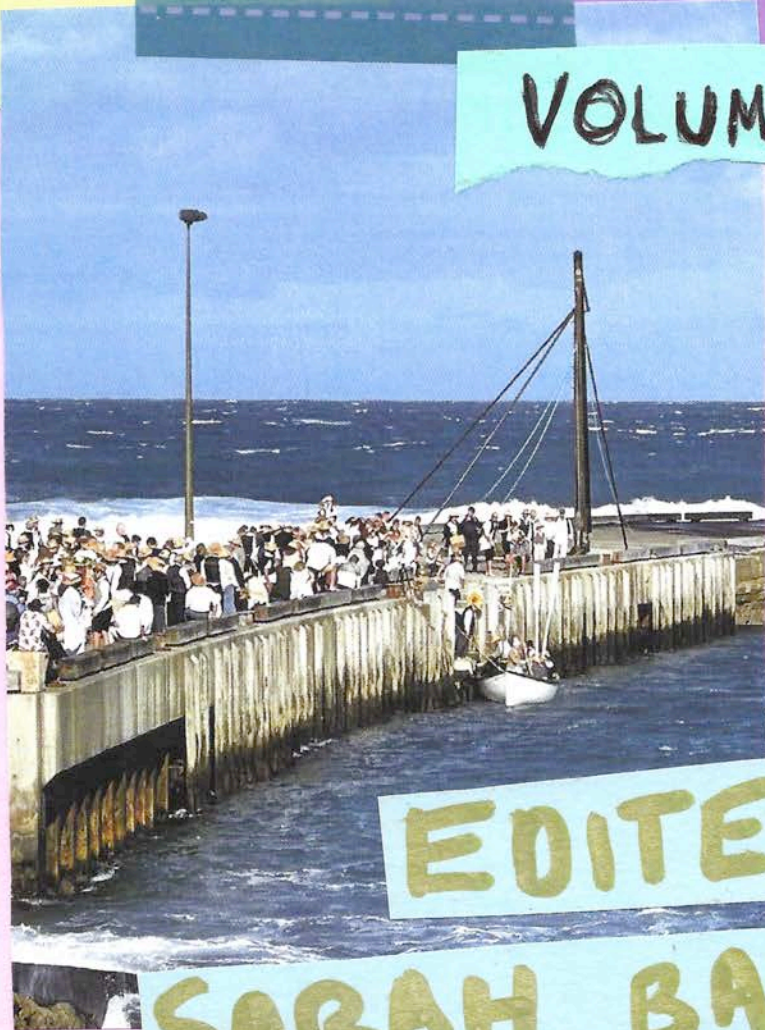


MAIS

DAUN)

TAUN

VOLUME THREE



EDITED BY

SARAH BAKER

ZELMARIE CANTILLON

AND

CHELSEA EVANS

Reimagining KAVHA zine series

Series editors

Professor Sarah Baker (Griffith University)

Dr Zelmarie Cantillon (Western Sydney University)

The Reimagining KAVHA zine series emerges from an Australian Research Council-funded project, 'Reimagining Norfolk Island's Kingston and Arthur's Vale Historic Area'. This project analyses how cultural injustices are reinforced or resisted within KAVHA as a living heritage site. Specifically, we focus on Pitcairn Settler descendants' relationships with Daun'taun, as well as that of other residents who have long and deep connections to the area, and their experience of heritage management in KAVHA. In addition to publishing scholarly writing (e.g. peer-reviewed articles), another way we aim to capture these relationships is by co-creating zines with the community. Zines are a research tool used by social scientists to centre creativity, collaboration, agency and resistance.

The zines in this series are a form of public history and community archiving, enabling people to tell their stories on their own terms. We approach the zines as a way to facilitate the sharing of memories, experiences, feelings and local knowledge. This isn't about creating a definitive history of the subject at hand. Instead, the zines in this series provide a space where multiple voices can appear together, recording the emotional resonance of the past. As such, the zines are forms of heritage activism which emphasise the democratisation of history-making.

For project updates and other issues of this zine series, see:

<https://reimaginingkavha.com>

Series titles

See You at the Paradise | Ketch Yorlye Daun Paradise (2021)

Edited by Sarah Baker and Zelmarie Cantillon

Mais Daun'taun, volume 1 (2021)

Edited by Sarah Baker, Zelmarie Cantillon and Chelsea Evans

Mais Daun'taun, volume 2 (2022)

Edited by Sarah Baker, Zelmarie Cantillon and Chelsea Evans

Mais Daun'taun, volume 3 (2022)

Edited by Sarah Baker, Zelmarie Cantillon and Chelsea Evans

Mais Daun'taun, volume 3: a Reimagining KAVHA zine

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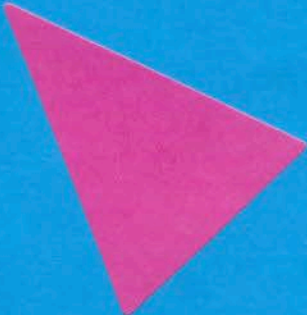
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'History-making and archiving are ... never neutral or disinterested activities'¹ – they are inherently political. Community archives, for example, are almost always oriented to challenging injustices. If the Reimagining KAVHA zines are considered community archiving,² then they can also be described as a form of heritage activism. The content of the zines – with stories, memories and opinions of Kingston provided on the community's 'own terms'³ – offer a 'usable past' that has the potential to inspire and mobilise Norf'k salan involved in 'contemporary struggles' around the heritage of Daun'taun.⁴ As influential community archive scholar Andrew Flinn writes:



To work to ensure the past is remembered, that individual lives are not forgotten or misrepresented, that the independent archive is constituted and made available is to make a political intervention in which the past, personal, and collective can be celebrated and commemorated but at the same time can also be used for education and debate.⁵

The term 'heritage activism' refers to 'attempts, mostly grassroots efforts, for saving and protecting heritage that is under the threat of loss'.⁶ It is a term that encompasses 'both activists who are advocating for the preservation of heritage ... and the use of heritage by activists who are advocating for or against social change'.⁷ Heritage activism can be spontaneous or planned, involving individuals or collectives. It operates across a continuum encompassing acts ranging from advocacy to civil disobedience⁸ varying in scale, approach, legality and ethics. Some examples include 'boycotts, sit-ins, demonstrations, protest marches', as well as advocacy-oriented actions like community archiving or 'social media campaigns' that work to draw attention to 'a threat of loss to cultural heritage'⁹ and call others to action. These acts can be intentional or unintentional – undertaken without an understanding that they are activism.

The editorials for volumes 1 and 2 of *Mais Daun'taun* captured recent heritage activism occurring in Kingston. The 'Kingston contested' sections in the editorials looked at issues of ownership and custodianship, observing recent actions attached to the Old Military Barracks (OMB) and No. 8 Quality Row that illustrated tensions around the rights to Daun'taun and the use of its buildings.



In late 2021, locks on buildings in the OMB had been changed by the Council of Elders and the Norfolk Island People for Democracy, who provided a public notice asserting 'customary occupation and usage of and connection with the Kingston Area which cannot be extinguished or materially diminished by any other occupation or usage, or any other act or omission'.¹⁰ A joint media release in early 2022 confirmed that a key initiative for these organisations is a 'commit[ment] to ensuring the rights of the Norfolk people in respect of Kingston are recognised and are legally respected'.¹¹

On 19 January 2022, descendants of Arthur Quintal took up residency of No 8., issuing a public notice which echoed the sentiment of the notice attached to the OMB. The notice attached to No. 8 further stated that 'The occupation of this property is claimed through direct Pitcairn Settlers Quintal ancestral rights'.¹² The descendants in No. 8 faced ongoing threats of eviction following the issuance of a 'Notice to vacate pursuant to section 32 of the Crown Lands Act 1996' by the Administrator of Norfolk Island¹³ and the erection of signs by the Commonwealth of Australia warning that 'trespassing is prohibited' and that 'Trespassers may be prosecuted under s 89 of the Crimes Act 1914 (Cth)'.¹⁴ The building was vacated voluntarily on 9 May 2022 with news reports indicating this was to avoid criminal charges and a stand-off with police.¹⁵ In a connected action, a tent occupied by one of the protestors appeared briefly on the lawns of Government House in early June 2022.

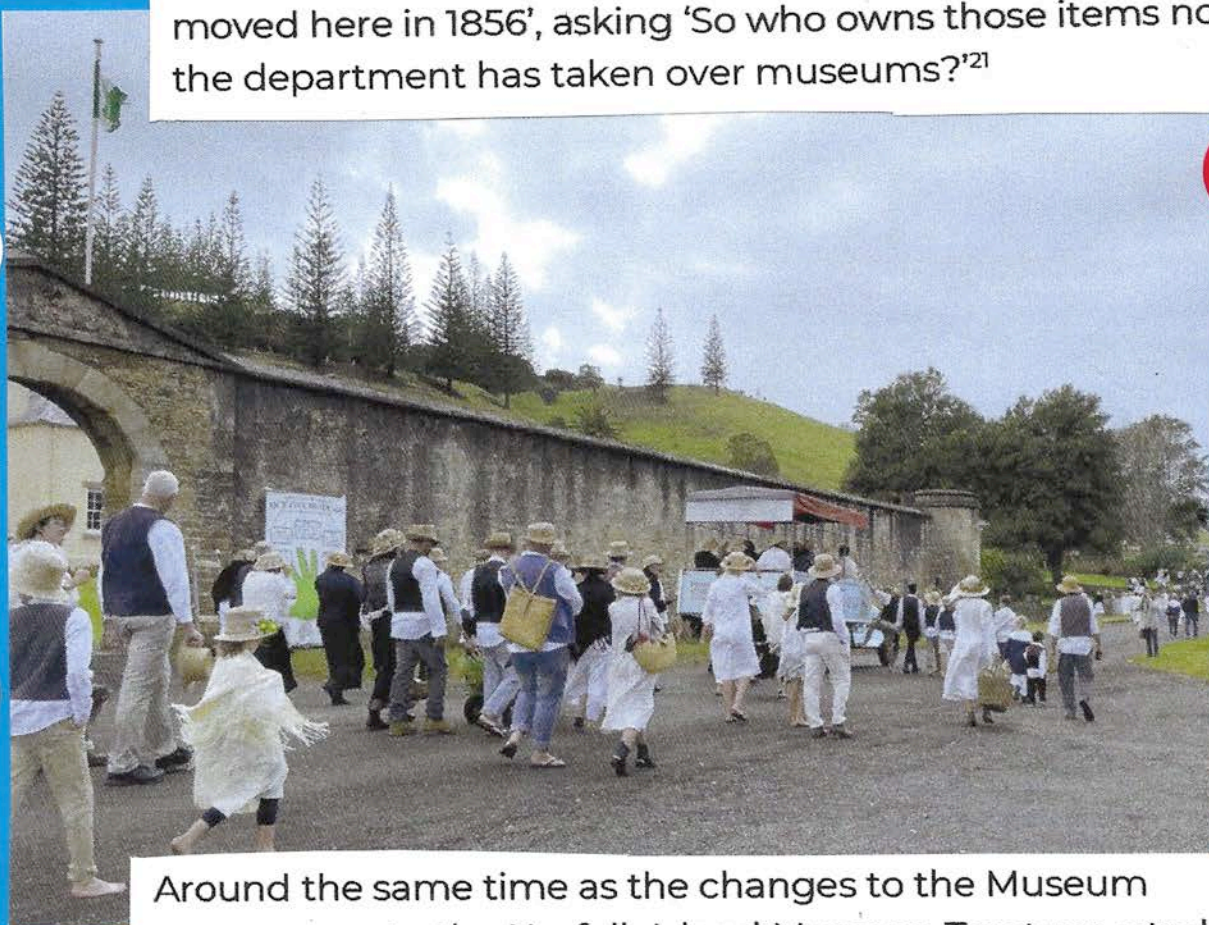


We noted in the earlier editorials that these forms of heritage activism highlight ‘the strength of feeling many Norfolk Islanders have for Daun’taun’¹⁶ and ‘the feeling that Kingston is no longer auwas’.¹⁷ Most recently, changes to the administration of Norfolk Island Museums has raised additional questions and concerns in the community around the stewardship and custodianship of Pitcairner heritage in Kingston. From 1 July 2022, new reporting arrangements were implemented for museum staff. Previously attached to the Norfolk Island Regional Council, the change saw museum staff ‘seconded to the Department of Infrastructure, Transport, Regional Development, Communications and the Arts’ based on a ‘recommendation of the KAVHA Heritage Management Plan’ to ‘centralis[e]’ staff working on aspects of heritage.¹⁸ A spokesperson for the Department noted that the shift in staffing arrangements would not impact the community ownership of the collection managed by the Norfolk Island Museum Trust, which is ‘safeguarded under the Moveable Heritage Act and the Norfolk Island Museum Trust Act’.¹⁹



However, such statements do not allay community concerns for the collection. These concerns are unsurprising given that, since 2016, Norfolk Island has observed that Acts relating to Norfolk Island are regularly being amended by the Commonwealth of Australia. In an interview with *The Guardian*, Pitcairn descendant Brett Sanderson expressed being 'upset' about 'the theft of the museums', stating 'they

belong to the people of Norfolk Island'.²⁰ He added that 'a lot of the pieces ... came from Pitcairn, when our ancestors moved here in 1856', asking 'So who owns those items now, if the department has taken over museums?'²¹



Around the same time as the changes to the Museum arrangements, the Norfolk Island Museum Trust reported that the Great Seal of Norfolk Island had been stolen from the Trust's collection at No. 9 Quality Row. The seal was produced in 1856 by British Royal Seal engraver Benjamin Wyon and issued by Order in Council following Queen Victoria's establishment of Norfolk Island as a distinct and separate settlement for the Pitcairn Islanders.²² Though no longer in official use, the seal's design has been a significant emblem for the Norfolk Island community, with the seal itself acting as a 'symbol of sovereignty'.²³

Rhonda Griffiths, the Chair of the Trust, told reporters that 'This is a tangible object that recognises [the Pitcairn descendants of Norfolk Island] as distinct and represents everything we believe in'.²⁴ She noted that the discovery of the theft was particularly gut-wrenching because, since the self-government on the island was removed with the Norfolk Island Legislation Amendment Bill 2015, there is 'very little the community actually owns'.²⁵ Some in the community have speculated that the Commonwealth of Australia removed the item from the Trust Collection, including dem tull that it is now at the Mitchell Library in Sydney. However, Rhonda Griffiths, who is also a member of the Council of Elders, intimated in news reports²⁶ that the seal may have been taken by a Norfolk Islander in an attempt to safeguard the artefact – which, if it were true, would be an example of heritage activism undertaken with the assumption that the Seal would be at greater risk in the hands of the Commonwealth.

In this volume of *Mais Daun'taun*, contributions by Lisa Richards (pp. 25–33) and Rhonda Griffiths (pp. 73–82) provide context to community speculation around who might be responsible for the disappearance of the seal. Their contributions emerge from interviews conducted prior to both the seal's theft and the change to staffing arrangements at the museums, but they capture the individual and collective strength of feeling from which heritage activism is born.

While participatory approaches to heritage management are becoming more common, it is still predominantly 'exclusionary and top-down by nature' and 'alienates its decision-making mechanisms from anyone'²⁷ who isn't directly appointed into positions of authority. The presence of heritage activism in KAVHA strongly suggests a review of the site's heritage management is needed so that Norfolk salan can exercise their rights to Daun'taun without the need for engaging in 'oppositional act[s]' that 'respond[] to oppressive powers'.²⁸

Outline of this zine: what's inside?

The zine includes pages produced by participants of two workshops held in 2022. One workshop involved four siblings of the McCowan family and focused on their time living at No. 11 Quality Row. The other workshop featured a group of young Norfolk Islanders. In both cases, the research team provided all the materials needed to create the zine pages: coloured card, paper, sticky notes, pens, highlighters, pencils and washi tape, glue, scissors and print outs of a selection of photos of Daun'taun. A Polaroid Lab was also used to produce images provided by participants on the day.

During the workshops, the research team guided writing exercises, with participants responding to prompts including 'My strongest memory of growing up in Kingston is ...' (see pages 34–38) and 'My favourite story my grandparent told me about Kingston is ...' (see pages 83–84). In the McCowan workshop, the participants produced a floor plan of No. 11 and were invited to put together information that could be incorporated on an interpretive sign^{for} the building (see pages 65–72). In addition to creating pages, during both workshops the participants shared stories and made new discoveries about Kingston from the memories of others.

The zine also includes a series of 'conversations' with people who have long and deep connections to Kingston but did not attend the zine workshops. The conversations are, in most cases, abridged versions of transcripts of longer interviews that have been conducted for the Reimagining KAVHA research project. The zine opens with Ngaire Douran and Russell Francis drawing on photos from their collection to recall key memories of their times in Kingston (see pages 1–23). The conversation moves from recollections of the nurses' camp at Slaughter Bay, to living at Oceanside, to memories of Bounty Day and playing in the ruins, to the 'smoking horrors' of the tip adjacent to Emily Bay and, finally, working the ship at Kingston pier.



Lisa Richards provides a reflection of her time working at Norfolk Island Museums, outlining the challenges of that work following the loss of self-government in 2016. Lisa refers to a range of injustices that have occurred in recent years in Kingston, describing an 'arrogance' inherent in heritage management decisions over the last 7 years (see pages 25–33).



The conversation with Duncan Evans covers significant ground, drawing on personal memories and a deep connection to the site as a Pitcairn descendant, as well as insights from his role as a member of the KAVHA Advisory Committee. Duncan touches on the World Heritage listing and the imperative for interpretation in Kingston to cover all the layers of the site's history, the need for updated museum displays, the review of the Heritage Management Plan, and hopes for the future of Kingston (see pages 39–64).



The conversation with Rhonda Griffiths, chair of the Museum Trust, provides insight into the Trust's role in the heritage landscape of Kingston, its relationship with the Norfolk Island Museums and challenges that 'Commonwealth encroach[ment]' poses for community understandings of threats to the safekeeping of artefacts. Rhonda also offers perspectives on heritage management and interpretation in Kingston more broadly (see pages 73–82).



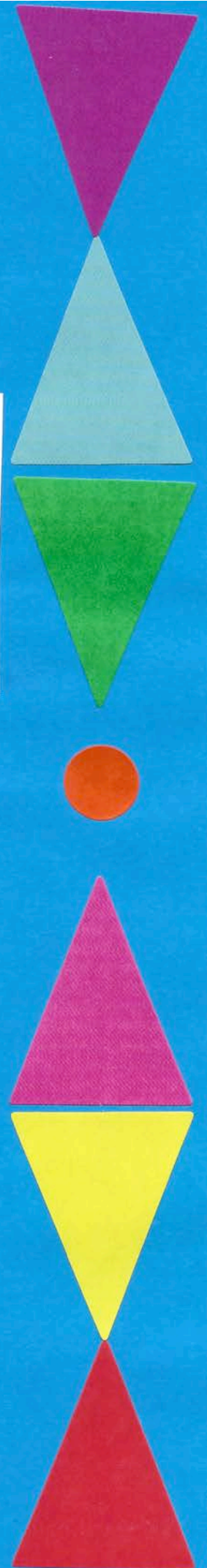
As with the previous volumes of *Mais Daun'taun*, we note that whenever the Norfolk language is used in the zine, it is presented without translation into English. Norfolk is recognised by UNESCO to be an endangered language, and its use in the zine and workshops represent an important expression of Pitcairn culture. Resources that readers might turn to for help with translation are *Speak Norfolk Today: An Encyclopaedia of the Norfolk Island Language* by Alice Inez Buffett (1999) and *A Dictionary of Norfolk Words and Usages* by Beryl Nobbs-Palmer (1986). Also worth exploring is the Norfolk Laengwij app (visit app.norfolk.info).



As editors, we continue to welcome contributions from Pitcairn Settler descendants and others with long and deep connections to Kingston, including responses to content in this zine and earlier issues. Contributions can be sent to ReimaginingKAVHA@gmail.com

Sarah Baker, Norfolk Island
Zelmarie Cantillon, Parramatta
Chelsea Evans, Norfolk Island

- ¹ Flinn, A 2011, 'Archival activism: Independent and community-led archives, radical public history and the heritage professions', *InterActions: UCLA Journal of Education and Information Studies*, vol. 7, no. 2, p. 12.
- ² Baker, S & Cantillon, Z 2022, 'Zines as community archive', *Archival Science*, <https://link.springer.com/article/10.1007/s10502-022-09388-1>
- ³ Flinn, A, Stevens, M & Shepherd, E 2009, 'Whose memories, whose archives? Independent community archives, autonomy and the mainstream', *Archival Science*, vol. 9, p. 73 (original emphasis).
- ⁴ Flinn 2011, p. 11.
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- ⁶ Fouseki, K & Shehade, M 2017, 'Heritage activism and cultural rights: The case of the New Acropolis Museum', in H Silverman, E Waterton & S Watson (eds), *Heritage in Action: Making the Past in the Present*, Springer, Cham, p. 139
- ⁷ Jones, T, Mozaffari, A & Jasper, JM 2019, 'Understanding heritage activism', in A Mozaffari & T Jones (eds), *Heritage Movements in Asia: Cultural Heritage Activism, Politics, and Identity*, Berghahn, New York, p. 32.
- ⁸ Uzer, E 2022, 'Exercising our rights to past: Emergent heritage activism in Istanbul', in F Hammami & E Uzer (eds), *Theorizing Heritage Through Non-violent Resistance*, Springer, Cham.
- ⁹ Uprety, S & Shrestha, B 2021, 'Role of heritage activism in post-disaster reconstruction', *Journal of Disaster Research*, vol. 16, no. 2, p. 195.
- ¹⁰ Norfolk Island Council of Elders & Norfolk Island People for Democracy LtD 2021, 'Public notice', printed sign in situ.
- ¹¹ Norfolk Island Council of Elders & Norfolk Island People for Democracy 2022, 'Media release – Norfolk Island 2022: Our continuing fight for democracy', *The Norfolk Islander*, vol. 56, no. 25, 29 January.
- ¹² The descendants of the Pitcairn Island family 2022, 'Public notice', printed sign in situ.
- ¹³ Administrator of Norfolk Island 2022, 'Notice to vacate pursuant to section 32 of the Crown Lands Act 2996 – 8 Quality Row Norfolk Island 2899', letter to 'the Persons Occupying or Present at 8 Quality Row', 21 January. Available on the Facebook group Norfolk Island Uana – Norfolk Island Strong.
- ¹⁴ Commonwealth of Australia 2022, 'Warning', printed sign in situ.
- ¹⁵ Radio New Zealand 2022, 'Stand-off between protesters and police on Norfolk Island averted', 10 May, <https://www.rnz.co.nz/international/pacific-news/466752/stand-off-between-protesters-and-police-on-norfolk-island-averted>
- ¹⁶ Baker, S, Cantillon, Z & Evans, C 2022, 'Editorial', in S Baker, Z Cantillon & C Evans (eds), *Mais Daun'taun, volume 2*, Reimagining KAVHA, Norfolk Island, p. xii.
- ¹⁷ Baker, S, Cantillon, Z & Evans, C 2021, 'Editorial', in S Baker, Z Cantillon & C Evans (eds), *Mais Daun'taun, volume 1*, Reimagining KAVHA, Norfolk Island, p. xiii.
- ¹⁸ The Norfolk Islander 2022, 'Changes in staff reporting for the Council museum and KAVHA works staff', *The Norfolk Islander*, vol. 56, no. 47, 2 July.
- ¹⁹ The Norfolk Islander 2022.



²⁰ Cited in Hinchliffe, J 2022, 'Great Seal heist: Queen Victoria's gift to Norfolk Islanders stolen, with rebellious motives suspected', *The Guardian*, 31 August, <https://www.theguardian.com/australia-news/2022/aug/31/great-seal-heist-queen-victorias-gift-to-norfolk-islanders-stolen-with-rebellious-motives-suspected>

²¹ Cited in Hinchliffe 2022.

²² Norfolk Island Museum 2015, 'We are very lucky to still have and display the original Great Seal made in 1856 ...', Facebook, 4 May, <https://www.facebook.com/239631172727149/posts/we-are-very-lucky-to-still-have-and-display-the-original-great-seal-made-in-1856/976394309050828/>

²³ Valentine, J 2022, 'The stolen seal of Norfolk Island', *ABC News*, 9 September, <https://www.abc.net.au/radio/programs/storystream/the-stolen-seal-of-norfolk-island/14044058>.

²⁴ Cited in Hinchliffe 2022.

²⁵ Cited in Hinchliffe 2022.

²⁶ Hinchliffe 2022; Valentine 2022.

²⁷ Uzer 2022, p. 25.

²⁸ Uzer 2022, pp. 24–25.



Conversation with Ngaire Douran and Russell Francis, 22 Sept 2021

Our conversation took place in Ngaire's home. In the days leading up to the conversation, Russell had digitised Ngaire's photo collection and these images were displayed on the television screen, becoming prompts for the discussion.



150wman's
at Slaughter Bay
Nurses Camp
Ngaire & Reenice
1953

Russell: Talk to Sarah about this Bowman's caravan, Ngaire.

Ngaire: Bowman's caravan -

Sarah: This photo is fantastic!

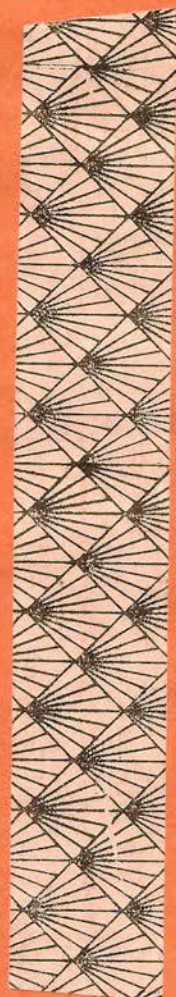
Ngaire: - well that's it there. See the hanging gate behind it there, it was just along that straight piece there, he used to put it and he had it boarded up one end so you had a bit of privacy -

Russell: So that's the boarded up part, the back of -

Ngaire: At the back, yeah we're standing up against the boarded part.

Sarah: Wow.

Russell: It's all pretty rough and ready by the look of it.



Ngaire: It was all rough and ready, it was nothing flash let me tell you. We used to cook outside. I've got some more pictures of it and I think I'm holding a fry pan of something around the back here somewhere.

Sarah: So this was 1953?

Ngaire: Yes.

Sarah: And how old are you here?

Ngaire: I must've been about 16 or 17 -

Russell: You started up the hospital pretty early -

Ngaire: I did, as soon as I left school. I worked with dad at Oceanside for six months to get them - they needed some staff down there, and then I was off. I'd just left school.

