow, Wystan (1988). 'Te Maori and the politics of taonga.' *Australian Art Monthly*. Mar. 5-7.
- Coombes, Annie, ed. 2006. *Rethinking settler colonialism: History and memory in Australia, Canada, Aotearoa New Zealand and South Africa*. Manchester: Manchester University Press.
- Daunton, Martin, & Halpern, Nick (1999). *Empire and others: British encounters with indigenous peoples, 1600-1850*. Philadelphia: University of Pennsylvania Press.
- Dell, Richard. "Museums." In *An encyclopedia of New Zealand*, edited by A.H. McLintok, 602-5. Wellington: Government printer, 1966.
- Dibley, Paul (1997). 'Telling times: Narrating nation at the New Zealand International Exhibition, 1906-7.' *Sites*. Autumn 34: 1-18.

- Durie, M. (1998). *Te mana, te kawanatanga: The politics of Maori self-determination*. Auckland: Oxford University Press.
- Docking, G., (1990). *Two hundred years of New Zealand painting*, Auckland: David Bateman.
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- Edmond, R. (1997). *Representing the South Pacific: Colonial discourse from Cook to Gauguin*. Cambridge: New York: Cambridge University Press.
- Ellis, Ngarino (1998). 'Sir Apirana Ngata and the School of Maori Arts.' *Art New Zealand*. Summer, 89: 58-61, 87.
- Ellis, Ngarino, and Witi Ihimaera. *Te Ata: Maori Art from the East Coast, New Zealand*. Auckland Reed, 2002.
- Fowler, L. (1974). *Te Mana o Turanga: The story of the carved house Te Mana o Turanga on the Whakato Marae at Manutuke Gisborne*. Auckland: N.Z. Historic Places Trust.
- Gathercole, Peter (2002). 'Te Maori in the longer view.' *Pacific art: Persistence, change and meaning*. Eds. Anita Herle et al. Honolulu: University Press of Hawai'i. 272-3.
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- Grove, Neil and Hirini Moko Mead (2001). *Ngā pepeha a ngā Tipuna: The sayings of the ancestors*. Wellington: Victoria University Press.
- Gibbons, Peter (1992). 'Going native: A case study of cultural appropriation in a settler society, with particular reference to the activities of Johannes Anderson in New Zealand during the first half of the twentieth century.' PhD thesis, History, University of Waikato.
- Gore, James (2002). 'Representations of history and nation in museums in Australia and Aotearoa New Zealand: The National Museum of Australia and The Museum of New Zealand Te Papa Tongarewa.' PhD thesis, History, University of Melbourne.
- Griffiths, Andrea. 2002. *Wondrous difference: Cinema, anthropology, and turn of the century visual culture*. New York: Columbia University Press.
- Hanham, Stacey (2000). 'The Te Maori exhibition: An examination of its organisation and impacts as seen by those closely involved with it.' MA thesis, Museum & Heritage Studies, Victoria University.
- Hanson, Alan and Louise, eds. (1990). *Art and identity in Oceania*. Honolulu: University of Hawai'i.
- Hakiwai, A. (1999). Kaitiakitanga - looking after culture: Insights from 'within' - two curatorial perspectives. *ICOM Ethnographic Conservation Newsletter*(19), 10-12.
- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. London: Sage/The Open University.

Harple, Todd S (1996). 'Considering the Maori in the nineteenth and twentieth centuries: The negotiation of social identity in exhibitory cultures.' *The Journal of Arts Management, Law and Society* 25.4: 292-305.

Haskell, Francis. 2000. *The ephemeral museum: Old master paintings and the rise of the art exhibition*. New Haven & London: Yale University Press.

Henare, A. (2005). *Museums, anthropology and imperial exchange*. Cambridge: Cambridge University Press.

Hooper-Greenhill, E. (2000). *Museums and the interpretation of visual culture*. London & New York: Routledge.

Ihaka, Kingi (1989). 'Biculturalism and museums from a Maori point of view.' *AGMANZ Journal*. 20.2: 12-13.

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Kaepler, A. (1978). '*Artificial curiosities*': *An exposition of native manufactures collected on the three Pacific voyages of Captain James Cook, R.N.* Honolulu: Bishop Museum Press.

Karp, I., Lavine, S., (Eds.). (1991). *Exhibiting cultures: The poetics and politics of museum display*. Washington: Smithsonian Institution Press.

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Kernot, Bernie and Sidney M Mead, eds. (1983). *Art and artists of Oceania*. Palmerston North: Dunmore Press, Ethnographic Arts Publications.

ter Keurs, Pieter, ed. 2007. *Colonial collections revisited*. Leiden: CNWS Publications.

King, Michael (1983). *Maori: A photographic and social history*. Auckland: Heinemann.

Kirshenblatt-Gimblett, B. (1998). *Destination culture: Tourism, museums, and heritage*. Berkeley: University of California Press.

Kirkby, Georgina (1978). 'The need for a creative arts centre in New Zealand.' *The second international symposium on the art of Oceania*. Proc. conf. Pacific Arts Association, Victoria University, Wellington, Feb. 1-8, 1978.

Kreps, C. F. (2003). *Liberating culture: Cross-cultural perspectives on museums, curation and heritage preservation*. London: Routledge.

Liu, James et al (eds). (2005). *New Zealand identities : Departures and destinations*. Wellington: Victoria University Press.

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- McCarthy, C. (2008). Displaying natural history: Colonial Museum. In S. Nathan & M. Varnham (Eds.), *The amazing world of James Hector* (pp. 49-61). Wellington: Te Awa Press.
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