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 13th November
2010
Maui Pomare at opening of Te Maori, National Museum Wellington, 1986
COURSE ORGANISATION

Course Coordinator  Dr Conal McCarthy
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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 - 5th 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/withdrawlsrefunds.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.’

‘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.’

‘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.’

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3 “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


2) Mar 15  History and theory: Culture, discourse, representation


Further reading:

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 19th century.


McCarthy 2007 chap one.
4) Mar 29  Going to the fair: International exhibitions


Further reading:
McCarthy 2007 chap one.

5) Apr 19  Preserving the past: Māori antiquities c1900

Excerpts from:

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


Excerpts from:

Further reading:
2. NATION AND NATIVE

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

A selection of painting, tourist images and publications.

Excerpts from:

Further reading:

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


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)


Further reading:
McCarthy 2007 chap two.
10) May 24  The regions: Whanganui and Gisborne 1950s & 60s


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

Further reading:

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.


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.*


Further reading:

McCarthy 2007 chap three.
13) July 19  **Before Te Māori**

Images of Māori art exhibitions at the National Museum 1978


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.


Further reading:

15) Aug 2  **Art/artifact: The international scene**


16) Aug 9  

**Te Māori: The longer view**

Video footage from Kaleidoscope documentary 1984.


Further reading:

McCarthy 2007 chap four.

17) Aug 16  

**After Te Māori**


Further reading:


4. MANA TAONGA

18) Aug 23  

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

Selected data from visitors surveys 1980s-1990s.


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:


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

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](http://www.victoria.ac.nz/home/study/plagiarism.aspx)

Māori welcome to the Duke of York Rotorua 1901
READINGS


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.


Ellis, Ngarino, and Witi Ihimaera. *Te Ata: Maori Art from the East Coast, New Zealand.* Auckland Reed, 2002.


Hanson, Alan and Louise, eds. (1990). *Art and identity in Oceania.* Honolulu: University of Hawai’i.