Sarah: So you worked briefly at Oceanside before you started nursing?

Ngairé: Only for Dad for the short time that he was short of staff.

Sarah: Was that in the kitchen?

Ngairé: Yeah, and waitressing and cleaning. Little bit of everything. Trying to clean things with salt spray, let me tell you, the front windows -

Sarah: Yeah, I bet!

Ngairé: The spray was there all the time.

Sarah: You'd clean it off and then it would immediately return!

Ngairé: Immediate, yeah. The salt spray was a curse.

Sarah: Would those windows have been getting cleaned every single day?

Ngairé: Well practically. The dining room ones, because they looked right out to the sea and everybody sat in that room eating.

Russell: So back to the photo, so that's 1953, so you'd started up at the hospital. But tell Sarah about what you said the other day about - see Ngairé's sister-in-law was a matron in the hospital so she could organise the schedules to -

Ngairé: She used to make sure that we had our - because we only got one day off a week, and we used to do a shift from six until two the day before so we knocked off at two o'clock, and then we had our day off, and then we went back on duty from two until 10 the following day, so that gave us time to get down town. We had to walk, none of us had vehicles.

Sarah: Wow, so you were walking from the hospital down to Slaughter Bay to the nurses' camp?

Ngairé: Yeah, well every time we went to the camp and back. Now and again we got a lift, but you had to plan your day and get back by two o'clock to go on duty. Often I fell asleep on the beach!

Sarah: So was this a semi-permanent setup or -

Ngairé: Only for the summer months. He had it there for years, but I woke up – I was with this girl, her name was Reenie Nobbs, and I woke up and I felt the caravan moving and I said to her, 'It's moving', she said, 'It isn't' and I said, 'Yes, it is.' Well, these two pranksters had tied their big car to it, and one was a well-known guy, and pulled us. We got right to the end of the building and we were in that – there used to be a lot of sand there, it's clear these days, they've tarsealed a bit of it. It got stuck there so they had to then turn it round and get us back. They thought they were doing something funny.

Sarah: So that's while you were sleeping?!

Ngairé: Yeah, when we were asleep.



Sarah What's this photo?

Ngairé: That's Gordie, that's my sister-in-law, she was the matron, and Reenie, the girl, she was one of the nurse

aides there, and we were outside there, that's the gate down there -

Russell: Gallows Gate.

Ngaire: - acting the goat there, walking down to the pier.

Sarah: And so would this have been part of the camping excitement during summer?

Ngaire: Yes, it was always -

Sarah: And what have you got in your hand?

Ngaire: That's not me, I think she's got a bag hanging. The photos are only this big, I have a little box brownie, so they've come up quite big.

Sarah: I love this photo because it's caught them in action right -

Ngaire: Yeah, it has.

Sarah: It just looks so joyful.

Ngaire: I always carried just that little box brownie with me.

Sarah: And so, this would've also been 1953 I guess?

Ngaire: Oh easy -

Sarah: Around the same time as the caravan photo?

Ngaire: Yeah, round the same time.

Sarah: That's fantastic.

Russell: If only you'd have taken one with the - you could've got the caravan over there against the wall too because that would've been over there to the left wouldn't it?

Ngaire: Yeah, there's still a couple more – no, no, the caravan's on the other side of the wall.

Russell: Oh, on the sea side?

Ngaire: The sea side.

Russell: I got that wrong.

Ngaire: Yeah, no, this is the part down to the pier. The others are down the other -

Russell: When you said Slaughter Bay I thought you meant -

Ngaire: You know where everybody drives in for Bounty, well it's just along from there. The hanging gate I believe, or I was always told, I don't know whether you can see them now but right where we had the caravan it's about here and then there's the – there used to be, it looked like steps that went right up there, and they reckon they were the steps up to the hanging, whatever it was.

Sarah: And that's where the caravan was, so you were just across from that?

Ngaire: We were just right next to that.

Russell: I misunderstood where you had the caravan. So when they towed you off, they towed you down towards Emily Bay?

Ngaire: Right where the bathing sheds – well they weren't there then.

Russell: They were asleep in the caravan, Reenie and Ngaire. The buggers had sneaked down there and hooked it up and were driving the thing around down the beach, and then it got bogged.

Ngairé: It got bogged in the sand because it used to get quite thick there, it must be where the winds were -

Russell: Hanky-panky!

Sarah: In that other photo, where would you have been going? You said you were going to the pier, what would you have been going to do on the pier?

Ngairé: Just walking around. We lived on the beach, and after doing nightshift you'd go out there and lie on the beach and go to sleep. You'd wake up like a tomato -

Sarah: Gosh, of course -



"OCEANSIDE"

GUEST HOUSE

NORFOLK ISLAND

A. & H. FRANCIS Proprietors

Christmas 1954

Russell: Here are some photos of Oceanside. This is of the menu.

Sarah: Fantastic!

Russell: Sardines on toast.

Sarah: That was the Christmas Day menu, wow.

Dinner Menu

Soup

Barley Broth
Consomme Julian

Entree

Baked Seasoned Tomato

Vegetables

Creamed Potatoes
Baked Potatoes
Green Peas
Baked Pumpkin

Joins

Roast Lamb and Mint Sauce
Roast Chicken and Bread Sauce

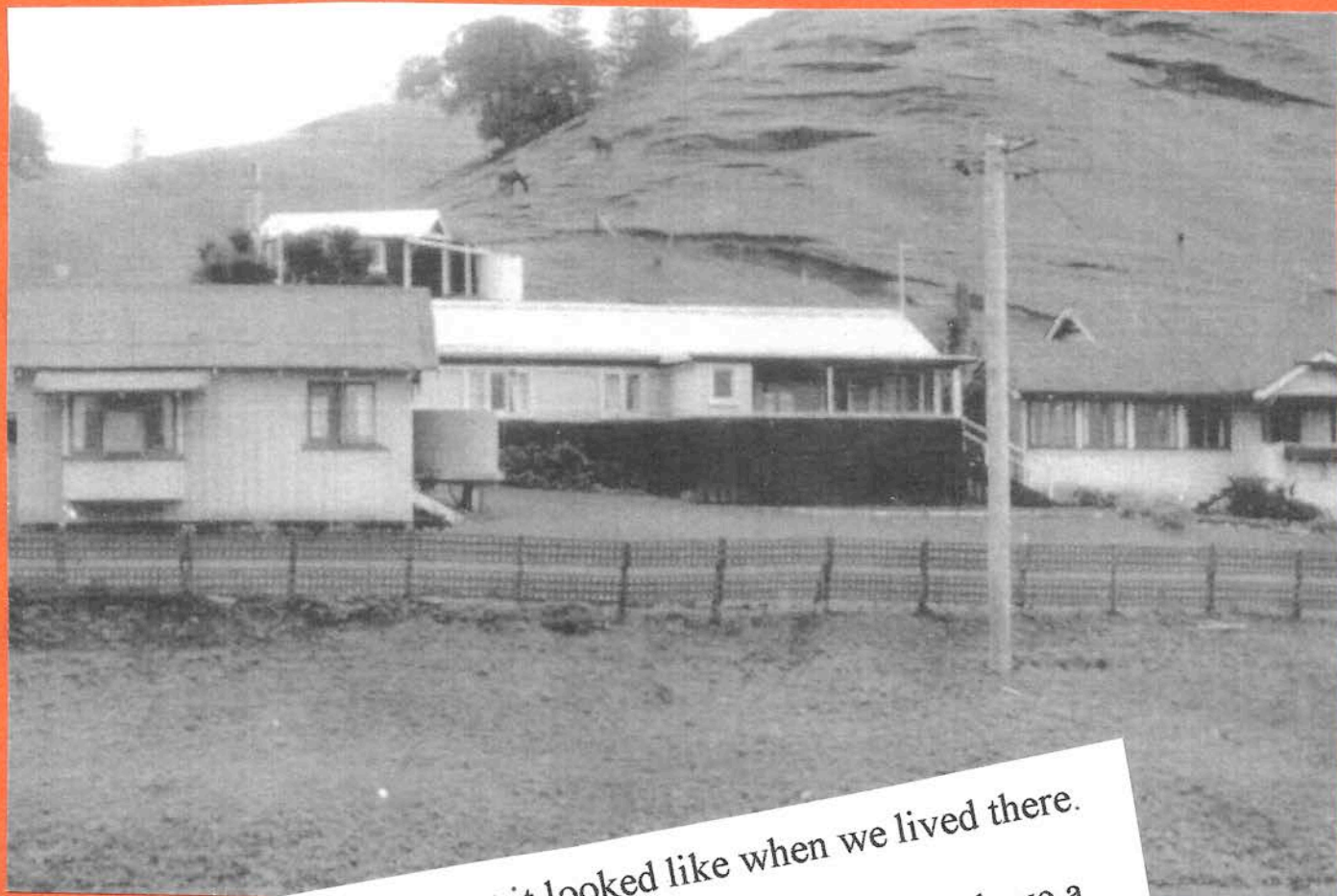
Sweets

Christmas Pudding and
Brandy Sauce
Fruit Salad and Cream
Trifle Supreme

Savouries

Sardines on Toast.

Coffee Served in Lounge



Russell: That's what it looked like when we lived there.

Ngairé: Steel matting across the front, but it did have a boat there in the front too, a wreck, the cabin part of it.

Russell: I think you've seen that, Sarah.

Sarah: That's the one with you on it as a child -

Russell: - with me and a dog and the dog's sitting on top of it looking across to the cemetery.

Ngairé: And that house up the back, that cottage up the back was -

Sarah: I was going to say, is that part of Oceanside as well?

Ngairé: Yeah -

Russell: That's where I was.

Ngairé: That's where Russell – that's where Dad and them lived, and I had a little one bedroom one just further down. There was another one here that was – it's not here yet so it must've been after this was taken but it was right here. There were two flats and because of the ground they were up high.

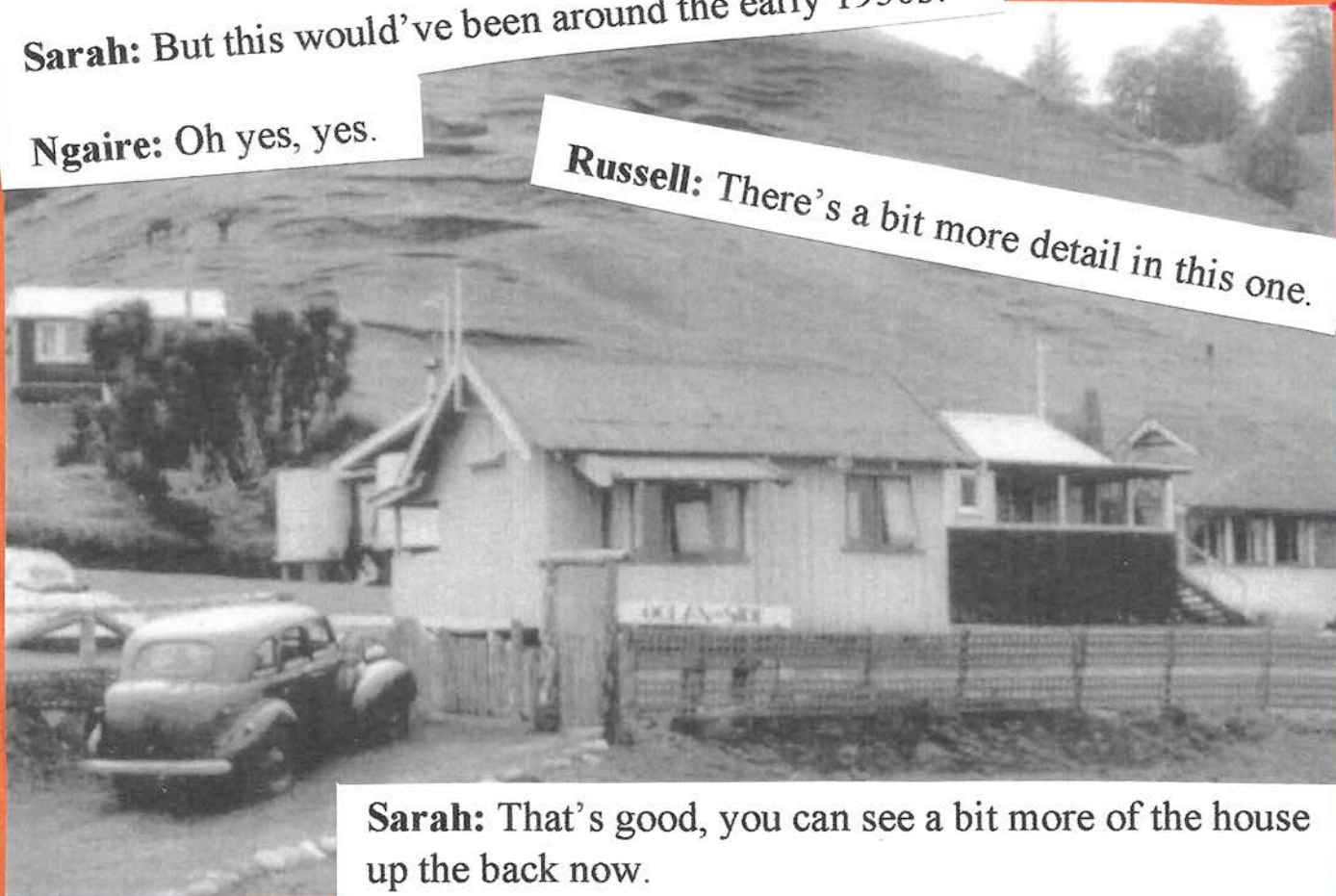
Sarah: Is this one of your photos, then, that you would've taken back then?

Ngairé: No, I don't know who gave this to me. I've had it for years.

Sarah: But this would've been around the early 1950s?

Ngairé: Oh yes, yes.

Russell: There's a bit more detail in this one.



Sarah: That's good, you can see a bit more of the house up the back now.

Ngairé: Yeah, and then there was another cottage that comes out to the front gate. The front gate's over here, and number one cottage was further over again. That's the front there -

Sarah: Look at that with the sign. That's fantastic!

Russell: Can you read Oceanside?

Sarah: Yes, that's amazing.

Ngairé: Yeah, that's the front – that's a good picture that one. And there used to be two solid – you can see one, two solid tanks, and they were cement too, those two.

Russell: And where was that prickly pear that Culla put down Molly's shirt?

Ngairé: I've got a photo with me standing next to it, it's in there somewhere.

Russell: With Culla?

Ngairé: No, no with me by the prickly pear. It was huge.

Russell: It was a big thing. I was only really small but I can remember it, and it was underneath there that I ate the rat poison and I ended up in hospital.

Ngairé: Yeah, I think it was – I'm not sure now, but I've got a picture of me so when you look at the – and I took that boy I was telling you about, there was four of them –

Russell: With the grandma?

Ngairé: Yeah and the grandma, and he took some photos of them there and he took one of me there by that prickly pear.

Russell: Sarah, this is some bloke that tried to form a relationship with Ngaire, and Dad vetoed it because he was a Catholic.



Ngaire: 'You're not allowed to marry a Catholic'. And today, what a difference these days.

Sarah: Yeah, that's right. Gosh.

Russell: Here he is in this photo – the Catholic that wanted to marry Ngaire.

Sarah: He's handsome! What a handsome young man, can we go back to that one?

Ngaire: He was a nice bloke, but yeah – well I would've probably only been about 16 anyway.

Sarah: He looks lovely.


Ngaire: That's his grandmother and there was another boy – it was four of them together and they stayed down there. See this side of the building here, this was called the new building and it had – those were all bedrooms on both sides.

Sarah: Okay, so this is also of Oceanside.

Ngaire: This is Oceanside – this is the new building they called it, and where that piece comes out there like that there's a veranda and you can see it from the front, and steps came down from the old building and then you went up into there, and that's where there was a lounge that they used to use as a loungeroom. All the others were little cottages.

Russell: So he's a typical tourist in a holiday snap at Oceanside.

Sarah: That's fantastic.



Russell: I think the rest of the photos are just these family photos.

Sarah: It looks windy in this one.

Ngaire: It's always windy on Bounty Day! This is when they had Bounty Day in the Administration Building place. We used to all sit on the ground -

Russell: The New Military Barracks.

Sarah: I was going to say. Not held there anymore though, is it?

Ngairé: No. Originally it used to be right along the big wall, there's photos of that, all along there and they used to play cricket down on the field and then throw one another in the drain.

Russell: And that building there has been through – I don't know how many things that building has been. It used to be the shop and then it used to be the liquor store and -

Ngairé: It used to be a bank too.

Russell: That's right, the Commonwealth – Post Office Savings Bank or -

Ngairé: Yes, that's what it was. It's been all sorts – I don't know what they -

Russell: Now it's the Council's IT department.

Sarah: So when did they stop having Bounty Day there?

Ngairé: Well, there had to be – I don't know why it was shifted. We had it twice there, but originally it was outside the wall right along. That was there for years.

Russell: You know when you look across at the prison, it was all along that wall. All along there.

Ngairé: Yeah. You'd just lay your tablecloths down on the ground and everybody sat on the ground.

Russell: On the land side of the jail -

Ngairé: Yeah.

Russell: And that's why Ngaire said people used to get chucked in the creek because it was just down there.

Sarah: Ngaire, you were saying about how when you were younger, you'd go and play in the ruins or play in the cemetery?

Ngaire: Yeah, we used to go down and slide underneath there in that big penal – where the gate is that faces the pier, that one, down there on the left-hand side there was a way you could get right under. You could hear the water up above you, but it was all lined with rocks. First off, we thought it was – I found out later it could've been sewage, you know, where they used to flush things out to the sea, and we'd been playing there. We had to get down and then it gradually – over the years I noticed that it – we were pretty young, probably about 13 or 14.

Sarah: So could you stand up in these -


Ngaire: Oh no. No.

Sarah: So they were crawl spaces?

Russell: There were stone arches.

Ngaire: They were round, but you had to go through, and as you got further away from the penal part it got a bit bigger. But over the years I noticed down there, but they've blocked it off completely now, but it was just dirt that had -

Russell: Silt and stuff that had washed in there from the drains and stuff.



Ngaire: It had actually broken down, that's why we could get in there because the rest of it went and it looked as though there could've been a room further back because the ruins, you could see it. So what's happened, that's actually collapsed there and we were able to get into the part that hadn't collapsed, and it went right out.

Sarah: So Russell, when you were young was that still available to you to do?

Russell: No, I was too small to go down there.

Ngaire: Yeah, he was too small -

Russell: But later on, in the early '70s, you could still get in there, but I never wanted to go in there.

Ngaire: Well, we were a bit stupid I think too, but there was plenty of room when we -

Russell: Apparently the tide used to come in there and wash the sewage out -

Ngaire: Well, that's what I thought would -

Russell: And at high tide it would come in. It was all to do with the flushing of the jail things.

Ngaire: Yeah, that's what I thought it -

Russell: I've seen it mentioned somewhere in some archaeology reports -



Ngairé: Yeah, well that would work because it did go right out under Slaughter Bay.

Russell: And there were grilles, remember? There were grilles along the sea wall, those mesh grille things on the sea wall side?

Ngairé: Yes, well that would sieve – that would work as this -

Russell: Well, it would stop people getting in or animals and things.

Ngairé: Well, I suppose.

Sarah: Was it just an adventure going down there or was there a purpose -

Ngairé: Oh yes, just something to do. It was just -

Russell: Just daredevil stuff.

Sarah: So, at this time, Ngairé, you were still living at Oceanside, and so after school what was the routine? Were you walking back down -

Russell: We walked back.

Ngairé: We used to go down this way, down through -

Russell: Across that paddock.

Ngairé: Yeah. The road, nobody would believe what the road used to look like -

Sarah: Is this Rooty Hill Road?

Ngairé: Yeah, Rooty Hill Road at the bottom. I've got a photo and it's got this tree – it actually had been ripped at the top, but it's got this oak tree that is like the one down the cemetery, the wind is blowing it -

Russell: Yeah, and it's hardly got any leaves, it's nearly all branches. Where that Queen Elizabeth Lookout is Sarah, when you went round there, you'd have to stand up on the roof of your car to see the sea, and you'd be lucky to, it was that deep.

Ngairé: It was deep, it was like a canyon.

Russell: All that dirt -

Ngairé: And it was clay, slippery -

Russell: Oh boy, you couldn't get up and down there if it rained. But all that dirt – when I was a kid those curbing stones along Quality Row, they were about that high off the ground. Now all that dirt from Rooty Hill has washed all – has built up that Quality Row, that's my theory. It's got to have come from – first of all, it's got to have gone somewhere, the dirt, because it's got deeper and deeper and deeper and deeper -

Ngairé: Yeah, it was deep in there. Somebody must have some photos. I've got it but it's looking from the top, doesn't actually show you the road as it goes around because that's the deep part. You came from the top and then it just got deeper and deeper on that -

Russell: You go around by the Queen Elizabeth Lookout and you go around to the left and then there was a second right hand corner just before you get – looking at Bataille’s thing, that last corner that turns right and then you straighten up, that would’ve had to have been 15 feet from the road to the top. It was huge.

Sarah: Right okay, because I was going to ask, when you went down Rooty Hill did you just walk down the hill right behind Oceanside, but you couldn’t I guess because it was -

Ngairé: Oh yeah, you could.

Russell: Yeah, we could, you could go down that little valley.

Ngairé: There was no fences like there is now.

Russell: I used to walk down that valley from school.

Ngairé: You could go through that valley, cut over the top and go straight -

Russell: Because I had to pick up kindling for the chip heaters, so that was one of the jobs, and just picked up broken twigs and stuff up in that little valley. There was a cow bale in there too at one stage.

Ngairé: Yeah, you could come over the top, you didn’t have to go right round. Come down the back -

Russell: Yeah, it was easy. Where all those flags are on that fence are now, that’s where – so you’d just go straight down there and down the valley and -

Ngairé: Behind those houses at the bottom like Number 10 and all them, they had their own thing at the back, but all that other part was open. There was no such thing as fences so you could come straight over the top.

Sarah: That's fantastic. That would've cut a bit of time. Wow, look at this photo. This part in the front looks really interesting because it looks swampy.

Russell: It was swampy!

Sarah: It was swampy back then?

Ngairé: Yeah, it used to – when the thing got full they used to clear it for public works. They either worked down there and cleared the drains, all the men had to work, I think it was a week, and then you didn't have to pay public works if you got down there to clear the drain and pull out all those hyacinth things.

Russell: But that photo's pre-1926 because the cenotaph isn't there.

Sarah: Yes, right.

Russell: It was built in the early '20s after the First World War.

Ngairé: And the other part over where the windmill was, right into where Emily Bay is now, that was becoming a swamp too. All the water was coming from the high hill but underneath, and it was swamping out. They had to do something with it so what they did, they started a dump down there and everybody that had cars and things – they spent a couple of years down there filling that area up with all the dump, and they had a thing that the bulldozer used to go up on – Uckoo was working with Frankie then, and he actually went over the top in the bulldozer. He was lucky he wasn't killed. But then it was all squashed down and then it's been packed with dirt. So it's still holding, but that was a dump.

Russell: Where those barbecues are now. It used to be terrible; people lying down on the beach and all this plastic, black blobs of stuff burning and falling down on the sunbathers, car wrecks, all kinds of rubbish -

Ngaire: There'd be rats and everything down there.

Russell: Smoking horrors there, day after day after day.

Sarah: So when was this?

Russell: '70s?

Ngaire: Yeah, it would've been about the '70s.

Russell: Mid '70s. I went down there one time scrounging round the dump for anything useful, and there was a couple of pallets and I wanted to fix up this pig run and I found a redback spider on one of these pallets! It was half burnt on one end but the thing must've - anyway. You haven't seen the lighterage photos.

Sarah: There was one just before this one too which looked fantastic.

Ngaire: They're beautiful pictures, the sea is so blue isn't it?

Sarah: So blue. This is a great photo, what is this one? What would this -

Russell: Towing the lighter out round Kingston.

Ngaire: Working the ship - we started taking photos sometime because everything - we knew things were going to change because you have to expect a bit of change, but we've had far too much.

Sarah: So you took this photo, Ngaire?



Ngaire: No. Uckoo would've taken these.

Russell: He would've been in the launch towing that boat. He used to drive the launch.

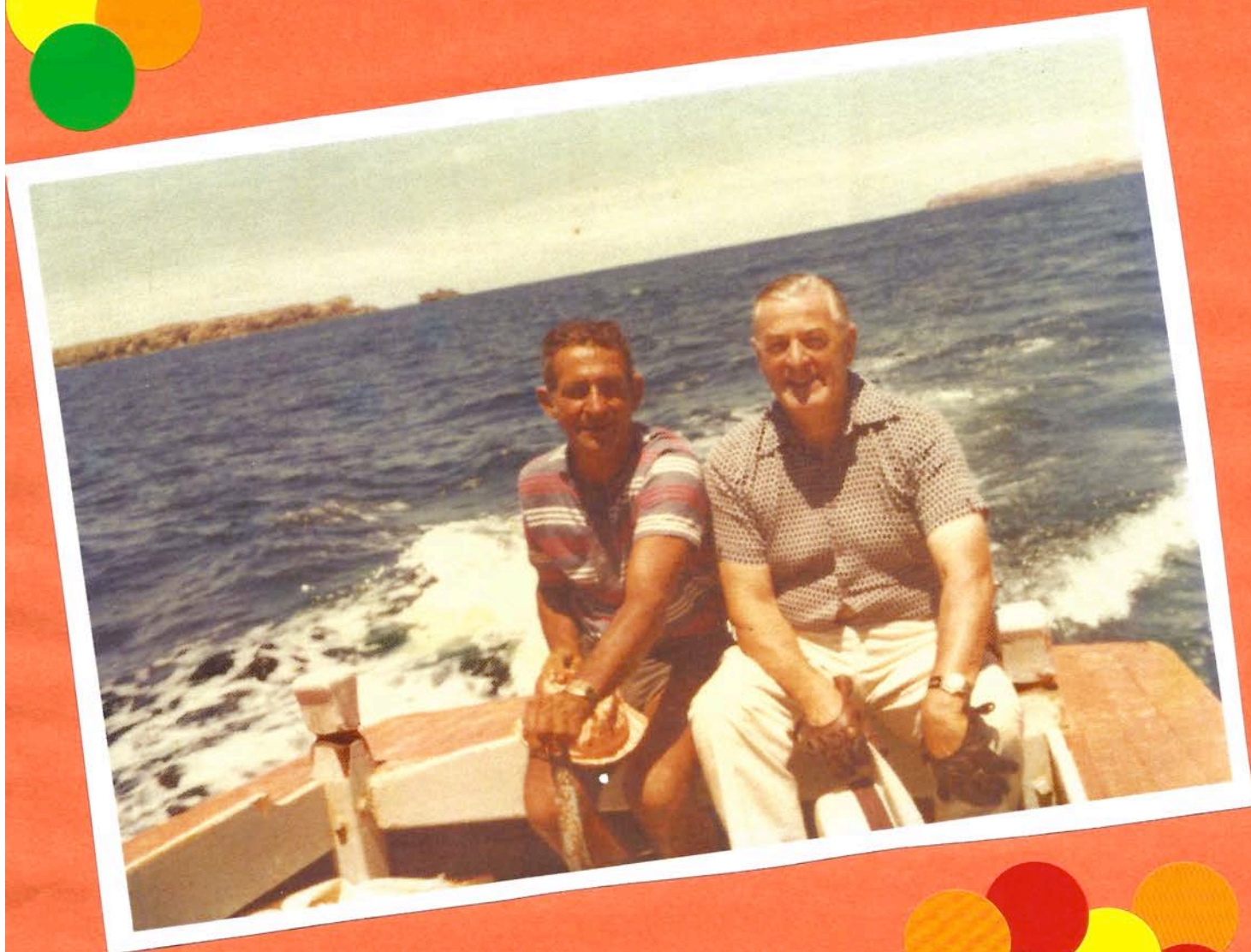
Sarah: It's an incredible picture, incredible.

