**Anita Herle** ‘**Displaying Colonial Relations: from Government House in Fiji to the University of Cambridge Museum of Archaeology and Anthropology**

***Responses to Readers Comments, Minor Corrections and Additions 22 June 2018***

A few minor correction to typos were made throughout. My response to specific readers’ comments as well as a few additions are listed below.

Abstract – ‘In contrast, the creation of Chiefs & Governors was used as an opportunity to attend to the materiality of the objects and explore the multiple agencies within colonial relations and processes of collecting, displaying and governing’

**Changed to:**  **‘In contrast, the creation of *Chiefs & Governors* was used as an opportunity to explore the multiple agencies within colonial relations and the processes of collecting, displaying and governing (Bennett *et al.*2014; Cameron and McCarthy 2015).;**

**(N.B. I mention the attention to materiality on page 3).**

P.4 – The use of the word shaky, is not typically viewed as an

appropriate academic term. Unless this is a direct quotation, which it does not appear to be, perhaps a more appropriate word should be considered or inverted commas used.

**Changed shaky to unstable: ‘Prior to colonisation, Fiji had been governed by an unstable alliance between white settlers and powerful chiefdoms…’**

P.6 - Perhaps consider indenting the quotation from (Roth and Hooper 1990:122) as it is rather large for an in-text quotation.

**I did not indent the quote. It is only 29 words long, according to author’s guidelines quotes of 40+ words should be indented.**

P.9/10 – final sentence on p.9 ‘…which resulted in the acquisition of a large number of artefacts…’ **awkward???**

P.10 – duplicate word used. ‘Yet their eagerness to trade also can also be understood as an act of deference.’

**Corrected. Removed first ‘also’. Changed to: ‘Yet their eagerness to trade can also be understood as an act of deference.’**

P.17 – ‘The machinery and impact of colonialism varies greatly between and within in different contexts.’

**Changed to: ‘The machinery and impact of colonialism varies greatly in different historical and social settings’.**

Final note: You make mention towards the partnership of museums and source communities in the creation and exchange of cultural discourse within current curatorial practices, and specifically through the Chief & Governors exhibition. However, there is little to no reference to any academic literature which reinforces the benefit of this mutual cultural exchange and partnership within present-day curatorial practice, and the general public. This is perhaps not necessary needed due to the papers specific focus on the Chief & Governors exhibition, however may be something to consider.

**I didn’t address this suggestion as there is a broad literature in this area, including my own publications, and I thought it would detract from the specificity of this detailed case study.**

**Other correction and additions.**

p. 20 Corrected catalogue number and added addition number for tabua.

(MAA Z 3018; Z 3030).

p. 23: Added the names of the two Fijians men who assisted with decorating the pillars at MAA: ‘Malakai Qoro and Solo Baleisolomne’

p. 26 Corrected the formal positions for Ana Levekau

‘… Ana Lavekau, a Fijian Corporal based at Swinton Barracks in Hampshire and Creative Director of the annual London Pacific Fashion Show.’

p. 28 Corrected date of ref: to (Hooper 2016: 242).

p. 28: I updated the section to Adi Yeta in Bonn., moving it into the past tense, and extending the description.

‘The presentation of *Adi Yeta,* prompted the Queen to visit *Fiji: Art & Life in the Pacific* at the Sainsbury Centre for the Visual Arts the following year. In November 2017 *Adi Yeta* became an icon of environmental sustainability at the United Nations Climate Change Conference, COP23, in Bonn. The meetings were conducted under the presidency of Fiji, the first time a Pacific island state has played a leading role. The label for *Adi Yeta*  in Bonn stated:

As a symbol of Fiji’s Presidency, the *drua* is a reminder to the entire world that we are all in the same canoe when it comes to climate change…. At COP23 we must fill the sail of this canoe with a collective determination to move the climate action agenda forward. As we sail together in our canoe, we are also challenging our reliance on engines and fossil fuels and instead take pride in traditional skill and ingenuity.

p. 37 Added footnote:

 *Fiji: Art & Life in the Pacific* was curated by Steve Hooper with Katrina Igglesden and Karen Jacobs.

p. 39 Caption: I added the missing name and corrected formal titles.

1. HE President Ratu Epeli Nailatikau, holding a ‘super *tabua’* (1936.380), composed of several whales teeth, presented by Cakobau’s son Epeli Nailatikau (the President’s namesake) to John Bates Thurston, Governor of Fiji from 1888 – 1897. In the background (l-r) are HE Solo Mara (Fiji High Commissioner to the UK), Mr Silivenusi Namata (Personal Staff Officer to the President), Katrina Igglesden, Anita Herle, Steve Hooper. 28 July 2012, MAA.

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>> Mediascape<https://www.routledge.com/Museums-in-the-New-Mediascape-Transmedia-Participation-Ethics/Kidd/p/book/9781138708884>,

>> Representation<https://www.routledge.com/Representation/Kidd/p/book/9781138020719>

>> Edited books: Challenging History in the

>> Museum<https://www.routledge.com/Challenging-History-in-the-Museum-International-Perspectives/Kidd-Cairns-Drago-Ryall/p/book/9781409467243>,

>> Performing

>> Heritage<http://www.manchesteruniversitypress.co.uk/9780719089053/> Find

>> out more about Traces<https://museum.wales/stfagans/whatson/traces/>

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