Ngaire: He used to take my camera.

Sarah: When would this have been taken? Was it in the '70s?

Ngaire: Probably '70s or '80s.

Sarah: Wow, these are great images. The sea is really blue -



Russell: That's him, that's Uckoo, and he's the boat driver, and that's Desmond O'Leary, the Administrator.

Ngaire: That's the Administrator. I've got a letter from the Administrator too that they sent Uckoo – thanking him for the lovely day they had.

Russell: Yes, he looks happy to be out of the office.

Sarah: Yeah, he certainly does!





Reflections on working at the Norfolk Island Museum: an extract from an interview with Lisa Richards, 15 June 2021

Editors' note: Sarah Baker and Zelmari Cantillon spoke with Lisa Richards on the morning of 15 June 2021. They met in Kingston, parking by the Surgeon's Quarters (Lions club house). Lisa had deck chairs in the boot of her car and these were set up outside Wentworth Cottage. The basis of this contribution to the zine is the transcription of their recorded conversation. Lisa subsequently edited an abridged version of the transcript and added new material in April 2022.

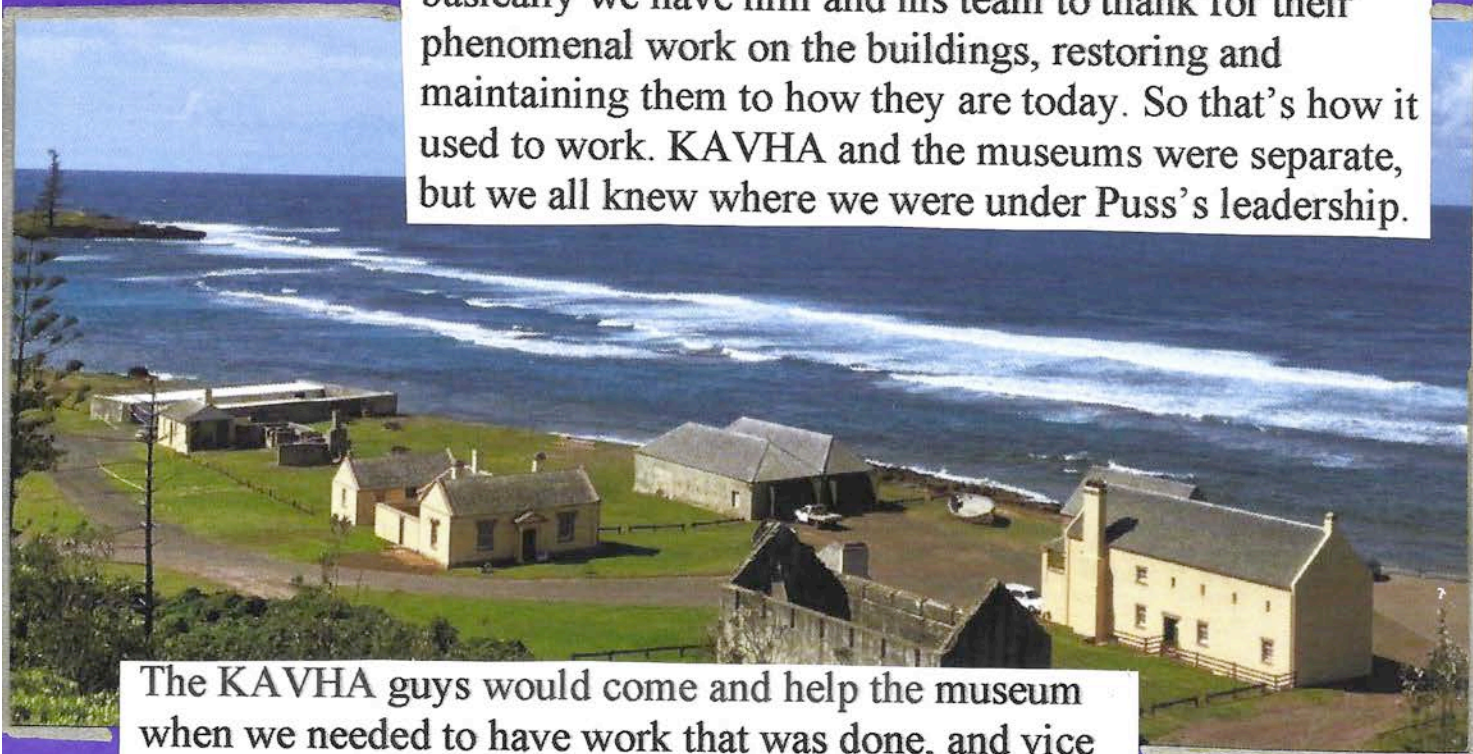


I've been on the island for 20 years. I'd always had a personal love of history and when a job came up at the museum, it was an administration position, I applied for it. The administration role also included tasks for exhibition preparation such as writing labels, printing and physically creating posters and labels etc. You do everything in a small organisation like that, so you get a great education in all facets of museum work. Later, I applied for the director/curator position and honestly, it was the most beautiful, amazing job on this island, because you're immersed in the stories of the island, the people, and the objects that tell their stories. And the stories and history are never-ending here. I often say you can turn 360 degrees on one spot and tell a dozen stories, and still have so many more to go. It's so rich, so very rich. And I just loved working down at the museum, it was just absolutely stunning. I left in 2017.



When I first started, we were employed by the Norfolk Island Administration. We were located within the KAVHA site, and the KAVHA site, in those days, was run by a board, and the board was Australian Commonwealth representatives and Norfolk Island government representatives that would come together.

Puss Anderson was the site manager for decades and basically we have him and his team to thank for their phenomenal work on the buildings, restoring and maintaining them to how they are today. So that's how it used to work. KAVHA and the museums were separate, but we all knew where we were under Puss's leadership.



The KAVHA guys would come and help the museum when we needed to have work that was done, and vice versa; we would help out in different ways. There were crackles along the edges with some different things, but we managed it and we all basically got on. For the museum there was no interference by the Administrator, Commonwealth or KAVHA, we were able to get on and do our work with no political agendas, no control of curation over exhibitions and programs – there was no meddling or desire to do things like approve or edit the stories being told. Up until the Norfolk Island government was disbanded, the Norfolk Island government funded the museum almost 100% to care for all the collections, including the Commonwealth owned Sirius and the KAVHA collections and the Norfolk Island Museum Trust collection of Pitcairn, Bounty and Norfolk artefacts. There was no recurrent Commonwealth money that came into the museum to care for those collections aside from a small annual Historic Shipwrecks and other one-off grants.

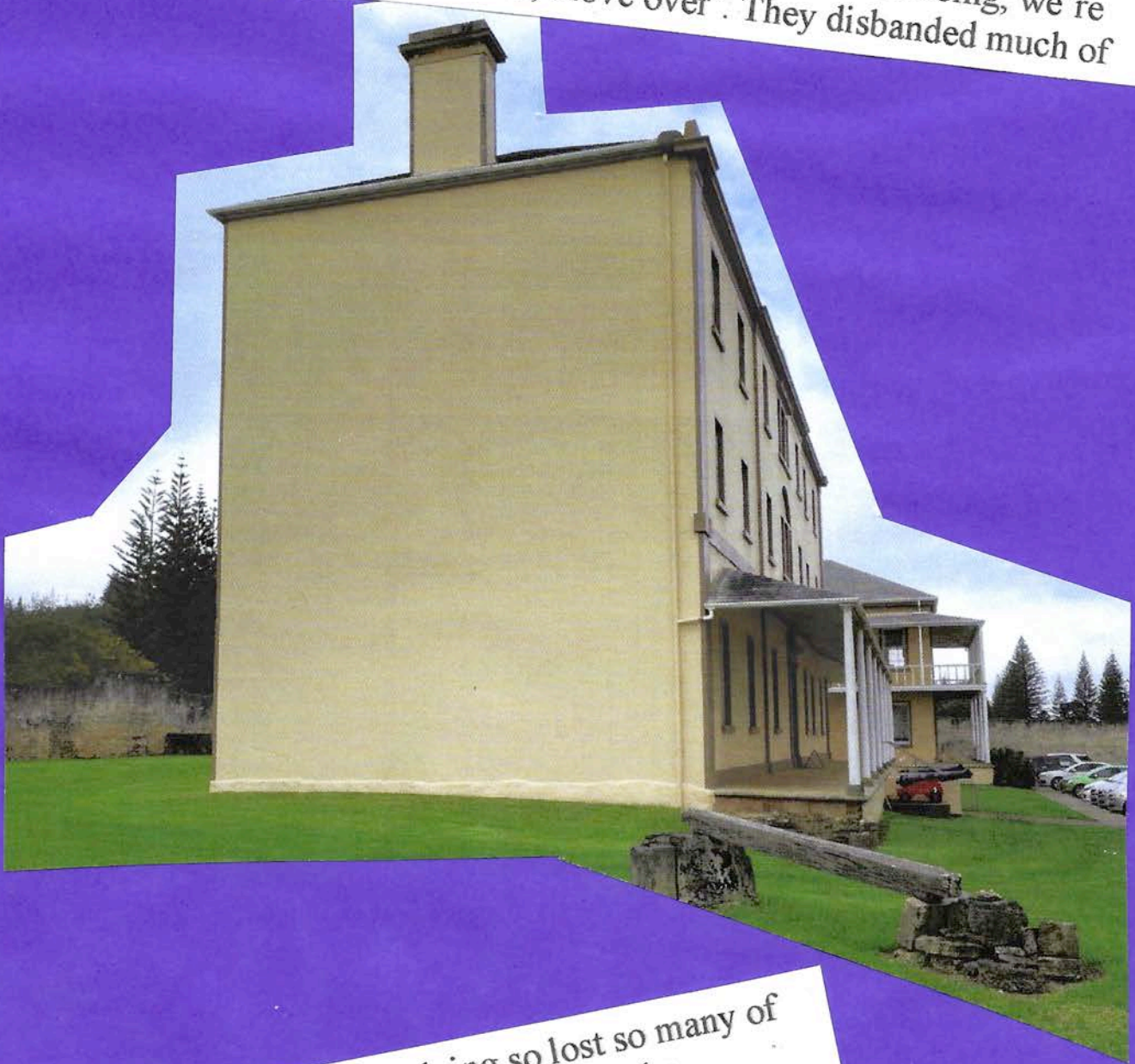
Then 2016 came. I will never forget the day that Gary Hardgrave and his official secretary arrived at the museum – very rarely does your jaw drop in front of somebody, but my jaw literally dropped, because they came in – to have a tour through the museum, and as we talked about possible futures, I referenced that the KAVHA board would need to be involved and provide their approvals. Hardgrave and his secretary literally laughed at me and with an actual smirk said, “Ha, it’s not theirs, this is ours, KAVHA is ours and we will do with it what we want”. Just this arrogance – bully boys with no heritage or background except for an attitude of ‘this belongs to us, it is not yours, and we alone will decide what happens here’. I’ve never seen such arrogance.



BOUNTY DAY 2021

And from then on, the interference began. The days of being a museum that was able to solely focus on being relevant to the community and responsive to the stories that people wanted to see reflected and told was over. Added to that was the new NIRC management that required screeds of bureaucratic work to be done at the expense of core museum functions; and new KAVHA managers who believed they were in charge of the museum and could call the shots and direct us to do the work they wanted done.

After Puss left, and the takeover occurred, we had a succession of KAVHA managers with no knowledge of the site and people who had gone before, and no desire to actually understand anybody's perspective – they came from an attitude of, 'we know what we're doing, we're the professionals, move over'. They disbanded much of



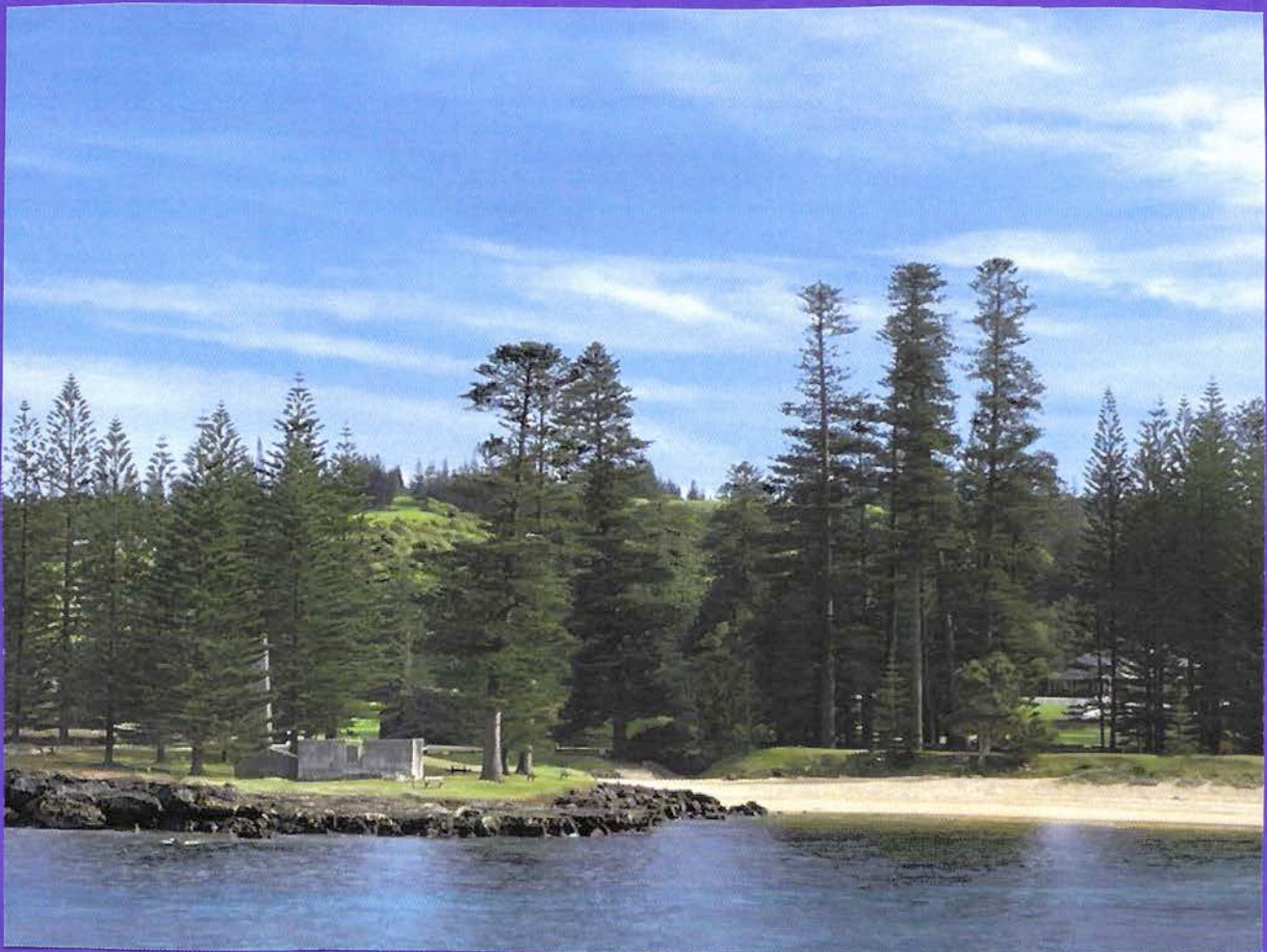
the maintenance team; and in doing so lost so many of their amazing and essential skills. Others in the maintenance crew couldn't and wouldn't work under work of locals over so many decades and respect for the Kingston is a jewel because of the skill of Norfolk men in the maintenance crews, it would have been soul destroying to work under the new management.

Another major injustice in Kingston is the removal of local workers and governance from the site. KAVHA had been a place of continuous work and the location for our seat of governance since 1856 and it is appalling to see that stripped away in a quest to seemingly diminish the site to only its convict-story, by removing Pitcairn and Norfolk Islanders connection and history with the site. The Old Military Barracks where our Legislative Assembly was located should now be our council chambers. The New Military Barracks where Admin workers were, should be where Council workers are located. The World Heritage listing included that the site was a working site, so they are altering a cultural usage feature from the WH status. The site should remain a continuous place of work and governance for Norfolk Islanders.



Join the dots of what they're wanting to do with freight and lighterage, shifting the main activity over to Cascade. It's really important that Kingston remains a place for Norfolk Islanders; governance, work, leisure, recreation, we really need to maintain them all. We need to continue to have Bounty Day and our Church here;

continue to have festivals and customary usages like camping; hold events like the 'Hottest 100' in Emily Bay. We must be able to continue to use KAVHA for our recreation as we choose to use it, for all age groups and for all purposes. Use it with respect, but to be able to use it. This is the right of Norfolk Islanders.



I see this site as one of massive, massive cooperation and love; it holds so much meaning for Norfolk Islanders. Bring it back as a place of work and government for the community.

The Commonwealth keep telling us that the KAVHA site has to earn its keep; I'm not quite sure why it has to earn its keep, but there's lots of ways that you could do that. Making Government House a museum, opening it permanently to visitors. There's no need to have a full-time bureaucrat living there.

We can re-imagine and re-use the buildings. You just need to allow the locals to be here; they bring the life to this place.

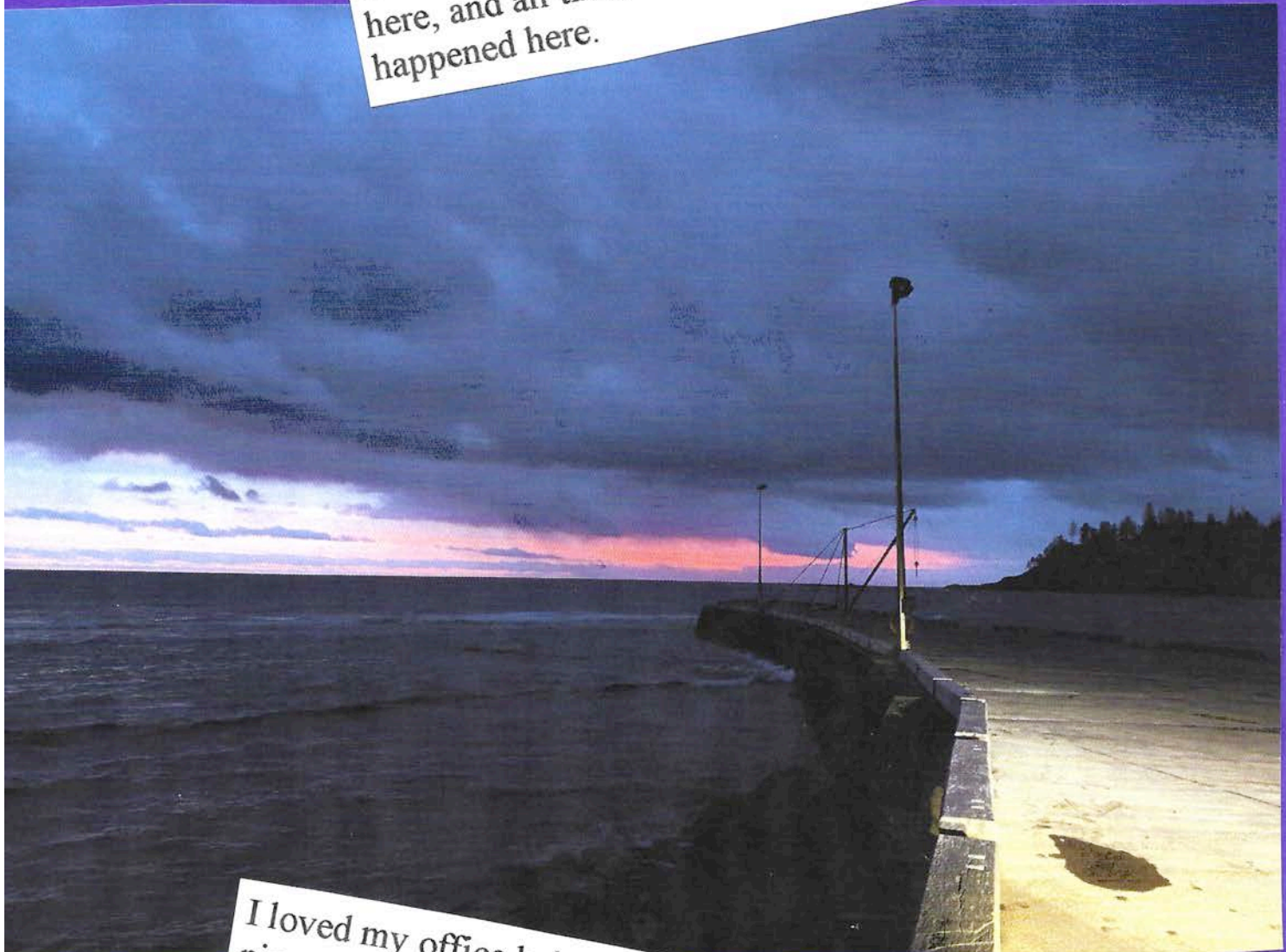


WENTWORTH COTTAGE

Any interpretation needs to capture the Norfolk Islander's love for the place. Wentworth's Cottage, sitting beside us here, this is such a beautiful little place and it's got stories upon stories of not only the people that were born here and lived here in the convict eras, but also of the people that lived here in the 1890s and the 1920s. Generations of Norfolk Islanders were raised in Kingston, the full volume of their stories living here are there to be told.

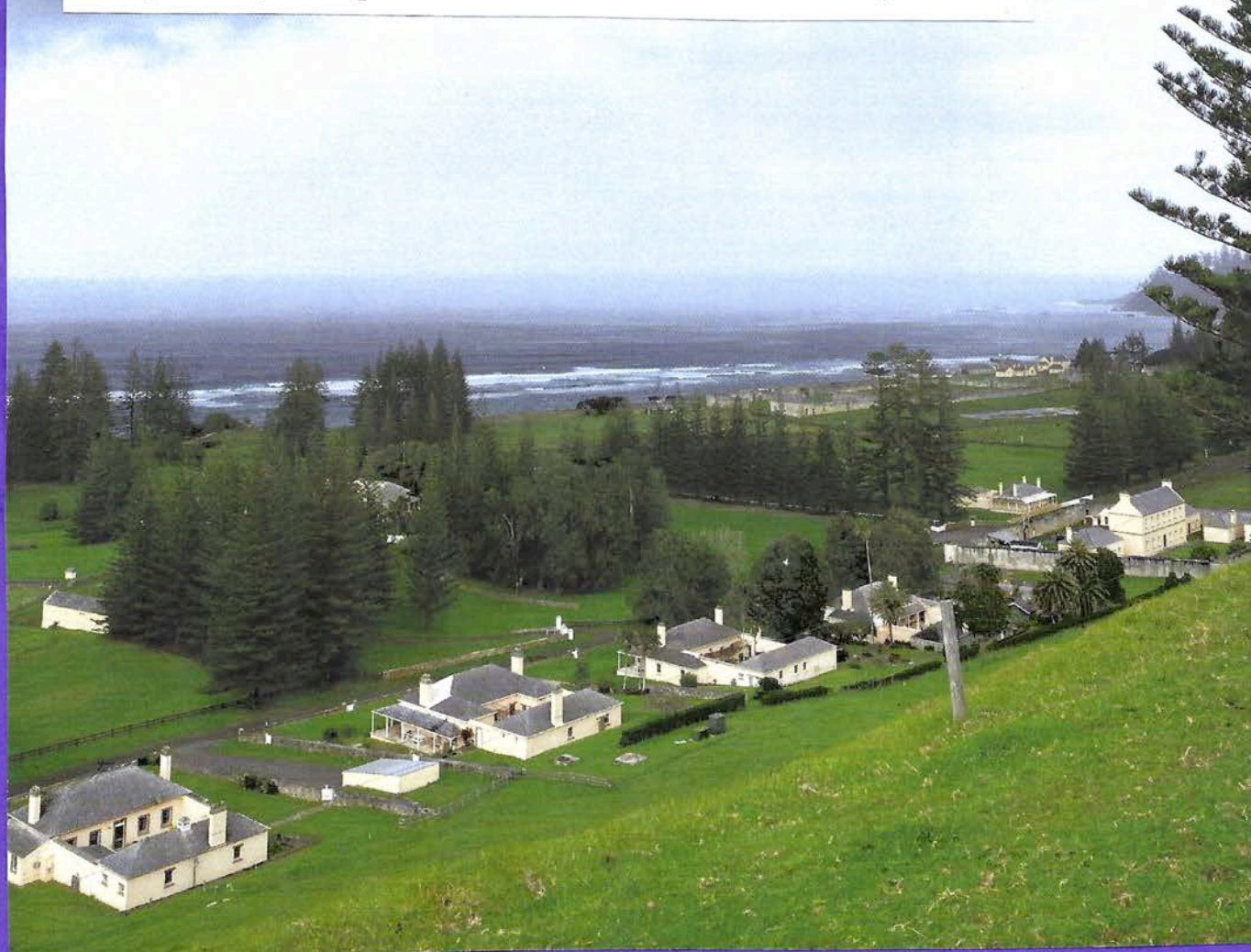
You can feel the life of this site post 1856 if you're open to it, are oriented to it and are authentically told the stories.

Aside for the people who lived and worked here, there are examples everywhere of local labour of this site. The love and the sweat and the tears in the labour that's gone here, and all that living, the life and the death that's happened here.



I loved my office being in the Pier Store looking at the pier, and watching the elders, who would drive their trucks down and park up in the landing area and just watch everything going on. And one of the things that so distressed me, they had a plan a few years ago to fence the area off. The consultants proposing it had no knowledge of what the loss of that place would mean to our elders.

There are so many people who have such a deep knowledge of this site. I'm a blow-in here, there are so many people who have such a deep knowledge of this site and its history; what's been tried before, why they do things the way they have. The people in charge of KAVHA need to really, properly acknowledge and incorporate that knowledge in every decision that's being made before it is lost. That knowledge is with our elders and also captured in the minds of the younger ones, people like Kane Anderson, and David Magri, and all of that old restoration team, Smudgey, all of those men who spent decades working down here. They know this site, they know the way things are, they know. Don't ignore that, use it, incorporate it.



Yeah, the arrogance, they've got to drop the arrogance, basically.



One of the strongest memories of dawn 'toun was when a group of Norfolk Salan left for Aotearoa on a Waka.

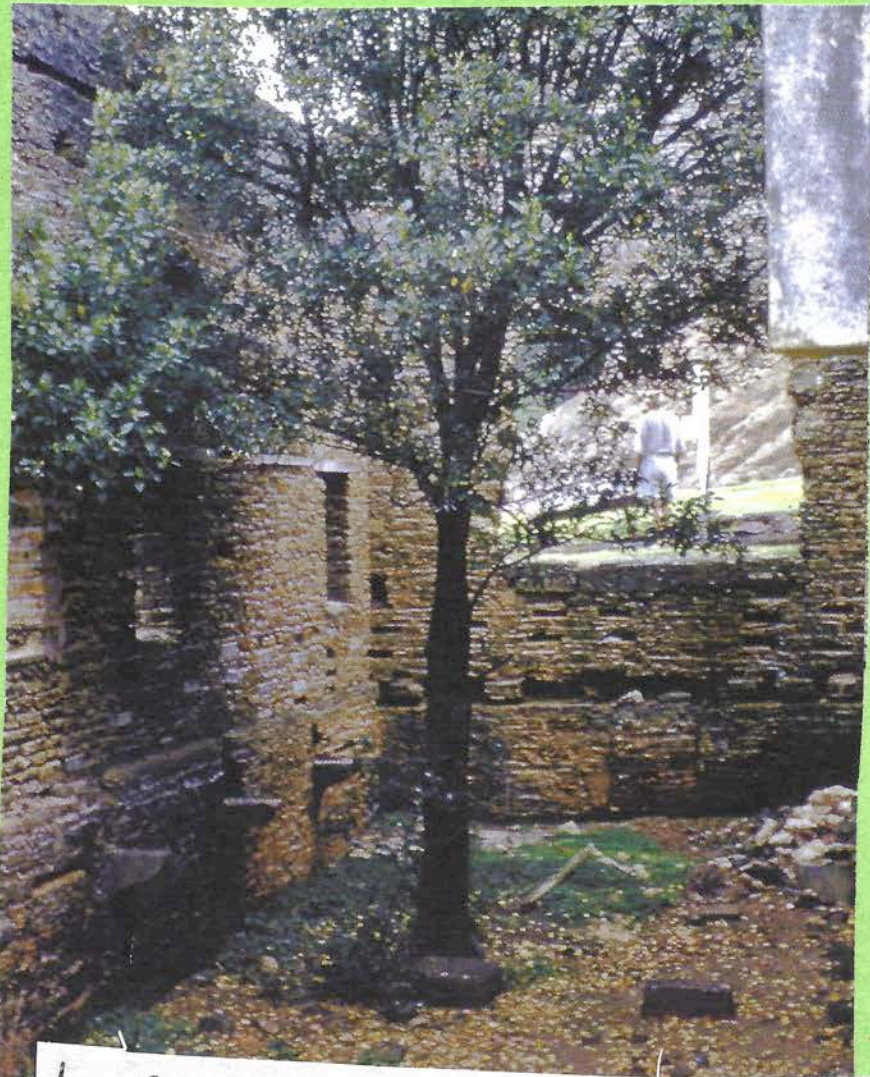
This is one of the fondest memories. Aklan's salan singin hymns to farewell us on our journey. Some aklan's ancestors hin yusa du you fine when dem leave from Norfolk n Britain.

A reminder and fe remember who we es on side me

Kamfram



In the sweet bye and bye



There is a small, old "officers garden" behind the building that once held our Norfolk Island governing body.

My grandfather was a proud member of our Council of elders



I remember wandering through the beautiful old convict built cottage and old fruit trees just after the Australian government siezed control of the Island and feeling an ominous Sadness and forced disassociation. It was strange to feel so heavy in such an elegant place. Kingston is like a silent observer of the woes of man. It has sheltered us just as it has imprisoned those before us. It is easy to forget that a place ~~is~~ only changes from a haven to a prison when its' caretakers are tyrants.

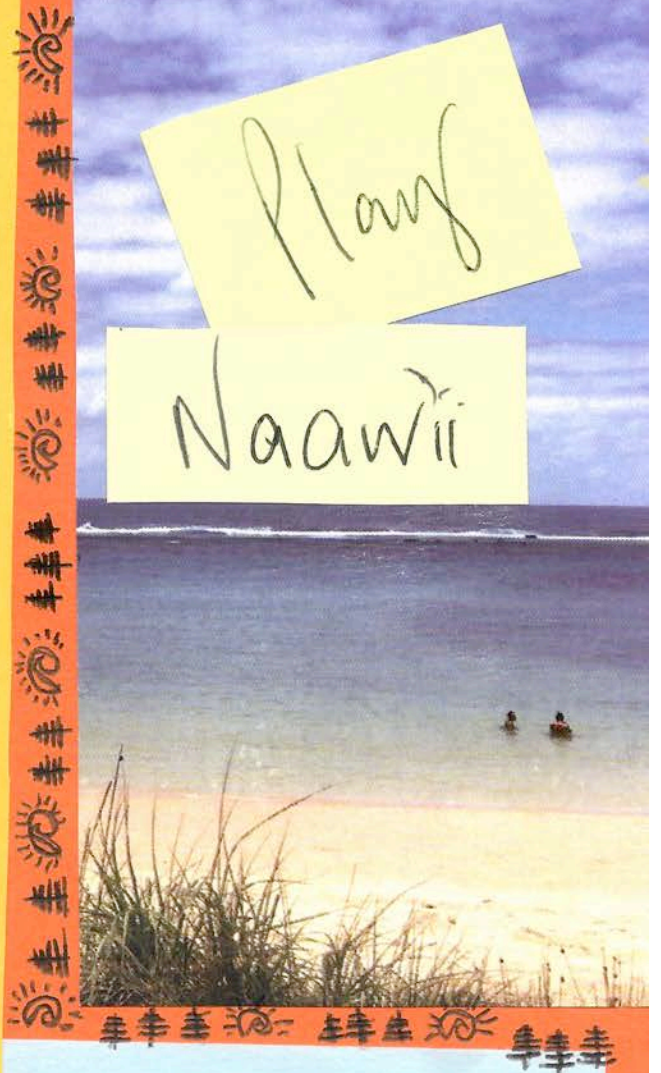
Myse favourite memories
growing up in Kameyston
are of freedom and fun
we bin yuase have -

Childhood is a collection of
memories spent down a town
with family, all ucklun
little sullen running around,
explorin' and warden' about -

We bin spend many summer
camping under the pines at
Emily, or over under the pines
at cemetery bay. We bin
yuase hunt ghost birds at
night or



Catch sand crabs on the beach
fe race dem crab. A whole group
of awwa bin chase the sound and
light four buses, fe watch the
show and being crissed, try fe
run up longa dem bus fe scare a
tourist.

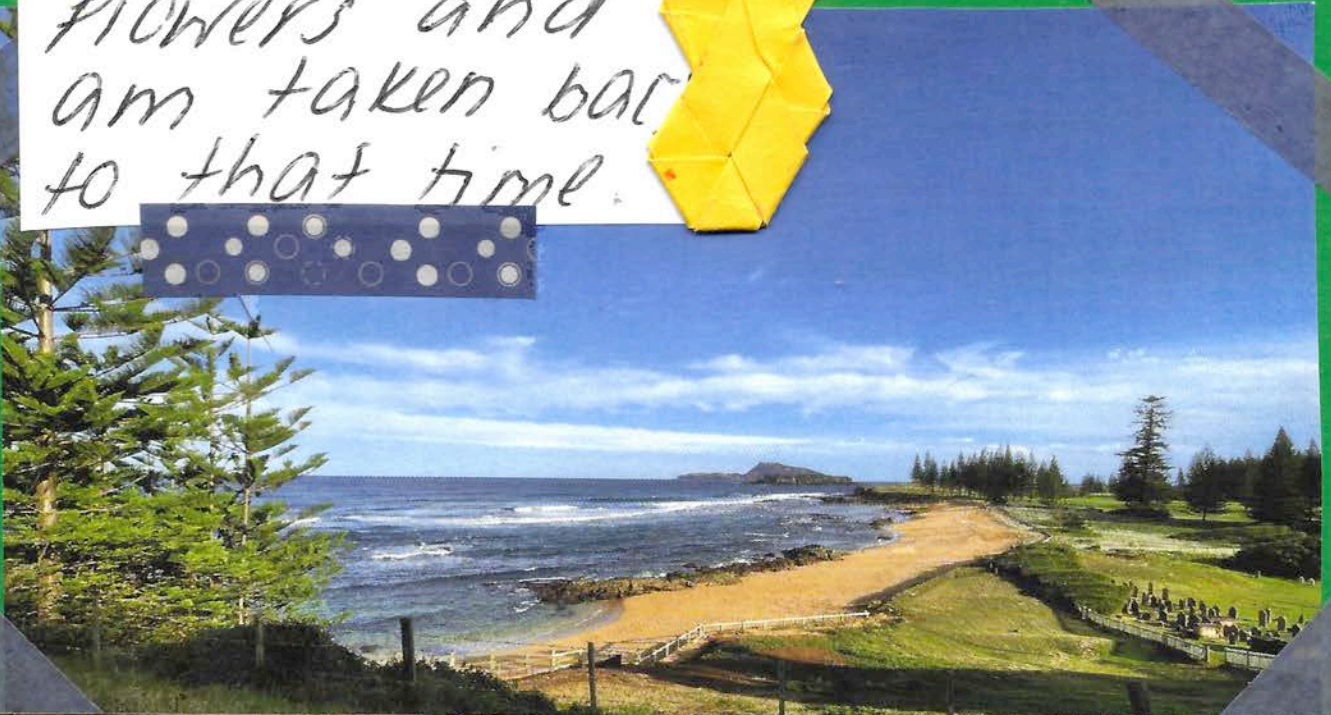


my strongest
memory of
Kingston as
a child is taking
our four dogs
to cemetery
and walking
through the
long grass
and small
white flowers
smelling so
sweet. I still
smell these
flowers and
am taken back
to that time.

★
Family

★
Time out

★
Grounding



AWUS HOEM

Culture

I gut plenti strong memri from growen
uup daun Kingston. Wun yusa starn
out es wein myse pop ~~en nan~~
bin yusa pick ~~up energi~~ en nan
~~Fe tek up orl awa grandkids Fe~~
tek awa gjo narwi down staughta.
Enwe bin yusa hawa ball marden
about orna stone. En de wast part
was wein he bin yusa let awa drive
hag datsan truck hoem from daan
taun. elars wein I learn how Fe
drive.

Refresh

Nature is good

No sign

is a good sign

Surf

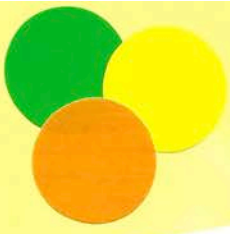
Conversation with Duncan Evans,

2 March 2022

Chelsea: You have a long-standing connection to Norfolk Island, because – how long have you lived here?

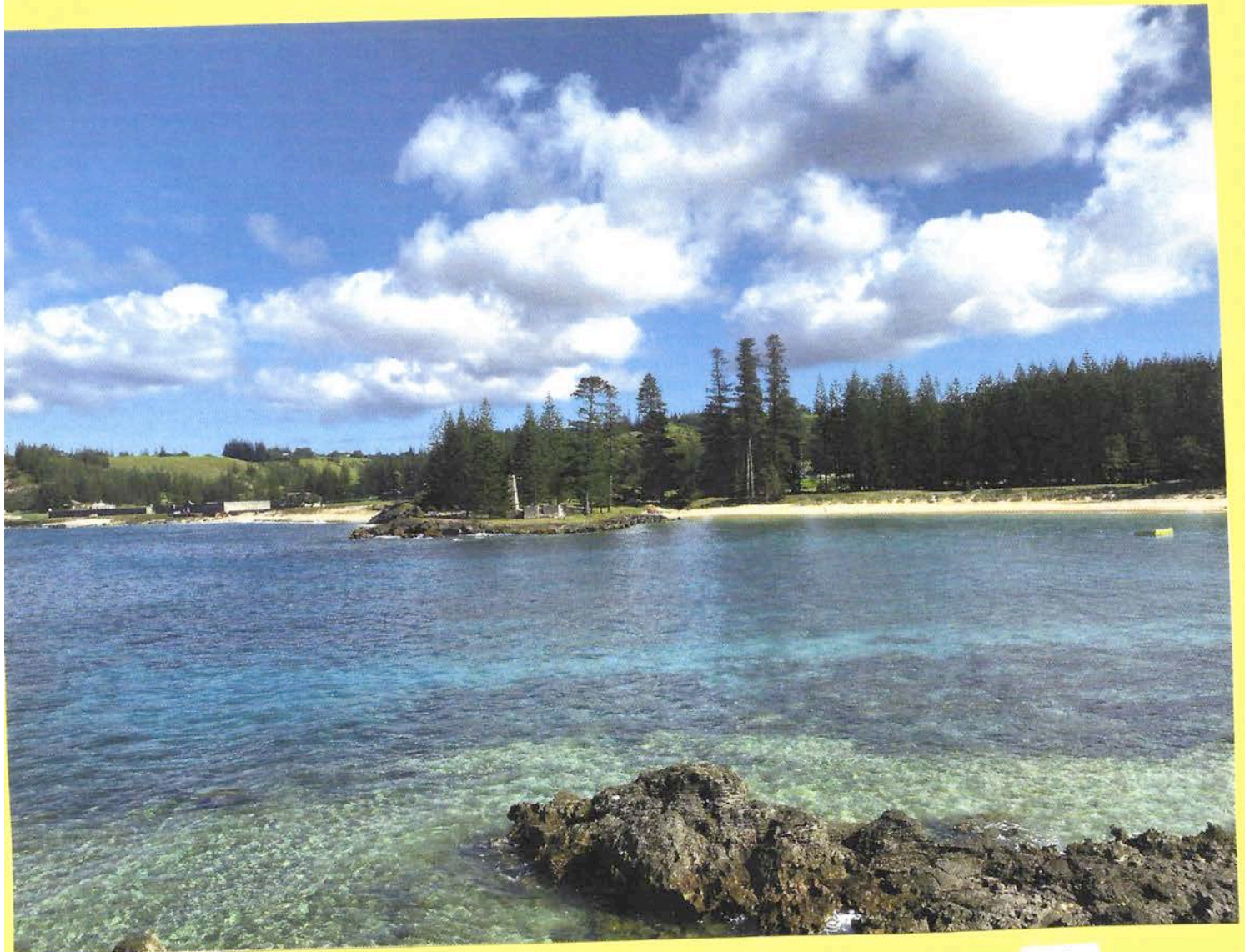
Duncan: Dad had met a kiwi lass, who came over here for a holiday for her 21st and he chased her to New Zealand. I was born in New Zealand and Mum and Dad came back for a holiday when I was six years old. That was 1966, and then we moved back here to live in 1967. I've been associated with Kingston to live, work and play since 1967.

When we first arrived in 1967, we stayed in Cascade while Dad built where Islander Lodge is. There were originally three apartments, and we lived in one end of the building. Islander Lodge came into existence in December 1967. I would suspect we probably moved out in 1969 or 1970. So, I grew up looking at the Kingston view. When Dad was building the tracking station on the next ridge over, I remember going out there as a little boy and thinking, "Wow, isn't this the greatest view on the island?"



Chelsea: I asked you the other day if you had a favourite spot iin taun, and you'd said, "No, all about".

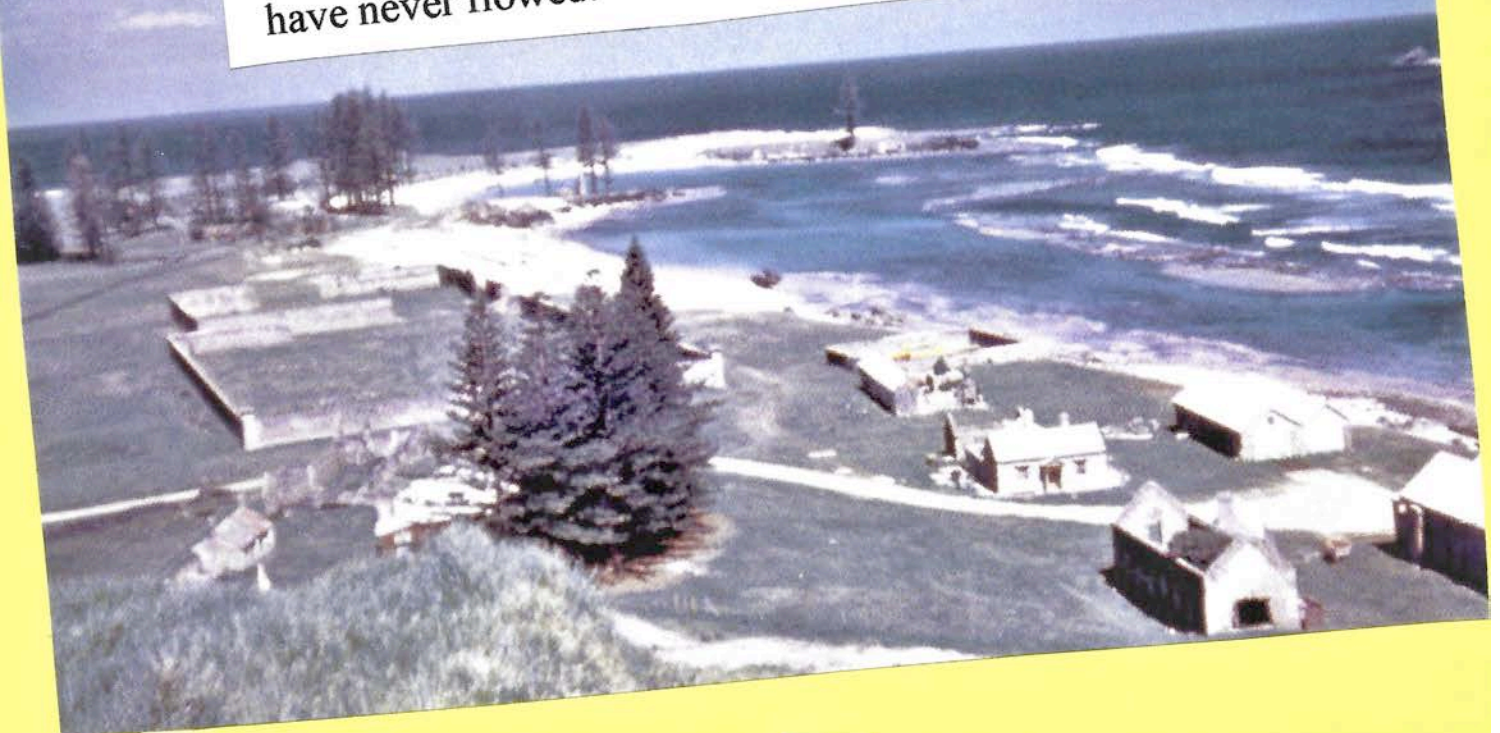
Duncan: I love Emily Bay for swimming. I love being able to walk around Kingston. I have a favourite little walking trail that we do. I love the view from up at Flagstaff. I earned a living working on Kingston Pier for so long. Auwas family church is All Saints. There's no favourite spot, it's all of it. Different parts have different meanings. I've lived, worked and played in Kingston. Kingston is an integral part of my Norfolk life.

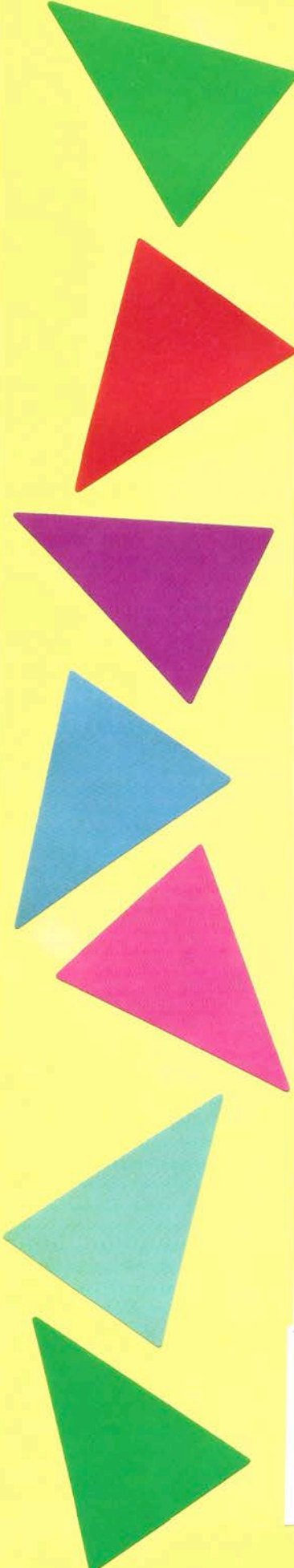


Chelsea: Why do you think KAVHA is an important place to be protected?

Duncan: It was nominated for a World Heritage listing to preserve the convict settlement history that's down there. Some people in the Norfolk Island government at the time thought that it was worthwhile – we stopped knocking down the buildings probably around about 1950ish for the stone and we really began to realise we needed to preserve this. We thought that it was worthwhile not only preserving but seeking that World Heritage listing.

A lot of the promised benefits that we were told would result from the World Heritage listing have never resulted. I've never supported the World Heritage listing because it has alienated the private landholders down there from their land. They own the land, they have to pay rates on it, but they can't do a damn thing with it. Whereas if your land is outside the KAVHA boundary, you can build a house, you can build a business. It's alienated the landowners from their land. I don't think that's been a good thing. The promised benefits, the tourism benefits have never flowed.





Unfortunately, Australia is not going to give – once you get World Heritage status it is possible to lose it. It is possible to withdraw a site listing from the UNESCO list. Australia is not going to let the site run down to see the listing under threat. Nor is it going to withdraw it. So we're stuck with World Heritage because of decisions made in the past. Our job now is to make it work.

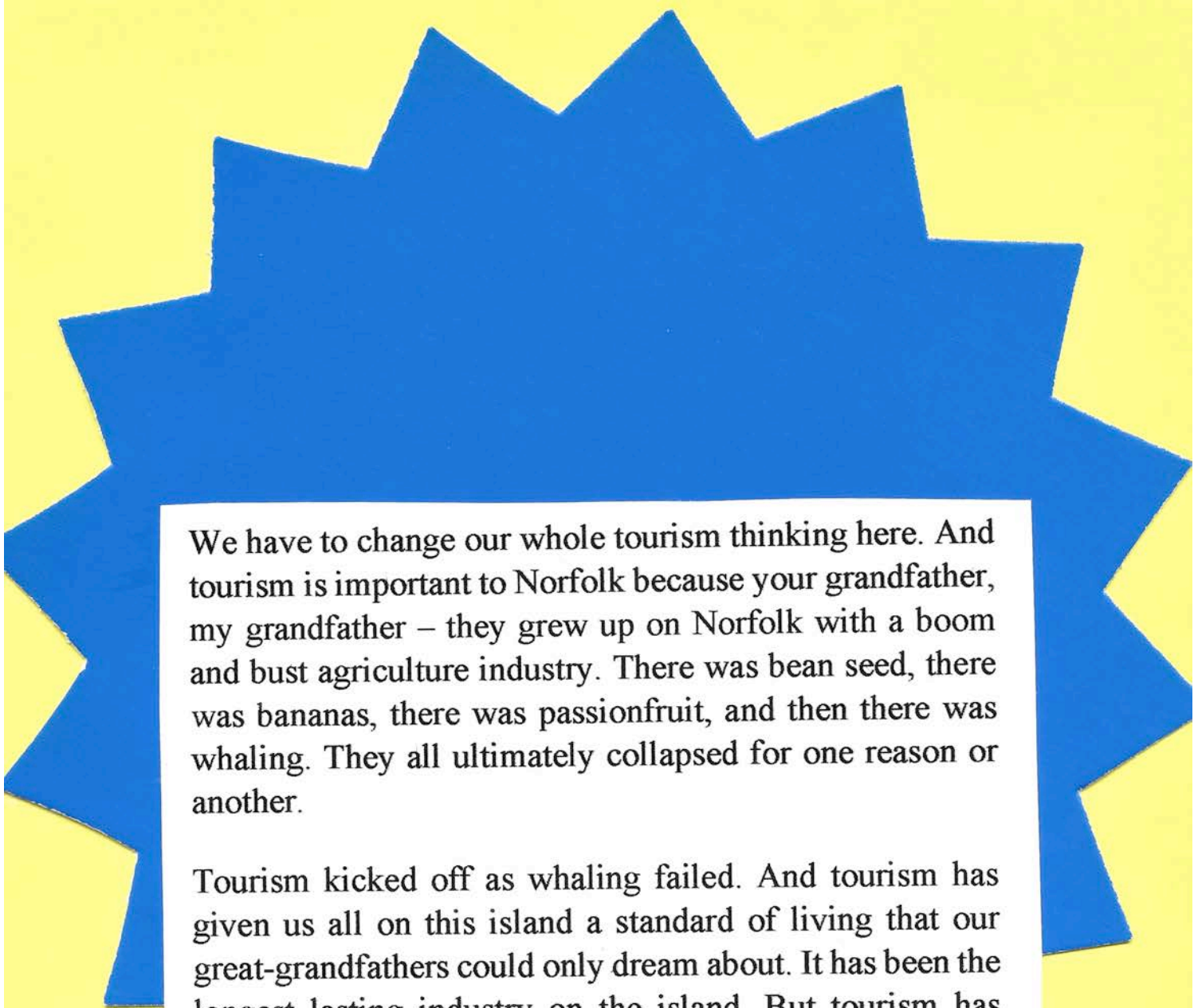
Chelsea: How do you think we could do that? Or what would be the best practice to make that work?

Duncan: First and foremost, we've got to examine what the listing is. The listing is attached to the convict history. We have to preserve the convict structures. That's first and foremost what we have to do. That's crucial to maintaining the listing. It also creates jobs.

But also, just as importantly, so having got the listing and preserving it, we can use this to tell a story to the visitors. The convict story, which is part of the history of Australia. Now Australia didn't just happen, it happened because of a forced migration of convicts, of people convicted for crimes, they were transported to this part of the world and from there they built a country. And Norfolk Island was part of that building of the nation of Australia. We have the opportunity to tell that story to the visitors.

Norfolk's tourism is at a crossroads. The 1970s through to the 1980s, so a good 20 years, Norfolk's tourism was built on duty-free shopping. Now the people are not coming here for shopping. Shopping has gone because they can

get the same products at half the price in Australia. Today's visitors are looking for experiences and we have the opportunity at Kingston to deliver an experience to people.



We have to change our whole tourism thinking here. And tourism is important to Norfolk because your grandfather, my grandfather – they grew up on Norfolk with a boom and bust agriculture industry. There was bean seed, there was bananas, there was passionfruit, and then there was whaling. They all ultimately collapsed for one reason or another.

Tourism kicked off as whaling failed. And tourism has given us all on this island a standard of living that our great-grandfathers could only dream about. It has been the longest lasting industry on the island. But tourism has changed and we have to adapt to the changing market.

Chelsea: Thinking about change, at the time of the World Heritage listing, the heritage value of Kingston was the convict story. Do you see a change in those heritage values moving into the future? Do you think people are still as interested in that convict heritage in terms of our visiting population?

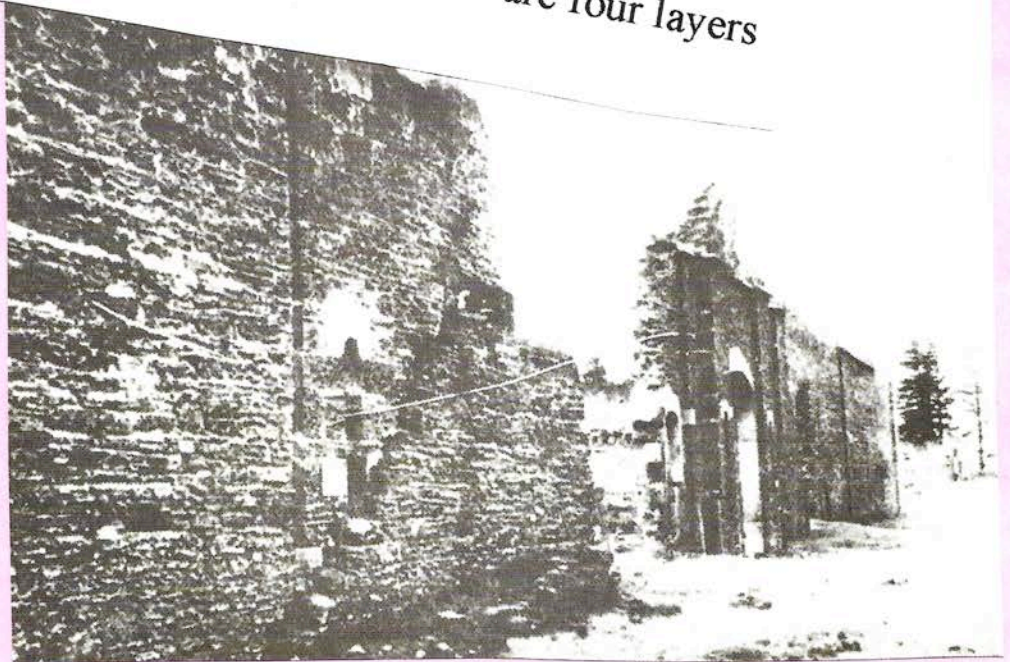
Duncan: Yes. 50 years ago in Australia people were ashamed of their convict heritage. Today it's a badge of honour to have convict ancestry. You don't have to be ashamed. It's considered a proud thing to have because you are descendants of nation builders.

Chelsea: And we get people here, as you said, time and time again, who are exploring that.

Duncan: Preserving Kingston has worked in our favour. We don't allow rampant development down there. We could easily build a five-star hotel in the middle of wherever down there. And we could turn Kingston into a sideshow alley, which is pretty much what Hyde Park Barracks in Sydney has become, surrounded by 21st Century. When you go into Hyde Park Barracks and do the tour, it's almost like a glitzy sideshow at the fun fair. We're not like that here. We don't have to be like that either.

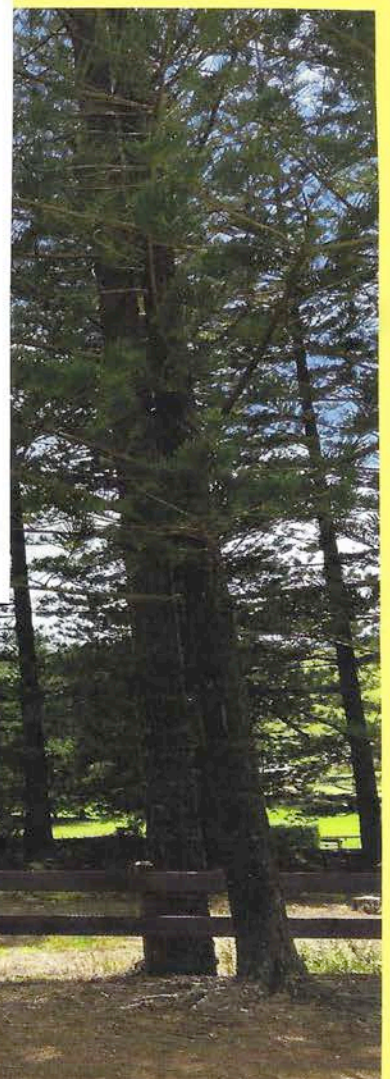
Chelsea: How is it, do you think, that the other layers of Norfolk's history are told in Kingston?

Duncan: First and foremost, a World Heritage listing only exists because of the convict story. If you take the convict story out, there is no World Heritage listing. Like World Heritage listing attached to the Pitcairn story. Like it or not, that is the reality of the World Heritage listing at UNESCO. That's it. We have to maintain that convict story. However, just as importantly, there are four layers of history down there.

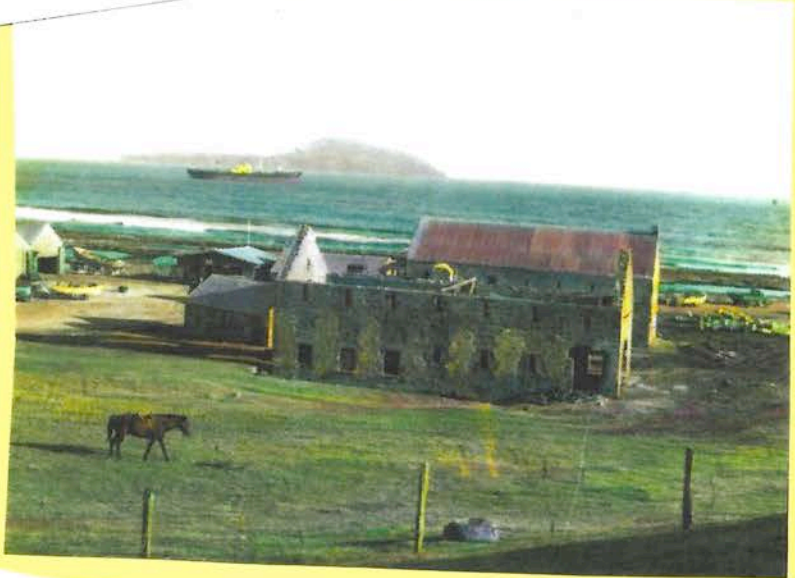


We have a Polynesian history. And I fought hard to preserve that marae in the last five years on the KAVHA Advisory Committee. It was being planted over in the 1960s to what was just windblown sand dunes with pine trees. We didn't know there was a marae down there. We do now know there is a marae there, but those pine tree roots were destroying that marae. I wanted the pine trees removed, not because I wanted Government House to have a better view, but because (a) to preserve the marae; (b) that marae's a Polynesian link. You and I have Polynesian blood flowing through our veins. It is a tangible link to our Polynesian mothers. And it's the only link we have on the island to our Polynesian mothers and it's extremely important, I think, from our Pitcairn story, to preserve that one and only link to our Polynesian mothers. Extremely, extremely important. We've got rid of the pine trees and the site is stable.

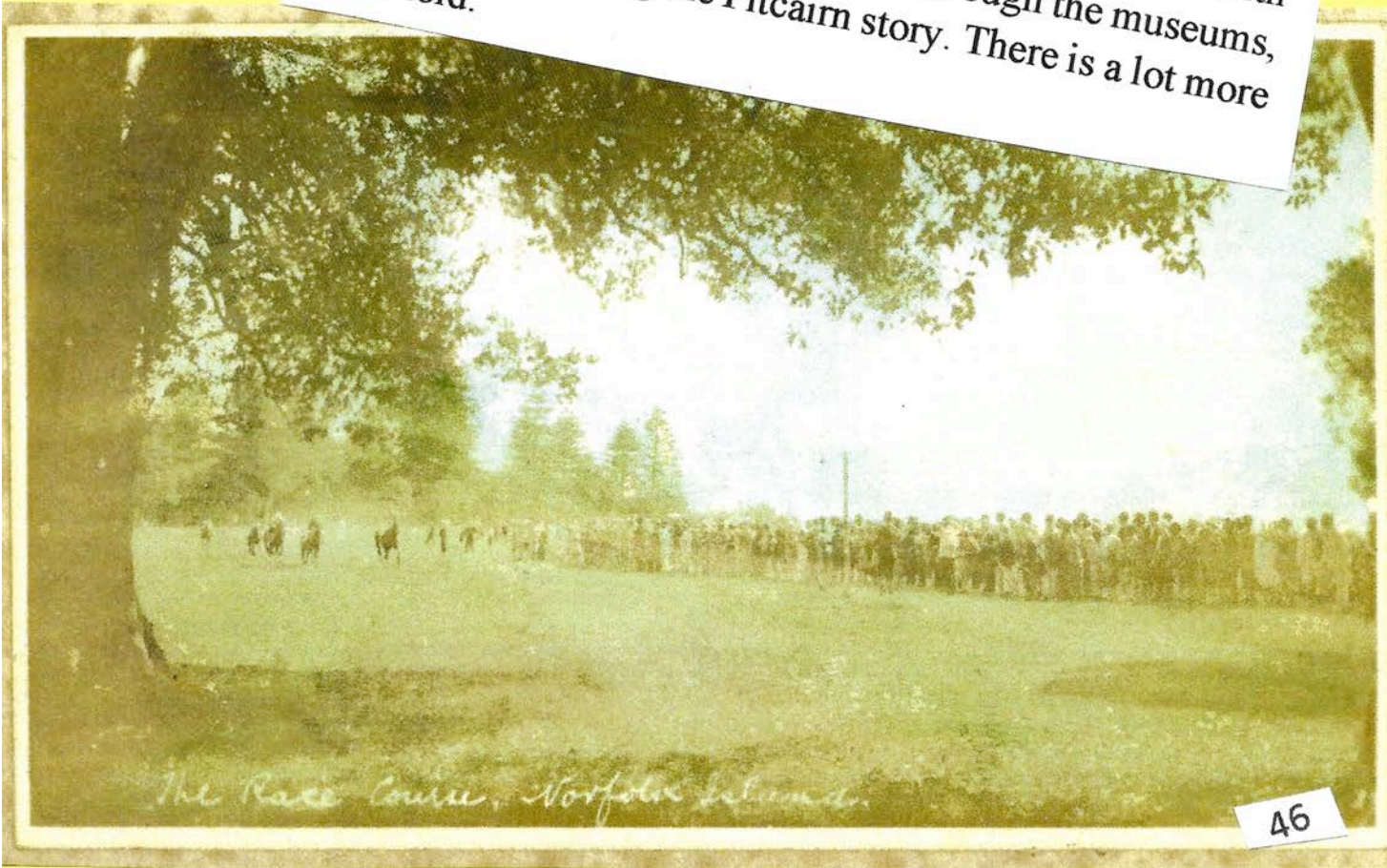
An archaeological dig of the marae is for another time. There are competing funding priorities. Do we need to dig it up today? If we had the money, yes. But there isn't the money there. Sooner or later some university will see that as a research project and will probably fund it and will go for it. That'll be fantastic. But the important thing is we've stabilised that marae. That's very, very important to stabilise. And covering it with sand, archaeological best practice. Keep it stable. We don't allow people to camp there. We've got rid of tree roots so they're not disrupting it. The site is stable. That's what we need to do until whenever we can deal with it.



Then we've got the two layers of convict history. They're not my ancestry. But that ancestry is worth preserving because that's what gives me a living.

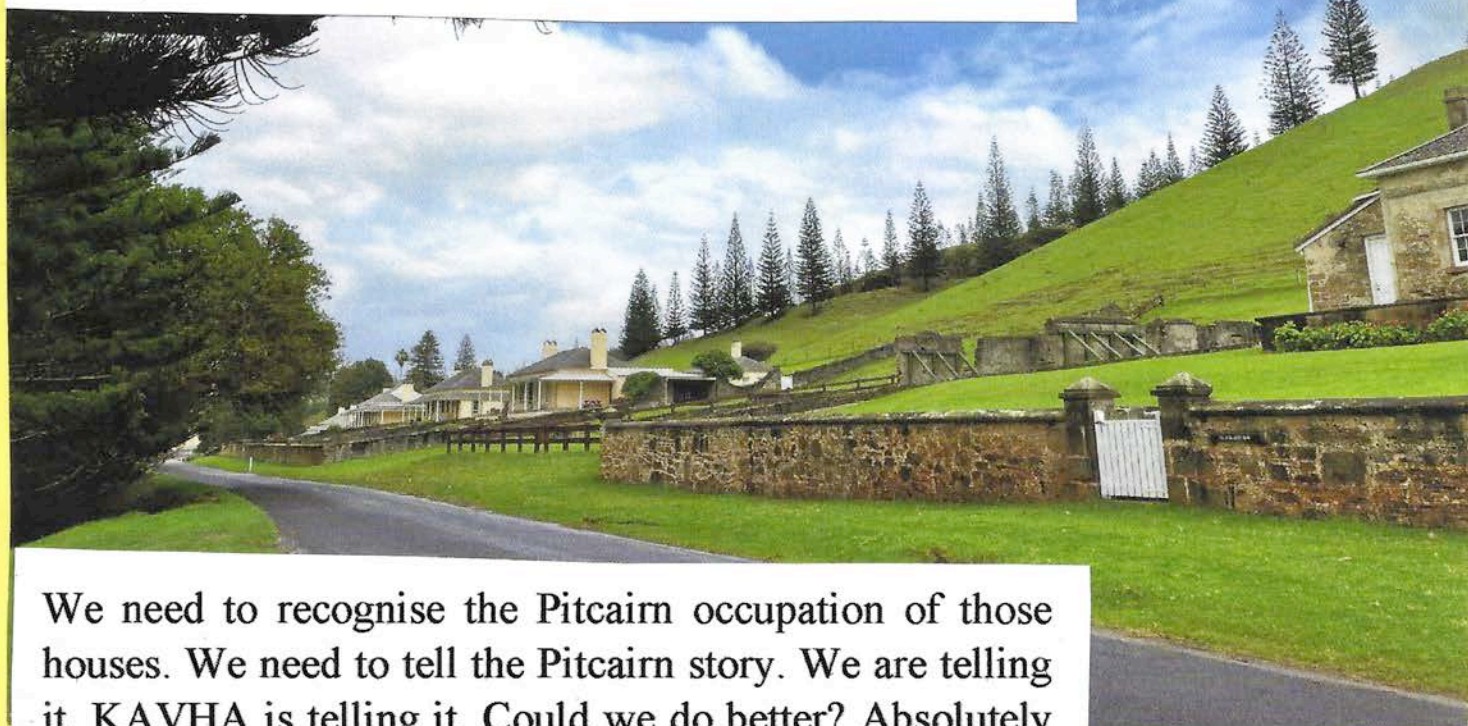


Let's get to our Pitcairn era. The convict story was from 1788 to 1856. Our Pitcairn story has been down there since 1856, where we've lived, worked and played. With the Heritage Management Plan and through the museums, we've started telling the Pitcairn story. There is a lot more to be told.



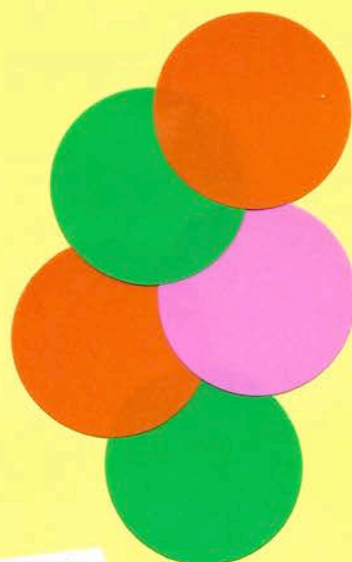
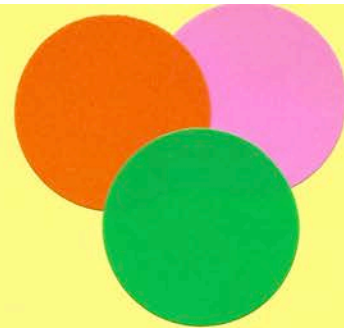
The Race Course, Norfolk Island.

I think one of your zines needs to focus on the Quality Row houses. Because from 1856 to 1910 that's where so many people lived. And the whole story of that occupation, why were they made to sign the lease? Why did they burn the houses? And there's all little plaques along the front saying, "This was the Superintendent of Convicts house. This was the storekeeper's house". I said to my daughter Maree, who's doing interpretation work at KAVHA, "I would like to see those signs updated to 'formerly Superintendent of Convicts, occupied by Buffett Family 1856 to whenever'". Auwas house at Quality Row is number four. There's no sign on the gate.



We need to recognise the Pitcairn occupation of those houses. We need to tell the Pitcairn story. We are telling it. KAVHA is telling it. Could we do better? Absolutely we can do better, and we are constantly trying to do it better. And roll out new stuff. Maree got those barbecue shelters at the back of Emily Bay, and they're not complete because they are to be renamed after boats built on Norfolk Island. One of them is the Sloop Norfolk that Bass and Flinders sailed round Australia. One of them is to be called The Resolution, the schooner that we built in

Emily Bay and was used to try and carry our produce to market. When you go into those shelters it's going to tell a modern day narrative of what we did down there. We built a ship down there, a schooner. We are constantly looking at ways of telling that story.



I see the Pitcairn houses as a very important story to be told. But we cannot allow our Pitcairn story to overshadow the convict story, because in doing so we place our World Heritage listing, and the reason the visitors come here, at jeopardy. The two have to sit in harmony. It's absolutely crucial they sit in harmony. We can't not tell the convict story. We can't not tell the Pitcairn story. But we can't allow the Pitcairn story to overshadow the convict story. They have to sit in harmony.

Chelsea: Do you think that the prominence of the convict story overshadows the Pitcairn story now?

Duncan: If you look at it as built infrastructure, so go down there with no knowledge, fresh set of eyes like a visitor who drives into Kingston, they see a convict story. That's what they see. Because that's what their eyes are telling them. People are visual so they're going to see a convict story. But amongst that convict story we can tell our Pitcairn story. If they go into museums, there's our story there. But we have to be careful of not locking our history up in a box.

We've got to make our history be everywhere. When they look at the houses it won't just say, "Superintendent of Convicts". He was only there for a few years. But the Adams family was there for a lot longer. The two stories have to be told in harmony.



Chelsea: I guess it comes down to who is telling the stories.

Duncan: Well, up until probably when you were born, there was no Norfolk story being told down there. But as a new generation of people have come into the island – like my daughter who's interested in history and wants to preserve our history on all layers, because all layers of history are worth preserving – in the last 30 years we began to tell the Pitcairn story.

If you go back 50 years ago, when I came here, there was no Pitcairn story being told. Bounty Day was it. That was really it.

Chelsea: You talked before about how the stories are told in the museums, and these layers of stories that are told. Is the community involved enough in how those stories are told through the museums or through the site in those various ways? Through signage and through the museums, and then through the tours?

Duncan: Yes, I do. We have various institutions. We have a Museum Trust. We have KAVHA Community Advisory Group. We have three community members on the KAVHA Advisory Committee. If you are passionate about what is happening down there, there are multiple pathways for how you can become involved. Do we have to run out public consultation on absolutely everything, like whether or not we should change the wording on a display in the museum at the micro level? No, we shouldn't.

I think we actually do public consultation to death. We need to, in many cases, just get on with the damn job. What I do see is, as I've been on the KAVHA Advisory Committee, I've seen some appalling failures. The Norfolk Island Government who, when they were in existence had created the museums, and very clearly in the documents say, "We've created the museums. We've ticked that box," and it's like, "Well, we're not funding the museums anymore. We've funded them and got them set up, were not doing –" Do we change the exhibits? "Hell no, we've cast it in concrete". Do we reinterpret those exhibits and the like of best practice? "No, no. We did that 20 years ago".

I see very much the Norfolk Island Government created the museums, ticked the box and dropped the ball on the funding, appallingly so. Do our museums and our displays need updating? Don't get me started. Yes, they were chronically underfunded. The displays have got typographical errors. There are factual errors in it. We desperately need – and the Collections Officer at Norfolk Island Museum is doing a great job with no money, like a

lot of things on Norfolk where we do a great job with no money – the museums need a huge injection of funds. We need to revamp all the displays. There are things that we need to take off display because they've done their dash. We need to drag other things out of the displays. Any good museum will tell you, you no longer exhibit something and then walk away from it for 20 years, which is exactly what we did here. Any good museum will tell you the best things remain on display about two to three years. And you constantly update them.

Some things may move, for example the Bounty ring. You probably would never take that off exhibition, but it will move to different parts of the narrative that we are telling. And it gets updated, the narrative. So we're constantly updating those exhibits, constantly updating that narrative, and constantly updating those displays.

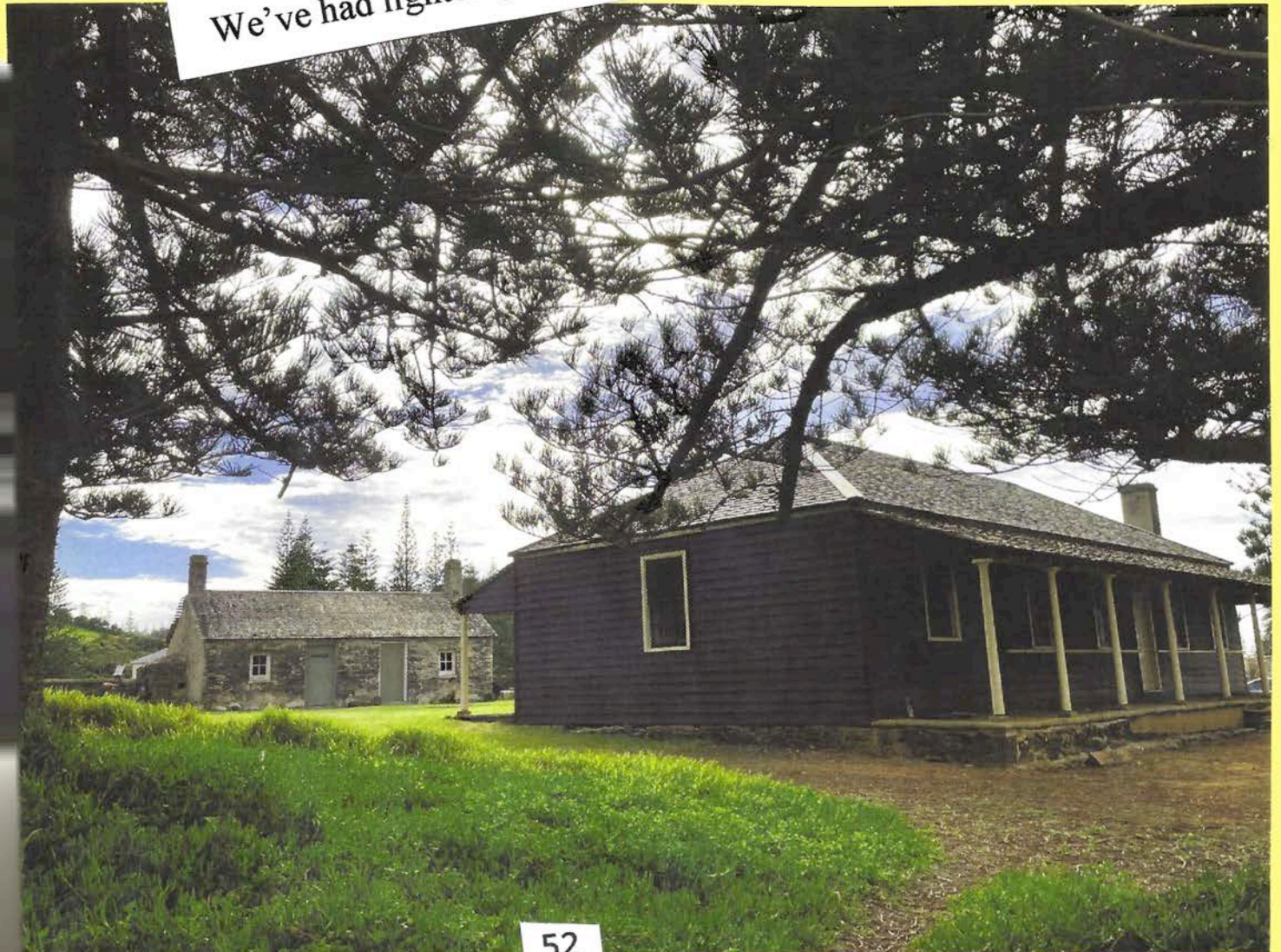
I think the community is looking for updated displays. We went through a phase where there was some token funding out of Canberra for temporary exhibitions. There was the place names in Norfolk, there was the cattle of Norfolk. There was one around the centenary of Gallipoli where we did an ANZAC display down there and we told some of the soldiers' stories from each family.

But the last three years, those temporary exhibitions have come to a sad halt. I think that's a terrible thing. I'm forever chipping away at trying to find money for temporary exhibitions. The community loves it when we

tell a new story. They don't need to be consulted. We've got expert people, and if you've got expert people, trust them to do their job. They don't need people who know nothing about it telling them how to do their job.

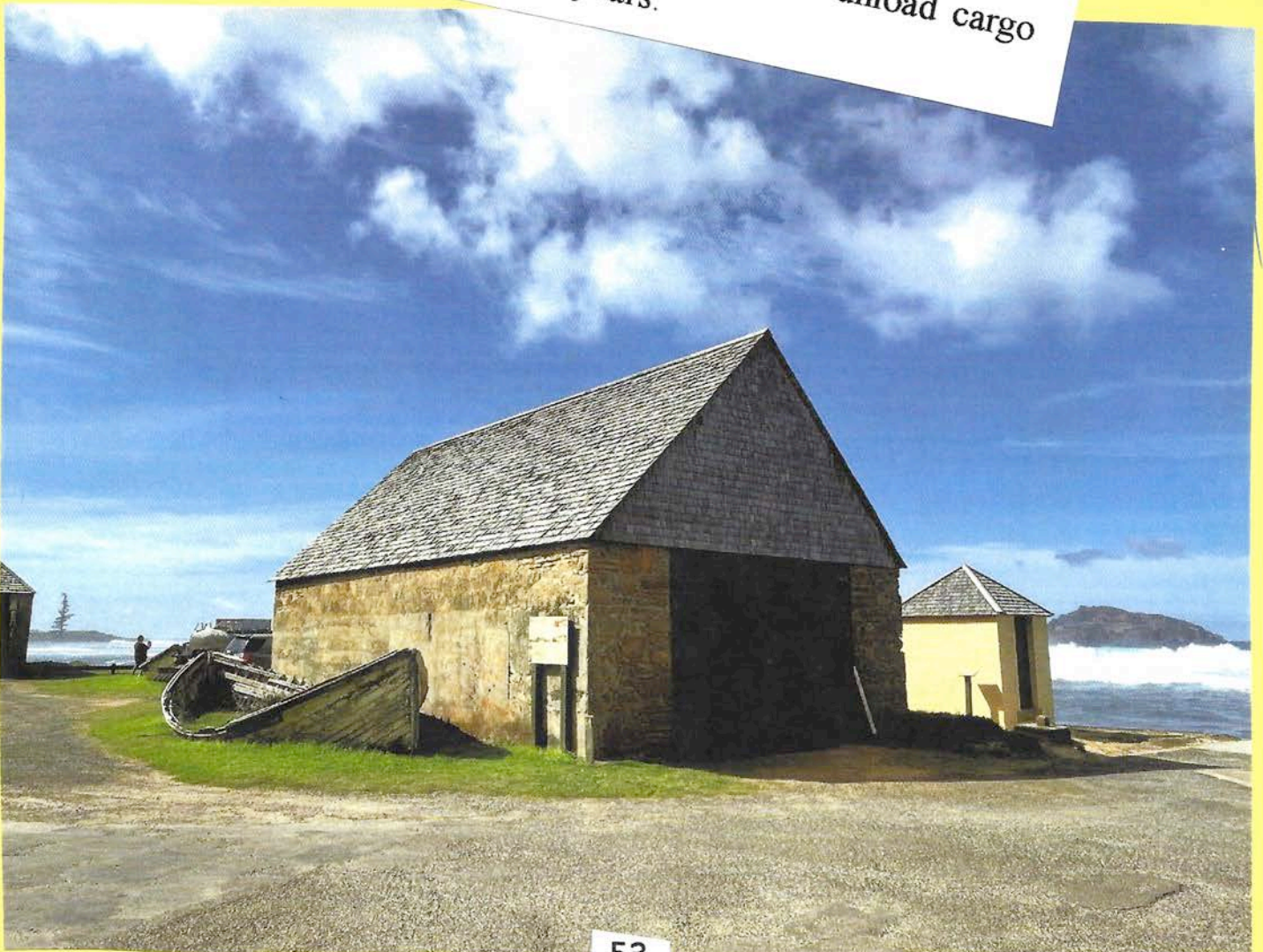
They are qualified expert people in their role. They've got their degrees. They've done the practical work. They just need the funding to actually go out and the time. Funding and time to create these exhibitions. If you start creating new exhibitions, the community lines – there's queues out the door every time we run a new temporary exhibition. That's what we need to do.

I'll share with you a note I made for the Heritage Management Plan consultations. I'm just going to share with you a couple of things that I want to see. Community meeting facilities. We've got a Lions Club down there, but it's locked up for the Lions Club. There are all these other community groups that are just as important as the Lions Club that need a meeting room. We need a theatre. The Trial of the Fifteen needs to be taken back there. We need a temporary exhibition space so that we have got – there's Norfolk Island exhibitions, but just as importantly, there are travelling Australian exhibitions as well. We need an exhibition space. I'd like to see a maritime display down there. Not just museums. The Sirius was one shipwreck, but down there we've had whaling. We've had shipping. We've had lighterage. We've got cruise ships.



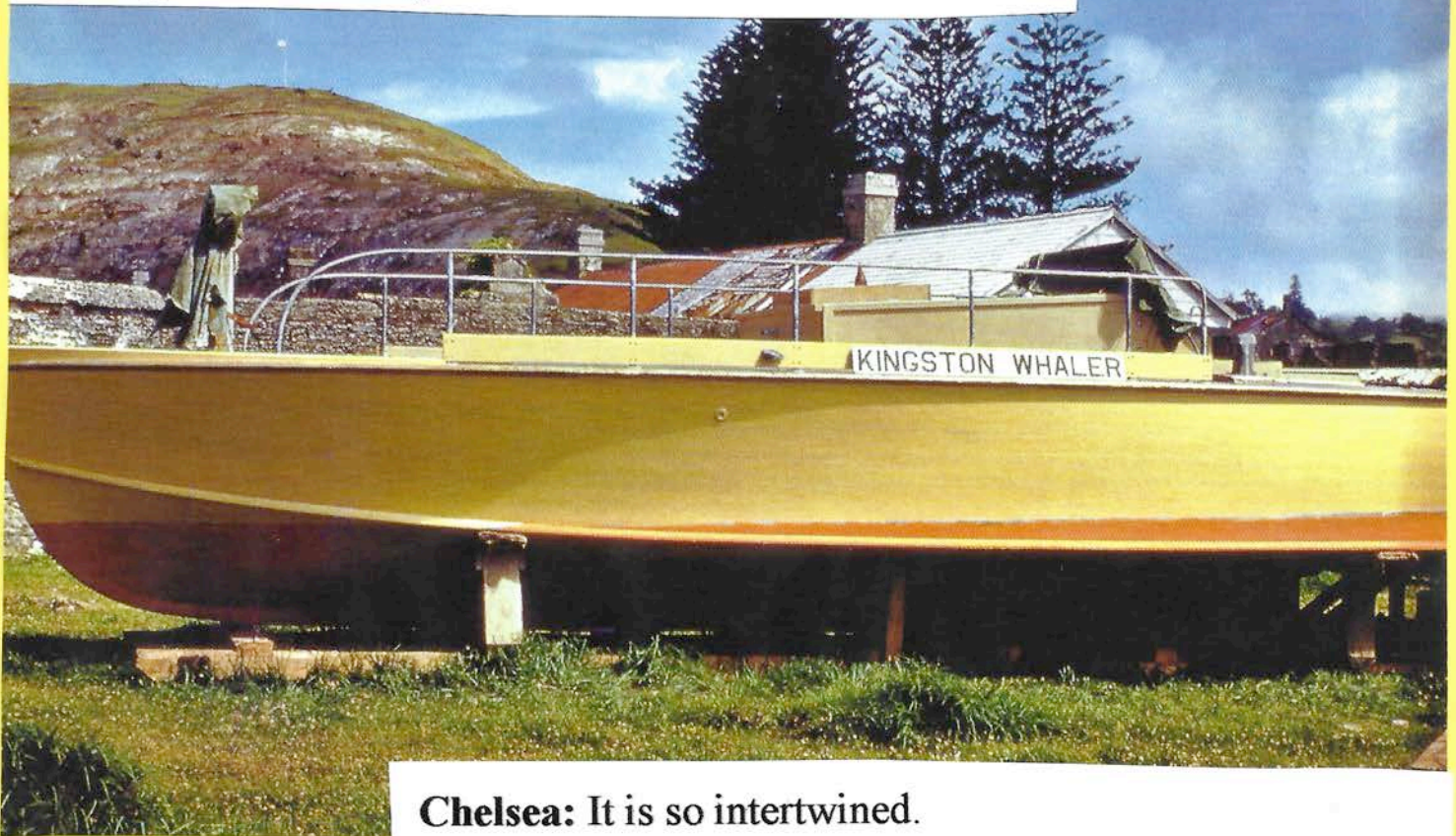
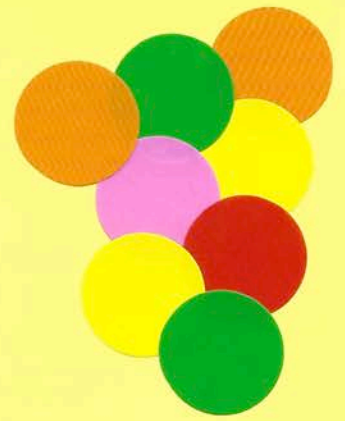
We need to be telling the story of, and even shipping has evolved. We need to be preserving the shipping history, and constantly. We need to put a lighter up on display. That's another appalling story. Norfolk Island Government saw a lighter get to the end of its life, and so they just parked them around the buildings. Just left them to rot. There was one, two, three, four, five of them down there. One's pretty. Two's good. Three's a bit of overkill. I don't know what you call five. Litter? Where was the story of lighterage? No story. Just dumped.

You don't tell a story by dumping lighters and leaving them to rot outside. We've got an old boat shed down there that is just empty. Why aren't we putting it in there? And you tell the whole story of how we unload cargo ships. For the last hundred years.



Chelsea: That's such a unique –

Duncan: And how did that design come about? From the new Bedford Whalers. Oh, there's a whaling story we need to be telling. They used to send whaling boats out from Kingston. There was a whaling company based at Kingston. There's a maritime space. There's a lot more things that we could create down there to tell stories. A maritime display is going to tell our – we're surrounded by ocean. Aeroplanes have been here for 70 years, but shipping has been here since 1856 for us. We're not telling that story. If we tell the shipping story, we're actually telling a Pitcairn story.



Chelsea: It is so intertwined.

Duncan: But the shipping story is also a convict story because they started the sailing ships. The story is in harmony. You see that evolution from a sailing ship to the motorised ships to today's modern container ships and that evolution along the years. The whole story is in harmony from the beginning to the end, and how the convict story weaves into the Norfolk story. Gets back to my harmony.



Chelsea: I think bringing up the Heritage Management Plan and the review that's going on at the moment and how those reports or that consultation, how is that actually then brought to fruition? I think that's a question that a lot of people have around the management of KAVHA as a space.

Duncan: The Heritage Management Plan grew out of what was a Conservation Management Plan. The modern, contemporary thinking is they call them a Heritage Management Plan because a Conservation Management Plan is only about conservation of the buildings. There is no storytelling in there so that's why you now have a Heritage Management Plan. The current Heritage Management Plan grew out of extensive, extensive consultations. It must be around 2012 that I went down and participated in quite a few of the workshops.

You can clearly see in the Heritage Management Plan recommendations, the extensive community input. There's some conservation stuff, but that goes without saying. Why did I put my name forward to be on the KAVHA Advisory Committee? Because I can sit on the outside and grizzle and complain and write letters to the Editor and say, "I wasn't consulted", when in fact I was consulted. I can get myself on that committee and be involved in making sure – trying to hold the Australian government who is the management authority now.

But it doesn't matter who it was. It could have been the old Norfolk Island Government/Australian Government KAVHA Advisory Board which was a political board and didn't work because of politics. We've thrown the politics out and that's a good thing. We've got heritage experts and we've got community members telling the Australian Government what our priorities are of the recommendations and holding them to account to implement those recommendations.



It's better to be on the KAVHA Advisory Committee than sitting on the outside throwing cheap shots, which is what a lot of people do. Whereas if you've got a problem, come and see one of the three community advisory members. If you're really concerned get yourself on the KAVHA Advisory Group and turn up at the meetings. Show you're passionate about it.

I'm only on the KAVHA Advisory Committee for a period of time. That time is going to end in the next few years. The Department has already said so. We need to bring fresh blood in, and I totally agree. Where are they going to be looking for those new members? They're probably going to look at the KAVHA Advisory Group for people who are passionate about KAVHA, and people who can be bothered to turn up to the meetings. Because if you don't bother to turn up to the meetings, you're not passionate.

Chelsea: In the time that you've spent on the committee, have you seen things you've put forward come to fruition?

Duncan: Unfortunately, we've done a lot of writing reports. The Heritage Management Plan says we need new manuals on everything to reflect best practice. A lot of the things we were doing down there were not best practice. We need to find the best practice.

Chelsea: Can you give me an example?



Duncan: A classic example is the painting of the buildings. We were told they were using heritage paints. That's what I was led to believe from press releases that the old KAVHA Management Board used to put out. It turns out we've been using polyurethane paints, plastic paints. The calcarenite which was quarried from the reef is full of salt and when it gets wet it oozes salt. We've effectively wrapped the buildings in Glad Wrap. With that salt oozing out of the calcarenite, which we will never stop, it's there forever. That's because that is the material that they're built out of. Now those walls are not breathing.

As a result, that lovely cement render which they've used, the Portland cement, which was again the wrong thing, has blown – you'll go down there and you'll see that there's all these bubbles in the paint work. Then if you watch it over a period of time, it actually blows that cement render and paint off the wall and blows it back to the actual calcarenite walls.



We have to remove all the Portland cement from every single building. We've got to replace it with a limestone render which we've now learnt to make on the island, so not relying on imported Portland cement. And we've got to use a lime wash paint, not polyurethane paints. So that the structure breathes. You'll see that at the Settlement Guard House. That's why it's taken so long because we're actually having to relearn the 18th Century techniques. Because our 21st Century techniques have been a total failure.

Chelsea: Was that a process or an approach for that time? Was that how so many other places –

Duncan: No, it was a homegrown approach. Norfolk Island to a large extent operated in isolation. As one of the advantages of the KAVHA and the Australian Convict Site serial listing, we are now working with the other Australian convict sites, so we have a relationship with Port Arthur. The boys have been down to Port Arthur and they have learnt completely new techniques. There's an outfit known as the Longford Academy in Tasmania which is an outfit that teaches stonemasonry.

We've now had to throw away what we just kept on doing forever and actually go out there and learn, relearn, some very old techniques that actually worked. For the next 50 years basically we're going to be chipping away at all that old cement render and redoing a new limestone render and repainting every single building.

Chelsea: Which is a huge task before us.

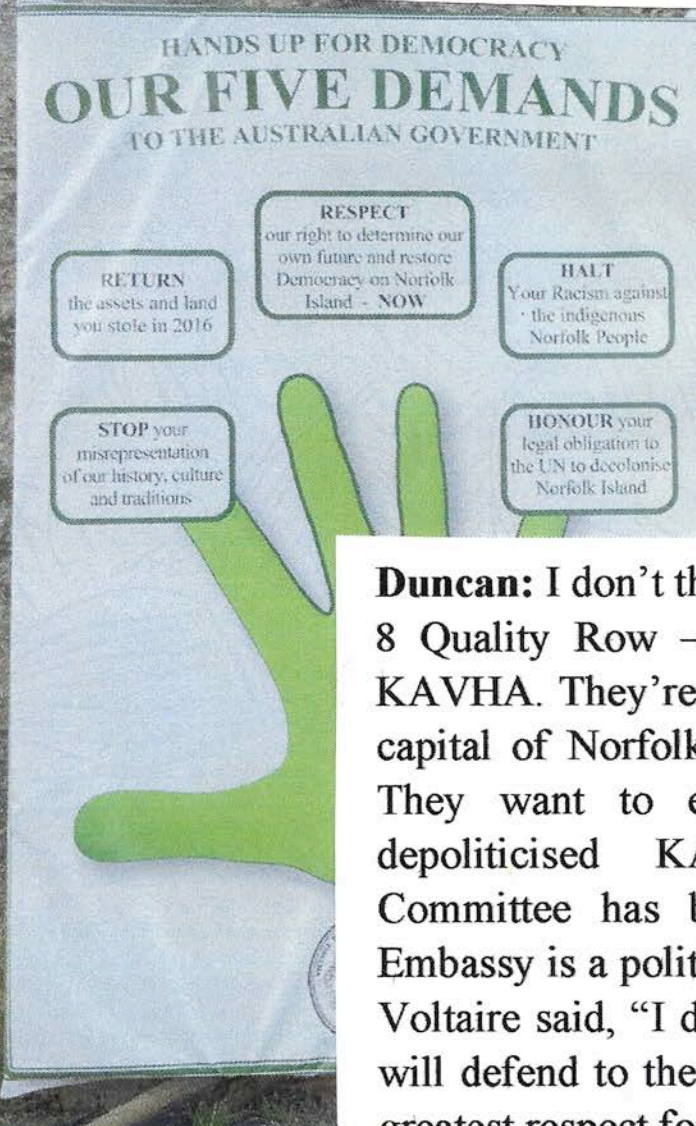
Duncan: Huge task and we don't have a Works crew to do it. A crew of two is insufficient. We know full well we're going to have to get on with this task. The last five years we've been focused on conservation and we've been focused on creating improved manuals and how to do things. We now have an Archaeological Zoning and Management Plan. It's an archaeological document that tells us if we're going to dig, what we're supposed to do. We're no longer seeing the plumber down there with his backhoe because a pipe's burst and dig a hundred metres up, digging through a whole pile of convict drains. Yes, they've done that. And with no archaeological excavation. We now realise before we dig that we need to do a lot better things because there's so much hidden underneath the ground.



Chelsea: Are those sorts of frameworks things that we've taken from other sites that have those sorts of processes already in place?

Duncan: We brought the consultants over who've examined the way we're doing it. They know what's been done in other sites. And said, "Today's best practice is to do it this way". And in many cases, we weren't meeting best practice.

Chelsea: As we've seen over the years, there are other voices that people feel are unrepresented, so you get things like Tent Embassy and the occupation at No. 8 Quality Row. How do you work with those groups who feel unrepresented in KAVHA?



OLD MILITARY BARRACKS

Duncan: I don't think the people at Tent Embassy or No. 8 Quality Row – they're not down there because of KAVHA. They're down there because Kingston was the capital of Norfolk Island and we lost self-government. They want to express a view about that. We've depoliticised KAVHA. The KAVHA Advisory Committee has been depoliticised. No. 8 and Tent Embassy is a political narrative and I respect their views. Voltaire said, "I disagree with everything you said but I will defend to the death your right to say it". I have the greatest respect for their views and their ability to express their views.

I'll go back to the beginning when I said Kingston was the administrative capital of Norfolk Island. Kingston's been the administrative capital of Norfolk Island since the first British settlement in 1788, right up until 2016. That's where you found the Legislative Assembly. The council is moving out of Kingston and I think that's appropriate because I don't think those buildings are fit for administrative purposes. In today's world of computers, how the hell do you run data cables in a 200 year old building without drilling holes through 200 year old structures?

Are they fit for purpose? You've got a stairwell that has stairs that are extremely steep with no handrails on one side. You've got, in the event of a fire, there is no proper evacuation. Are they fit for purpose in today's world? No, they're not. I remember growing up in Norfolk trying to deal with the old Admin. There was no one-stop-shop. You had to drive all over the island to transact business with the Admin. And it was the most frustrating exercise of all. Try doing a planning application. You've got to track down six different council employees in six different locations. This is not how you run a council. Silos. They're all in little silos all across the island.

So moving the council out to a one-stop-shop, really good move actually.

Chelsea: What would you like to see there in the future?

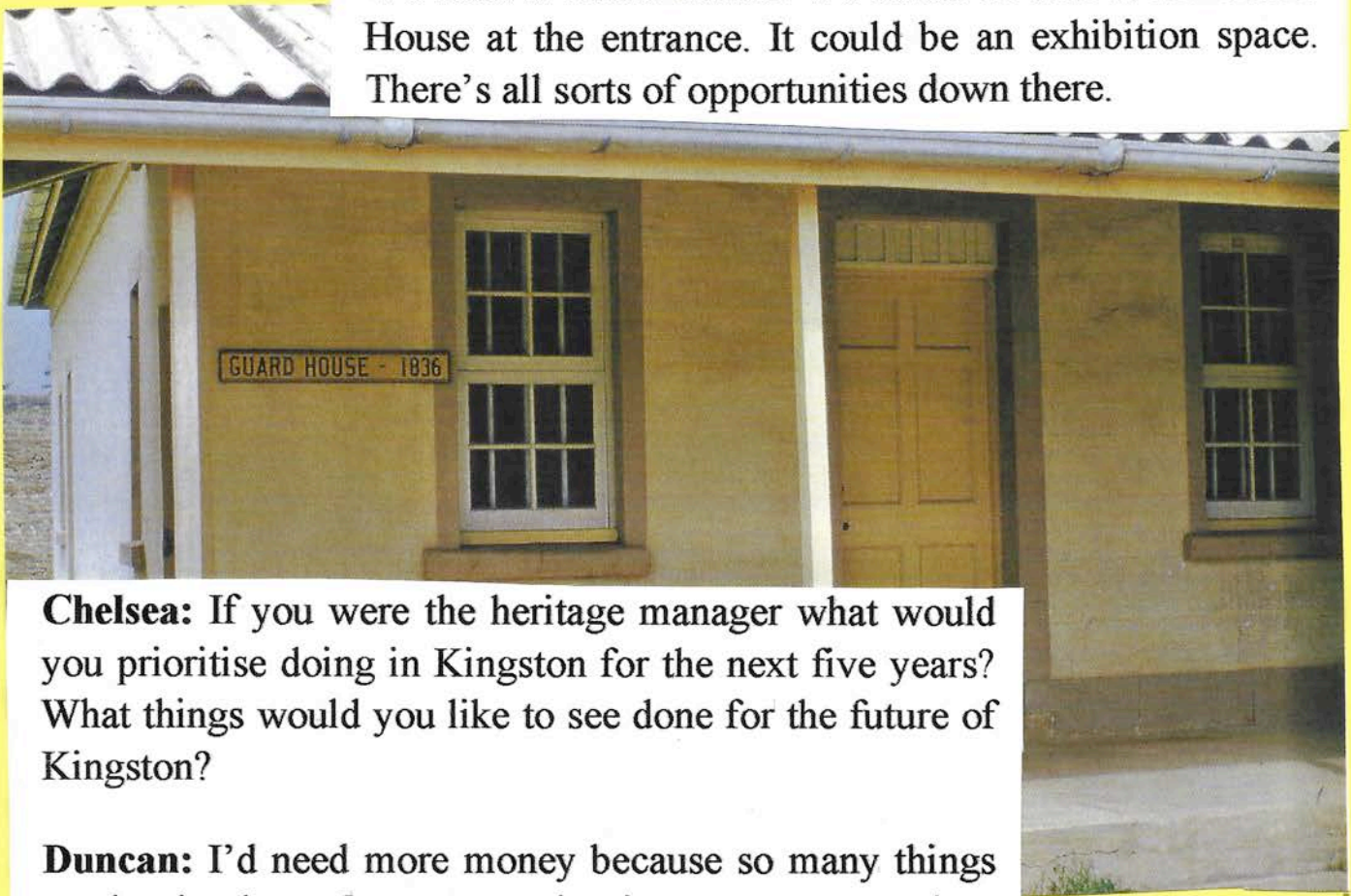
Duncan: One of the things is the council chamber, where we make the political decisions of how we govern ourselves internally. I'd like to see an Old Military Barracks – the Assembly chamber was closed in 2016. I'd like to see the council chamber returned to Kingston and go back to the Old Military Barracks. I'd like to see a set of buildings on one side repurposed as the mayor and councillor facilities. I've been told the court people have said the court facilities are woefully inadequate. They want room for the judges. Where the judges can go away from the public and consider their opinions, because there is no judges' chambers down there. And access to their computers and their law libraries to make informed decisions. I think in one side of those little buildings, either side, one side will be the judges' and one side will be the mayor and councillor offices. And meeting spaces where the council can hold its public consultations. I think that would be – I'm very passionate about that one.

I'll say I'm pro the Australian government reforms but I've never agreed to moving the council. It restores Kingston as the administrative capital of the island. How do you define the capital? Is it where the administrative buildings are? Is it where the governor's residence is? Is it where the governor's offices are? Is it where the council chambers are? What makes a capital? I don't know. But putting the council chambers back at Kingston, where from 1856 to 2016 we've always seen that as the – it's where our elected representatives have met and made the decisions. It doesn't necessarily mean where the administrative functions are. Moving the works depot out of the Old Military Barracks in the late 1970s was the best thing that happened. That wasn't a good place for a works depot. Moving the administrative functions out is like moving the works depot out. That's not a bad thing but I think we need to put the council chambers back.



New Military Barracks, I think as part of the Heritage Management Plan, I've got a list of tourism facilities I think we can – the current museum space, we're restricted to one building, the Pier Store. There's a Sirius collection. The Pier Store at high tide, westerly seas and a high tide, the water is up to the Pier Store. Honestly, is this where we want to preserve all our relics? There's no air conditioning, we just open the windows and let the humidity in and the salt. We can do better. We can do way, way better.

We need a visitor centre. We could do that at the Guard House at the entrance. It could be an exhibition space. There's all sorts of opportunities down there.



Chelsea: If you were the heritage manager what would you prioritise doing in Kingston for the next five years? What things would you like to see done for the future of Kingston?

Duncan: I'd need more money because so many things need to be done. One, we need to improve conservation. We need a Works crew. And it's not just building maintenance. We need an environmental management team, which is not just mowing lawns, mowing the oval, mowing the Government House grounds. We need to tackle weed control. We need to tackle water quality. It's not just mowing, it's environmental management. You've got built management and management of the environment. The current environmental management is "mow the lawns". That's not good enough.



I reckon you need at a minimum about a dozen people down there doing those jobs. Minimum. We then also need to improve the visitor experience. We need the visitors' centre. We need to not just tick the box for the museums and walk away. We need to update all the museum exhibitions, all the displays. We need to take some stuff out and store it properly, so we need to update all those displays. I talked about temporary exhibitions, I've talked about a maritime display.

Why haven't we got a kids' playground at the back of Emily Bay? Somewhere where the glass-bottom boats park. It wouldn't be seen from anywhere else. Wouldn't it be great to have a huge children's playground complete with masts and looks like a sailing ship. On other playgrounds there'd be a pirate ship. On Norfolk it would be the Bounty.

Chelsea: Absolutely. Imagine that.

Duncan: Imagine that. A kids' playground. The Bounty. Our kids get to play in the Bounty. They learn that Bounty story from three years old when they start playing in the playground.

Chelsea: I know I would have loved that when I was little.

Duncan: What Mum and Dad wouldn't love it?

You have a look at Kingston, we've littered the place with signs. We have actually littered it. You can't take a picture of Officers' Bath without two signs in the way.



We need to deal with parking. You're going to take a picture of almost any building down there and it's a 21st Century petrol car that spews out fumes in the way – when everyone tries to take a picture of one of the buildings down there, we don't need cars and buses in the picture. We don't need signs in every picture either.

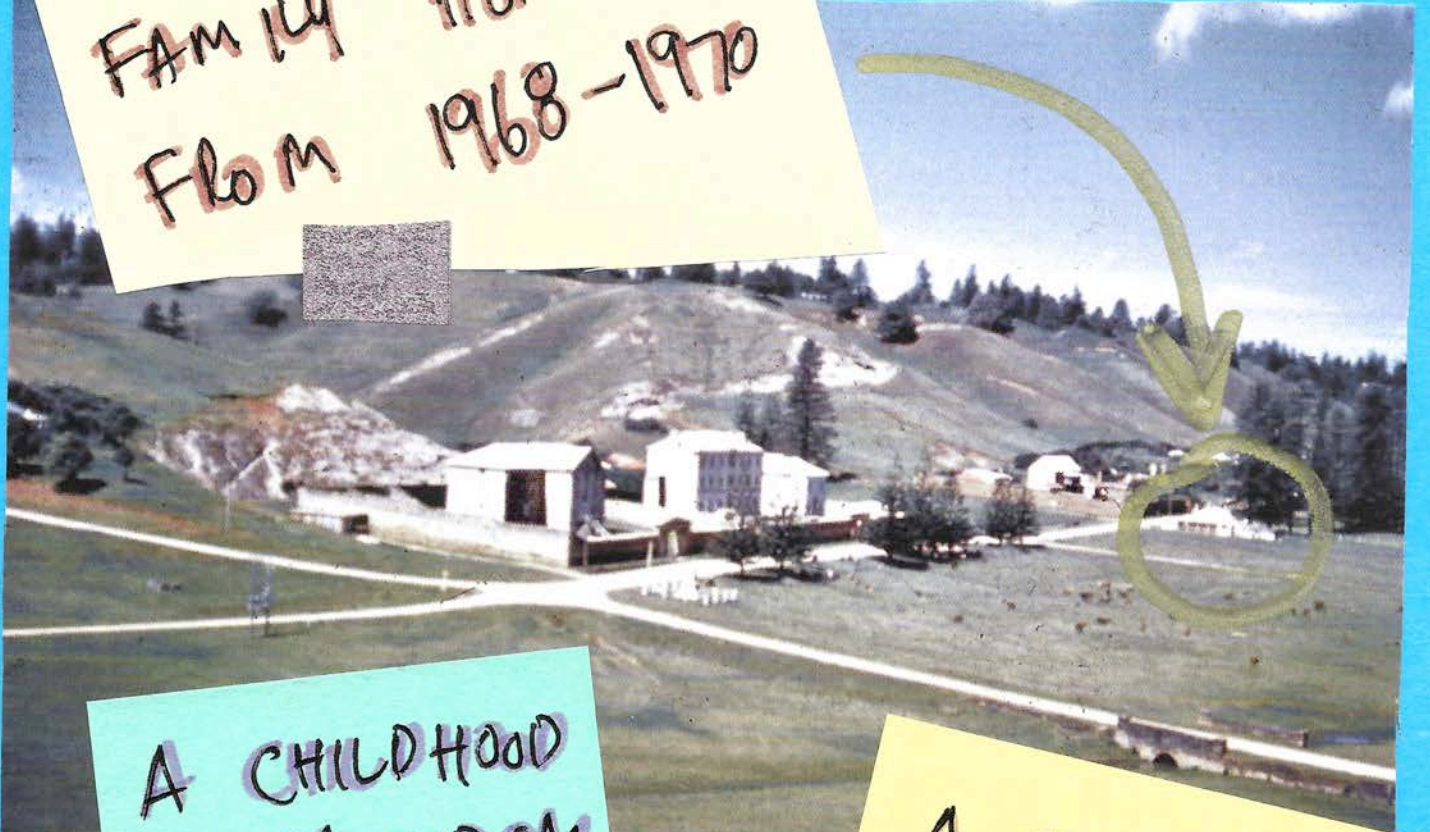
Building those barbecue shelters, I go down there for my walk and I tell you what, it's rare to see one of the three not in use. It's rare. It's a day like today when it's just, kaa duu. Those never went out in a consultation. We didn't have to consult the community. We had the experts. We had Norfolk Islanders in there. They knew what the people wanted. They went ahead and did it, and the community then embraced it. That's why we don't need to consult with everything. We've got good people, trust them to do a good job. We've got good local people. There's no reason in a few years' time the heritage manager can't be a local person. As soon as we've got locals with sufficient heritage management experience behind them.

I'm on the KAVHA Advisory Committee because I'm passionate about history. I can go in there and try and improve Kingston from the inside. For the betterment of this community. As much as I feel like it's two steps forward and 1.8 steps backwards, I do feel that we are getting there. That some things have been improved.

The consultants said, "What's your number one priority?" I said, "There isn't one. There are multiple priorities that are all equally as good. Asking me to pick one is unfair to the others".



THE MCGOWAN
FAMILY HOME
FROM 1968-1970

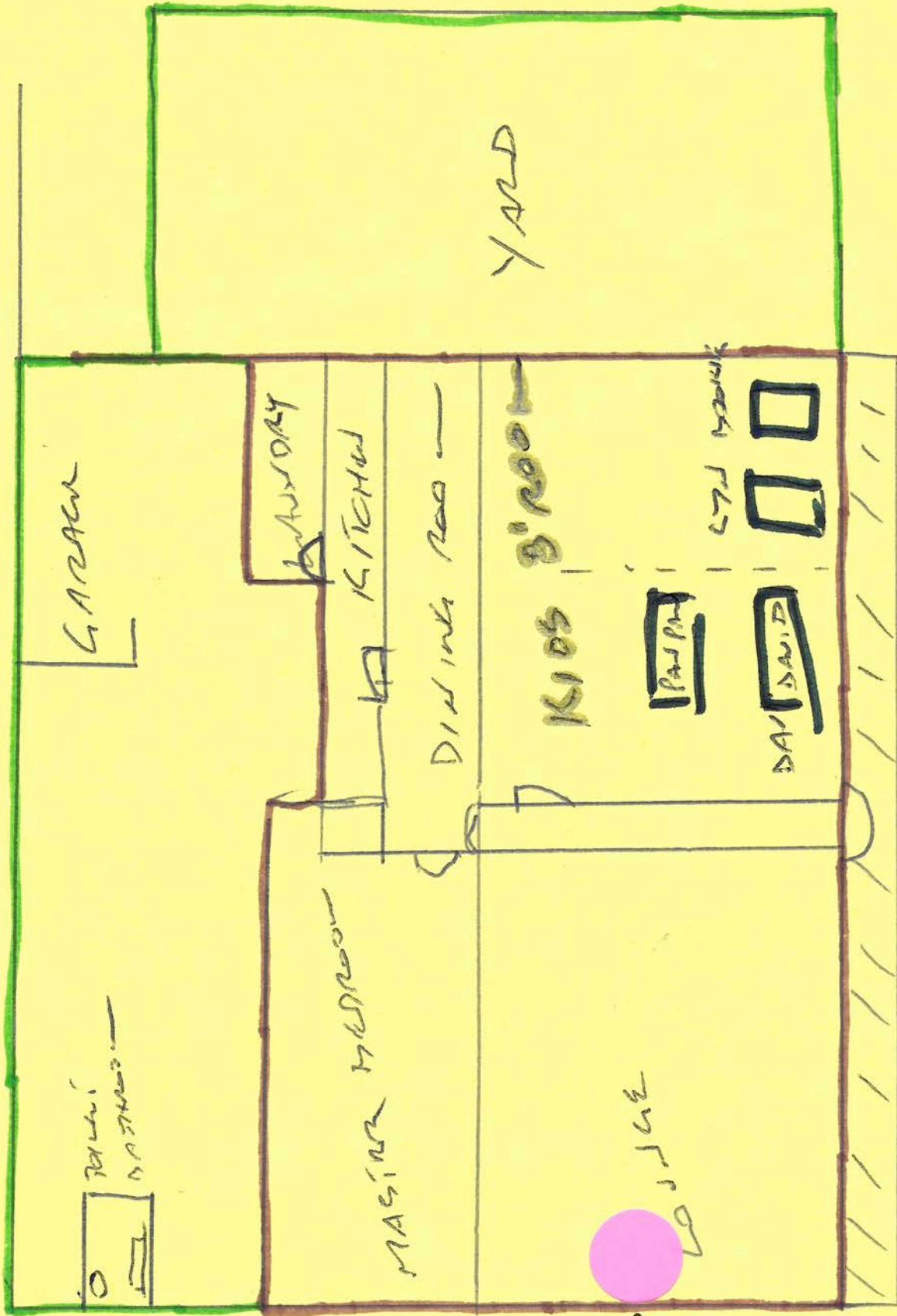


A CHILDHOOD
OF FREEDOM

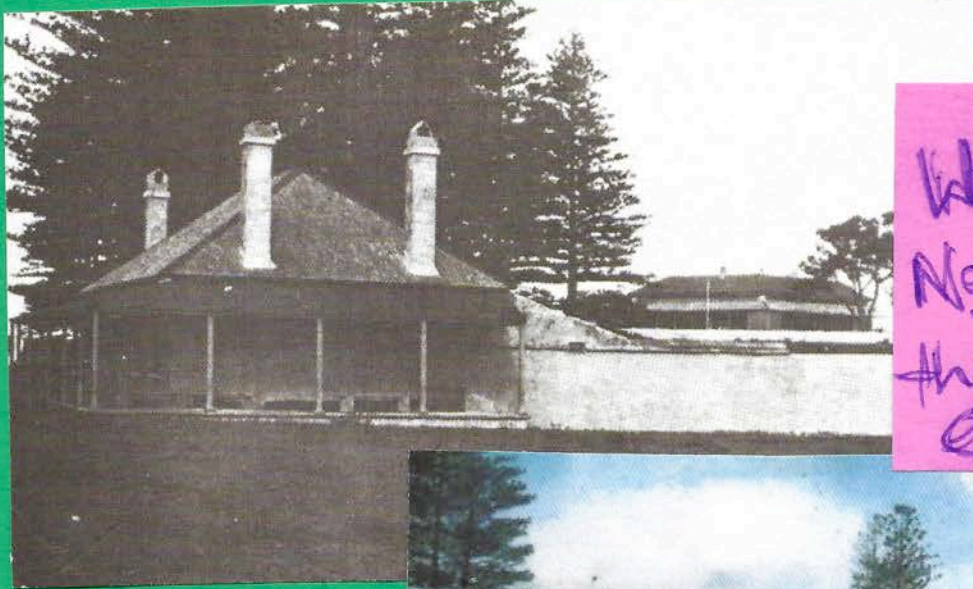
A HEALTHY,
NATURAL PLACE
TO GROW UP

A GATHERING
PLACE FOR
THE NORF'K
FAMILY

KINGSTON WAS
OUR
PLAYGROUND

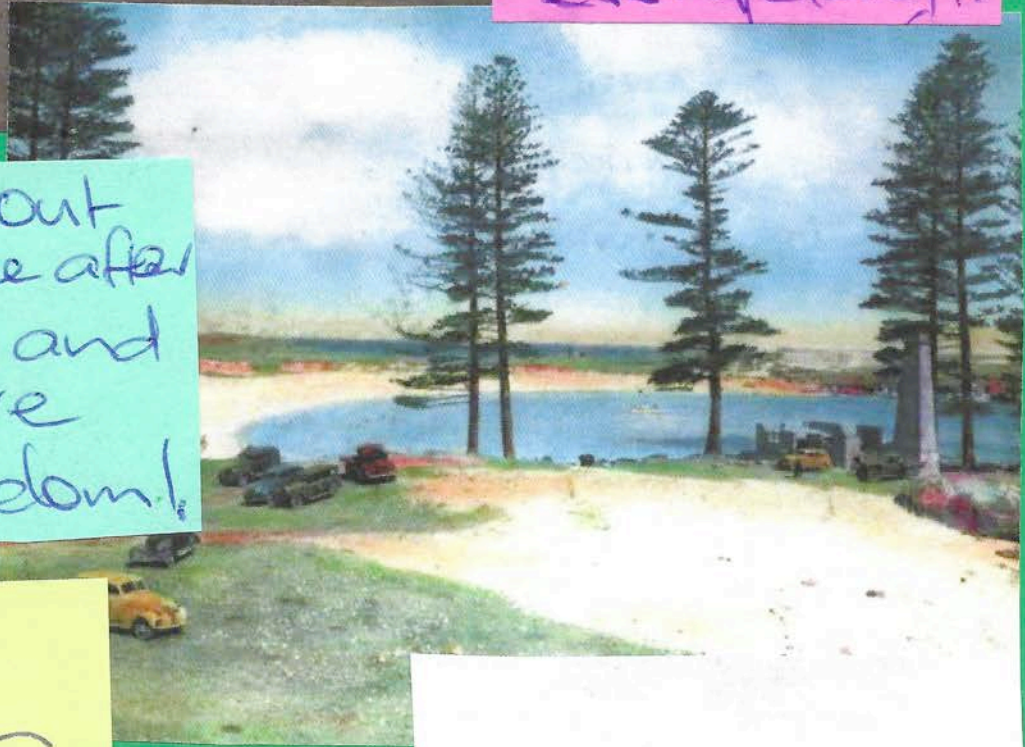


DAVID'S RECORDED PLAYER

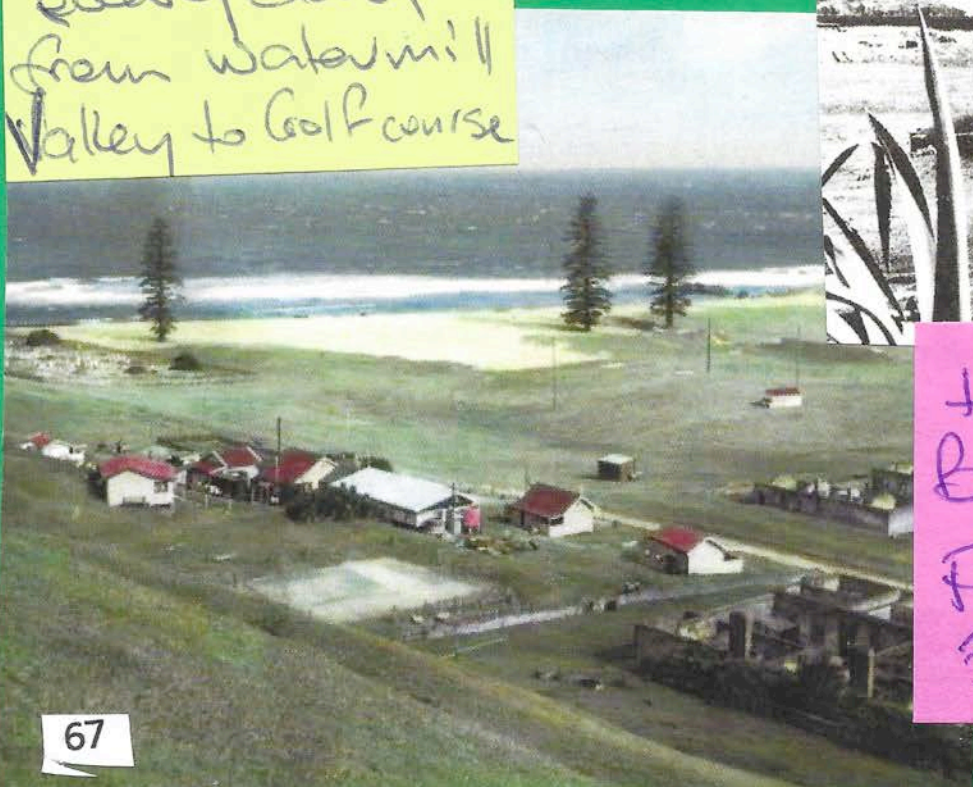
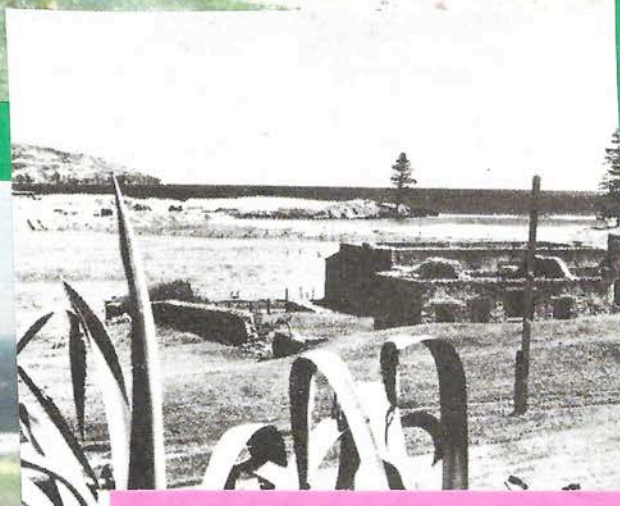


Walk from
No. 11 to
the beach
everyday..

Had to be out
of the house after
breakfast and
home before
dusk. Freedom!



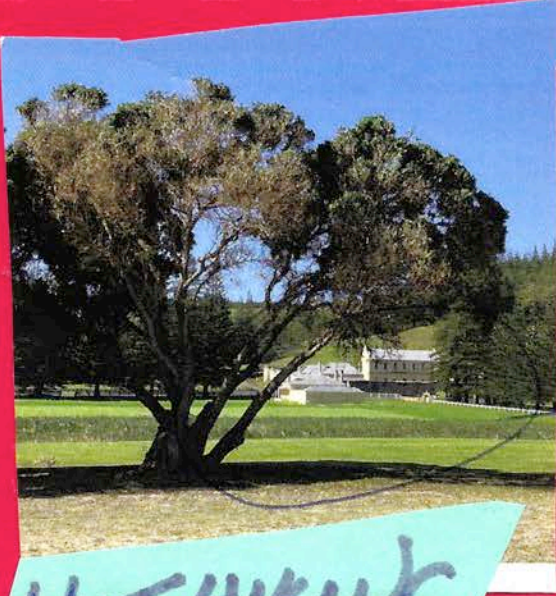
Horses
would run
everyday
from watermill
Valley to Golf course



Huge
Backyard,
Fun and
Freedom.

SO
LIVING AT No 11 - BAY WAS
CLOSE TO EMILY SUMMER BEACH
HAZY DAYS.





HITCHHIKING

TO BURNT

PINE

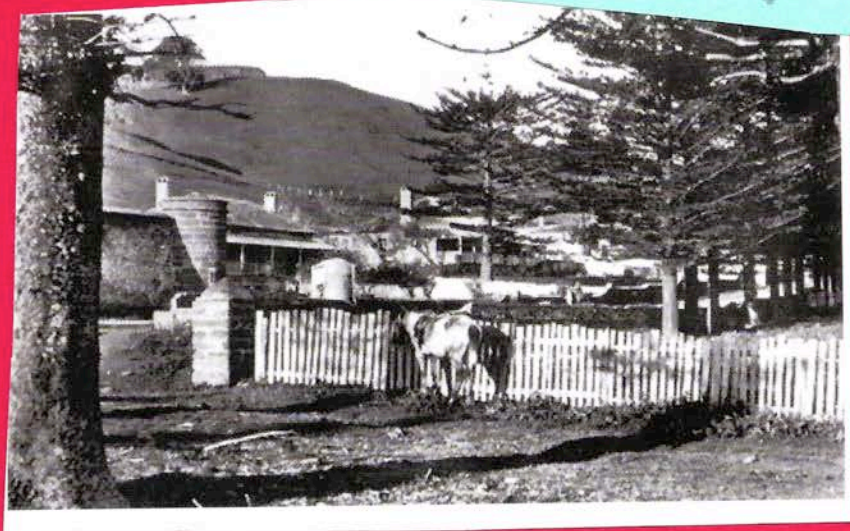
No 11 from
SLAUGHTER



- ALWAYS

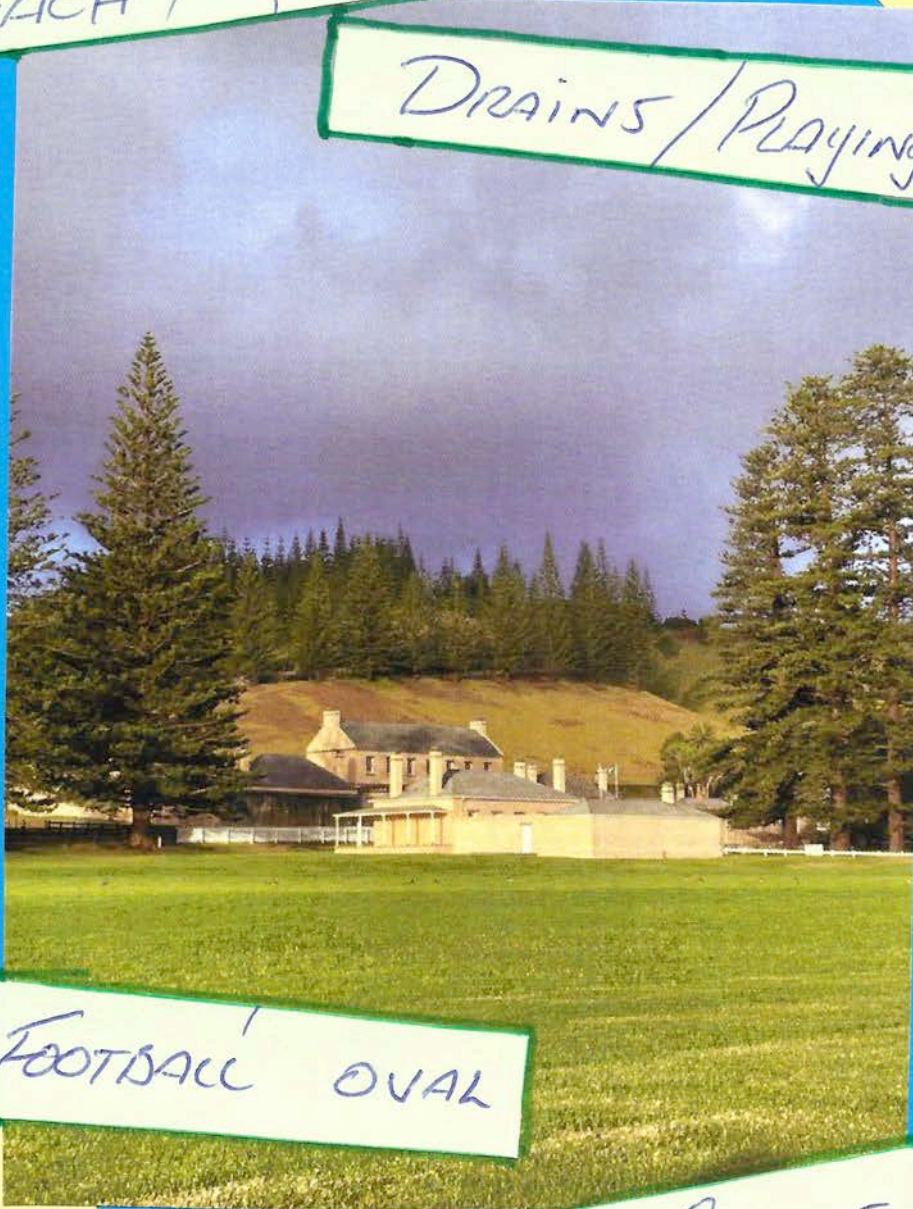
GOI A LIFT.

BEFORE NO
11 AND
GOVERNMENT
BUSH



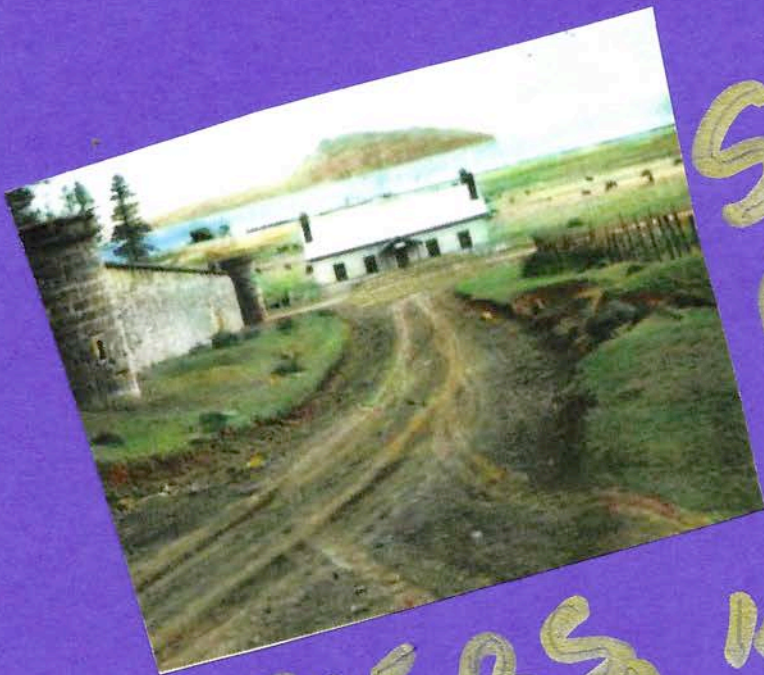
BEACH / SUMMER

DRAINS / PLAYING



FOOTBALL OVAL

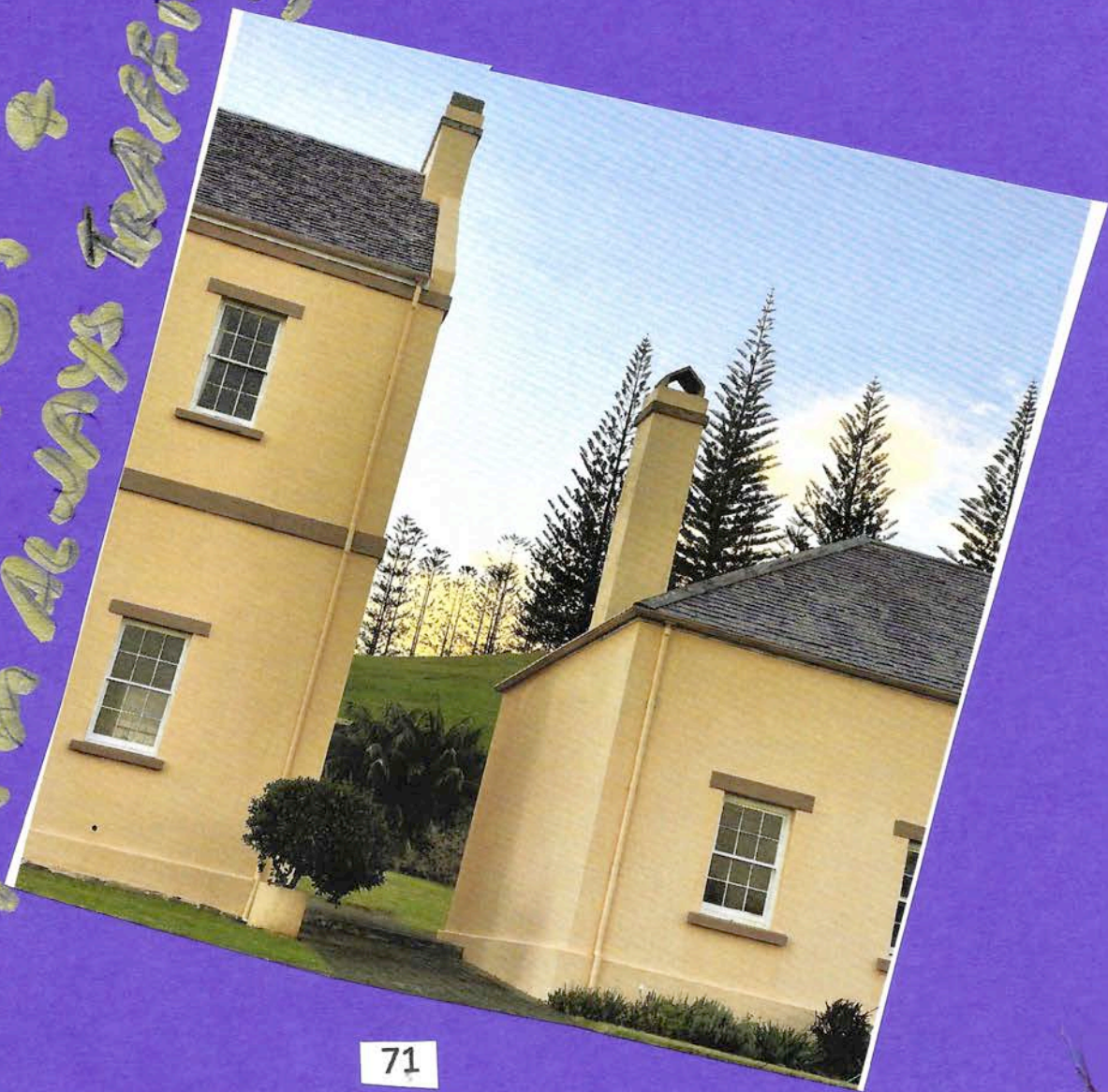
EXPLORE CONVIET
BUILDINGS



SAT BIL
RILEY &
MANY
THE DITCH

OTHERS

Building was
works depot &
as 4 pm always traffic jams



MANY A CAR ENDED UP
IN OUR FRONT YARD AFTER
RAIN — JAMMED INTO
THE FENCE! DAD WOULD
WAKE US UP TO HELP GET
IT OUT!



Conversation with Rhonda Griffiths, 23 March 2022

Chelsea: I wanted to start by asking you about your role in the Museum Trust, of which you are currently the Chair.

Rhonda: The Trust, one of their – if you could make the Trust happy, that would be to return the nomination over to our local council rather than be appointed by the administrator. That just feels like another part of their ownership.

Chelsea: So when did that change?

Rhonda: I think it changed with the change with 2015, 2016, around that time, I think. So where – the administrator was designated all these different positions and I think that's about the time. I could be wrong.

Chelsea: And so prior to that it was appointed by?

Rhonda: The Assembly.

Chelsea: Would people put in expressions of interest?

Rhonda: That was only a recent thing of the last decade because I think a lot of people, like Albert Buffett, was there for years and years and years, and I think they were asked if they wanted to continue. And until there was a vacancy where someone couldn't continue, they would continue in that role.

Chelsea: And so once the 2015/16 changes happened then the Administrator acted as the -

Rhonda: The appointee. And asking for expressions of interest.

Chelsea: And so does he come to the meetings as the Administrator?

Rhonda: No. I kind of brief him informally two or three times a year.

But one of the things about the Trust is that our role is very – what was I going to say – difficult in as far as – and this is my personal view – I'd rather see us take on more roles, like applying for funding and becoming – we have been advised to become a more formal group rather than just an appointed group. By formalising ourselves we can apply for grants and things like that. And that's something that we have to talk about as a Trust.

Chelsea: Do you as a group have any sort of involvement with the other groups, like with the KAVHA Community Advisory Group or with the KAVHA Advisory Committee? Do you meet together or talk?

Rhonda: No. And as much as we've invited particular people from the council to come and be involved and come and tell us what's going on, it's been very difficult. We're very isolated in as far as – I don't know who's the person in the job now, but they don't come to our meetings. We invite them, write formally and invite them. The Heritage Manager has presented to us before. But the one that works for the council, I wouldn't even know her if I saw her. I might know, if she turned up to one of our meetings!

Chelsea: That must be really challenging when you invite people to attend to help open those lines of communication and then they don't.

Rhonda: They just don't – particularly the council, they just don't see the museums as a priority. The Norfolk Island Regional Council is focussed on money, money, money and it's – of course we know that the museums aren't great money makers, but they are a great interest generator. But the lack of support by the council is incredible.

Chelsea: How does the Trust work with the museums? What's the relationship there with the Trust and how the museums actually operate as an entity?

Rhonda: Well, the museums are their own separate entity. I mean the Trust is really only responsible for one part of the collection. So that's it, our collection is – they said we're 1856 onwards. So I mean the museums attend our meetings and come along, but that's how – it's not that we don't care what happens to the Sirius collection or anything like that but they're not our focus. Our focus is, if there's been a proposal, particularly by the Commonwealth on doing something with the Sirius, for us it's "well how does that affect our collection?" And we continue to collect. Whereas I think the Sirius and those other collections they're pretty well done whereas we continue to grow.

Chelsea: How did the governance changes of 2015/16 change things for the museums and the Trust?

Rhonda: I think that with the stepping in of the Commonwealth the museums have felt – their existence has felt much more threatened. They never know when they're going to – if they're – if or when; they're going to be taken over.

We've been told at meetings "Well, we're paying, so you just be grateful". It's rammed down our throats: "We're paying for everything anyway, so this is how it's going to be". And every time money comes in, we're making sure that the limited resources for the museums are not all going to be directed towards the Sirius. If there's any agreements that come through, there's got to be a balance between our collection and the other collections.

Chelsea: It seems like, in the last couple of years, things have become more confused around how the museums are run and funding and who's responsibility they are.

Rhonda: Well, as I said it feels like a threat. It just hangs over your head. It's just waiting for that ball to drop and then be told museums are disappearing or the museums are going to go here, or the museums are going to do this and we're going to take our Sirius collection over to Australia or something like that.

And so that's another thing, there are many things in the collection that's on loan and so the closer the Commonwealth encroaches the more threatened parts of our collection become because, if it happens, people will rip their pieces out left, right and centre.

Chelsea: And has that been something that people have actually said that they would take -?

Rhonda: Absolutely. And people have actually done. They say “No, I’m going down and picking up my stuff now or the Commonwealth will take it”.

Chelsea: And that’s the fear that it will be physically removed off Norfolk Island or that the Commonwealth will just take -?

Rhonda: Ownership of the item. They’re not likely to remove anything of ours but it’s just as likely to disappear and not be a priority.

Chelsea: That must be very challenging for you as the Museum Trust, to maintain a level of trust with the community to reassure people that, “these are our collections, they’re staying here”.

Rhonda: Well, that’s the importance I think of the Trust is guardians. We’re guardians of these things that people own; the community owns.

Chelsea: That’s beautiful. Daa se musa miek mii klai. Is that something that is acknowledged during your meetings or maybe in – do you have a Mission Statement or a Vision that says that we are the custodians or the caretakers of these?

Rhonda: No. I think it might have been in the Act. But I have been trying for a while to get the Museum Trust to be a bit more strategic and develop a strategy. But there are members of the Trust that think that as guardians we don’t need to do anything, we just sit outside the gates and make sure – I said I would rather be guardians and be a bit more proactive and take down a few more trees around our fort or something. But you have to wait for the timing.

Chelsea: You spoke about how the Trust is mainly concerned with 1856 to today. What are the key stories, do you think, are often told in Kingston apart from the Pitcairn story?

Rhonda: I would like to see more development on the Pitcairn story. We say that we do it, but we don't do it nearly as well as we could do. There could be so much more.

Chelsea: How would you like to see it done?

Rhonda: I think I'd like to see more electronic interpretation where you could get Norfolk stories on your iPad or your iPhone or something like that. And true stories, like how we didn't like it down there and -

Chelsea: Yeah, that's something I don't think people know, that Kingston was somewhere that the Pitcairners were quite put off by – in terms of the prison, they were so horrified by it, by the cruelty and I think that's an important part of information that people don't often understand.

Rhonda: No. It's like we're – because we've taken ownership of the land and we're trying to take ownership of our island and our area down there; it was really quite off-putting for them. And for them the best thing we could do was destroy it and use the stone around our houses. It was to build new houses with no ghosts, because they came from Pitcairn and there were no ghosts there.

Chelsea: Bring a different life to these things.

Rhonda: Stories of women, convict and Pitcairner, could be made more prominent daun'taun.

Chelsea: Talking about interpretation and talking about how it could be done better – the museum stories that you hear when you walk into the museums, is there similarity to what stories you hear when you go outside the museums?

Rhonda: This is huge in as far as, for example, museums are notorious for putting things behind glass and keeping it fixed. And I think that a lot of interpretation misses the humanity, and you can't get the feeling of somebody's soul, the torment behind a piece of glass or particularly when you're telling our story, the love story that goes with that. It's very hard to get that. And the Commonwealth, I mean they're very clinical as well. There's no humanity in their stories either.

Chelsea: Have you seen it done – I mean because you worked – you spent a lot of time in New Caledonia. Can you think of an example of something that was done really, really well that stuck with you on how the humanity of the story, could be told? Did you see anything that you really liked and thought that would work really well on Norfolk?

Rhonda: Well the Tjibaou Cultural Centre strikes me for example. I mean the whole building itself was built with the Kanak people in mind, the billowing sails and things like – and you go in there and you're just blown away. So yeah, it's purpose-built for that. But what we've got down at Kingston is buildings that are already done. Unless we use technology, we can't really knock buildings down, unless we go completely the opposite and you go full modernisation on a world heritage site. And let me say that I don't have a problem with the whole area becoming an 18 hole golf course and all be driving golf buggies down there and all of those flats. I would almost rather see our visitors in the Quality Row buildings paying to be there than the people who come here for jobs.

Chelsea: I really loved what you were talking about before in terms of the humanity of the stories, how you told that about plenty love stories in town, plenty thing that we love about town as much as there's so much diversity in terms of feeling in Kingston. Are there any stories that you think are really wonderful representations of auwas feelings towards Kingston?

Rhonda: No. I just like telling the obscure stories. I have to be honest I don't really know many stories of the people that lived down there, of our people. All I know is what Aunty Kat talks about and she mourned her whole life having to move out of there. She still talks about having to move out of daun'taun.

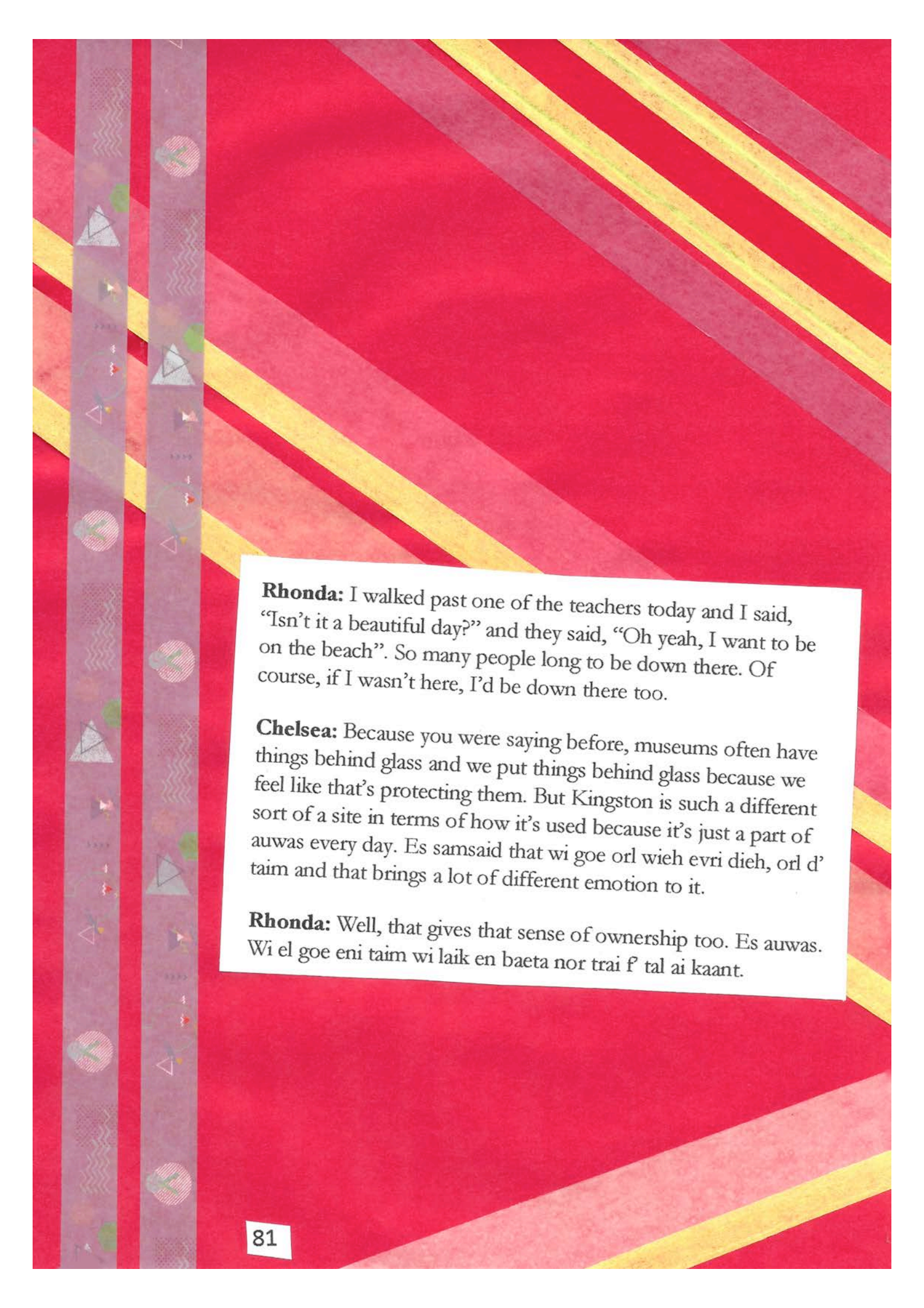
Chelsea: Does she really?

Rhonda: Yep. And she loved it down there. But I think that she was a little girl with a happy family and that was what that place means to her.

Chelsea: It would have been a traumatic experience, I guess, for many who had to shift out of town. And I asked somebody, "what about the people who stayed? How were they treated or was there any distinction or was there any difference between their feelings towards Kingston after the fact because they got to stay or chose to stay in that way?" En yaren daa baut Kat, even tu des dieh. How old would Kat be?

Rhonda: Ninety.

Chelsea: So that's a long time to hold onto a memory of a place. And I think that's what taun do for salan. It's an evocative space, bring up plenty feeling.



Rhonda: I walked past one of the teachers today and I said, “Isn’t it a beautiful day?” and they said, “Oh yeah, I want to be on the beach”. So many people long to be down there. Of course, if I wasn’t here, I’d be down there too.

Chelsea: Because you were saying before, museums often have things behind glass and we put things behind glass because we feel like that’s protecting them. But Kingston is such a different sort of a site in terms of how it’s used because it’s just a part of auwas every day. Es samsaid that wi goe orl wieh evri dieh, orl d’ taim and that brings a lot of different emotion to it.

Rhonda: Well, that gives that sense of ownership too. Es auwas. Wi el goe eni taim wi laik en baeta nor trai f’ tal ai kaant.

Chelsea: What's your favourite part of town?

Rhonda: Ai law aa piya. Ai law jes draiwen daun deya den draiwen baek aut. I love the Compound because it had daa three storey building in there and I like laanena salan "daa buildings se gorn anda orl auwas houses nau". I like that part because I like that story. And I think I like behind Emily Bay because that side dad used to go rummage through all them rubbish. And I spent hours down there while dad was going through aa tip.

Chelsea: I know the treasure you bin find.

Rhonda: I still like to see a piece of rubbish come up, the blue garbage bag come up through a ground. "Oh Dad". So I like daa said.

Chelsea: Daas byuutiful.

Rhonda: Yeah. I hated it at the time, bat ai law et nau.

Chelsea: Memories. Memories. Orl em salan bin kam bifor.

I yusa love orl dem
stori myse pop yusa
tull about how dem
yusa work aa shep
gut no crane, how

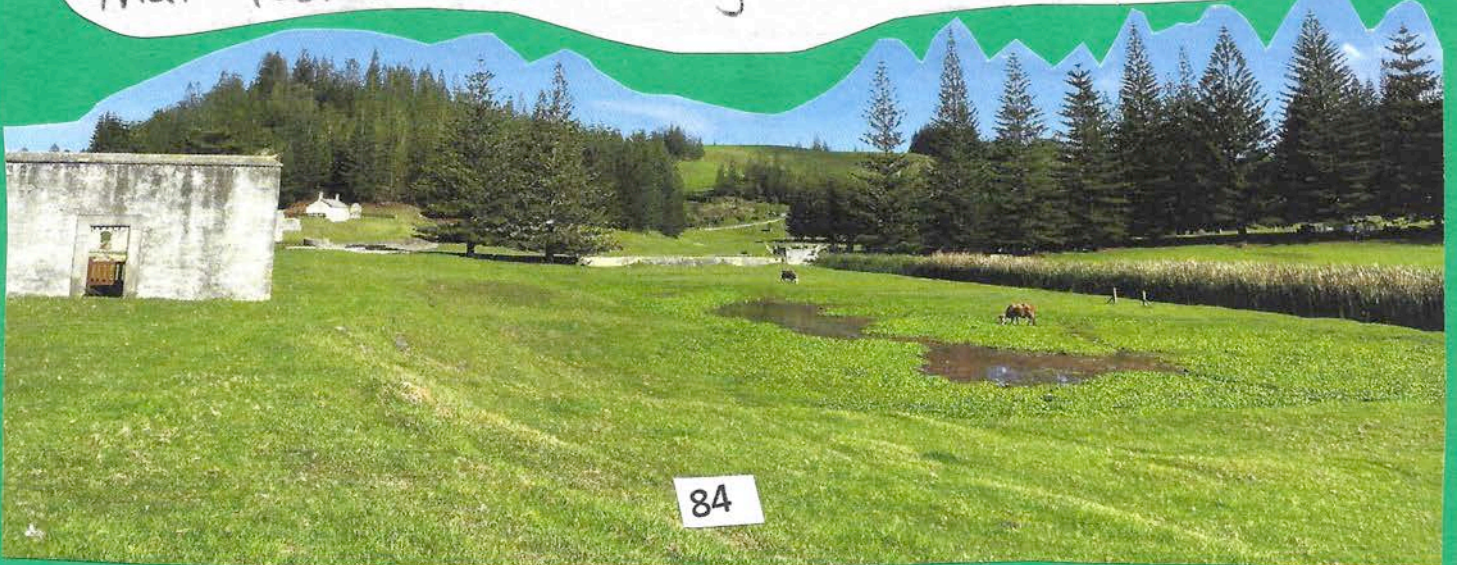
dem yusa unpack
every thing by haan.
en jes all de fun
en freedom dem
yusa. haw

Cum
Wii
Go
RAMA

Meis Pop bin yuusa laan' mii
baut orl em hors daun'taun orn
aa Kohmen. Ewri aaftanuun em
hors wud gaelap fram daun gen
Watermilli, rait ap gen aa Golfclub.
En orn nyuu yias dieh dem bin
yuusa ketch et en ries daun'taun.



Alongside a deep respect
and appreciation of how
things used to be, and the fact that many ways
were born out of necessity, I envision a different
way forward. I see a healthy wetland and thriving
environment where historical and biodiversity
conservation come together to create a KAVHA
that fosters sustainability and resilience.



Acknowledgements

Thank you to the members of the Norfolk Island community who have engaged with this research as workshop participants, interviewees and content contributors. Your openness to sharing memories, telling stories, and offering your views on KAVHA are central to creating a zine series that captures the many ways Daun'taun is understood and experienced.

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- Russell Francis for access to his digital collection of Norfolk Island images, including the beautiful hand-coloured lantern slides from c. 1935–1950 by Henry Spencer-Salt (see pages 38, 46, 67, 71–72) held by the National Library of Australia (Ref: P2126); black and white images from c. 1880s–1900s by J.W. Beattie (see page 84) held by the National Library of New Zealand (Ref: PA1-q-024); black and white images from c. 1900–1940 by Les Brown (see page 38) from a collection held by Norfolk Island Museums; black and white images, photographer unknown (see pages 44, 67–69), possibly held by Norfolk Island Museums.

- Trevor Viénet, who granted permission for the use of images from the Earle Viénet photo collection. These are snapshots his father took in Kingston when visiting Norfolk Island in 1960 (see pages 35–36, 41, 54, 62, 65).

- Ivy Carr for images reproduced as Polaroids during the project workshop (see page 34)

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- Bethany Holland for contributing original artwork (see page 24)

- Emily Bender-Christian for contributing original artwork, with a Polaroid fragment appearing on page 87.

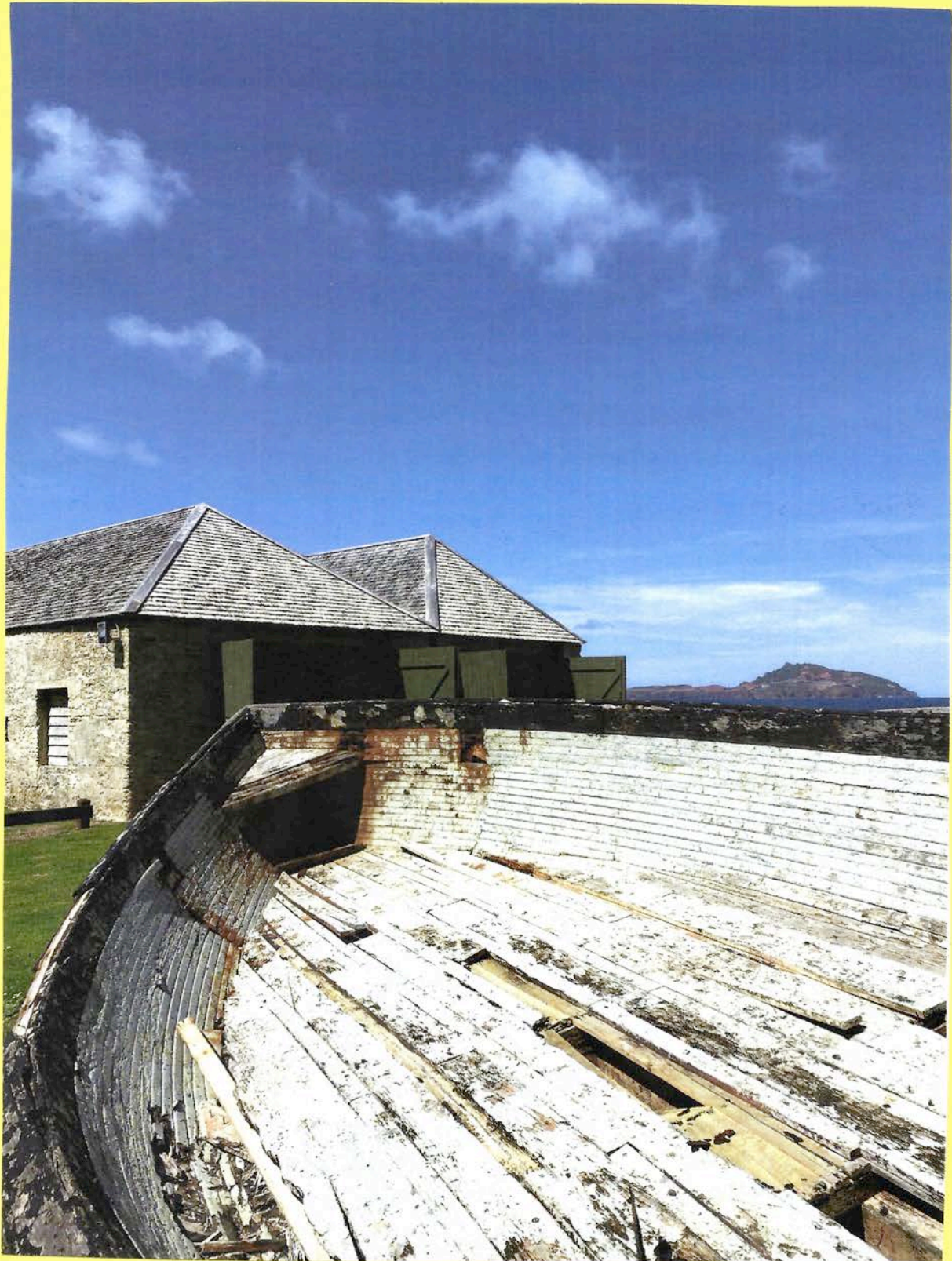
- Sarah Baker and Zelmarie Cantillon, co-editors of the zine and chief investigators of the Reimagining KAVHA project, for contemporary photos of Kingston (see pages i, iii, iv, viii–ix, xiii, xv, 16, 25–26, 28–30, 32–33, 36–38, 40, 45, 47–48, 52–53, 59, 64, 69–71, 83–84, 87), some of which were reproduced as Polaroids (see pages 27, 31).

As always, thanks to Toni from Photopress Norfolk Island for printing the photos used in the zine.

ON

ZINE-MAKING

IT'S LIKE MAKING
PANCAKES, WHEN
THE FIRST ONES
FLOP ... AND THEN
YOU FIGURE OUT HOW
IT NEEDS TO GO!



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Cover image of Bounty Day, 2021 provided courtesy of
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