

Shipwrecks, Tourism and The Catlins Coast *

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Maritime lore and cultural links to the Pacific Ocean hold a special place within New Zealand's cultural and social traditions—thus forming a dominant strand of the national identity that begins with the history of the Māori people arriving in *wakkas*, and extending through early European whaling tales and settlement to the present day reputation of Auckland as the City of Sails, or the popular hit by New Zealand pop band Split Enz, *Six Months in a Leaky Boat*. That focus is particularly strong within the coastal region that stretches between South Otago and Southland, known as The Catlins. Located at 46°S, The Catlins coast has often been associated with the imagery of the 'Roaring Forties'—and with a growing interest from big wave surfers and shipwreck buffs, coupled with historic sites such as the various whaling base camps, the region is presented as a place where pristine yet rugged coastline meets treacherous seas. Some of the other elements used within the tourist and lore 'marketing' of the region include the pioneering period's timber industries and railway, marine wildlife such as penguins and sea lions, immaculate natural scenery and the ancient petrified forest that covers a substantial portion of The Catlins.

In keeping with that nautical feel, The Catlins were named after the whaler, Captain Edward Cattlin. He had purchased a large section of land within the region from chief Hone Tuhawaiki of the Māori *iwi*, or tribe, Ngāi Tahu in 1840. Whilst the New Zealand Land Commission chose not to endorse the purchase, the region has come to bear Captain Cattlin's name as his legacy.¹ The Catlins' main settlement is the rural township of Owaka, whose name is drawn from the Māori language, and means 'place of canoes'. The town had originally been called Catlins River, and then for a time was known as Quakerfield.

Throughout the region's pioneering period a regular shipping route from Dunedin to Bluff in the far south saw ships pass along The Catlins coast from Port Molyneux to Foveaux Strait. In addition to the ships

* This article may be seen to follow on the one by Dr James Scanlon on Austral(as)ian shipwrecks, and a related opera, that was included in *Australian Folklore*, 22 (2007), 177-181.

¹ On this see: A.W. Reed, *Place Names of New Zealand* (Wellington, NZ: A.H. & A.W. Reed, 1975), p. 71.

travelling that regular route, there was also the maritime traffic associated with the important Catlins River port, which at one time shipped out the most timber from New Zealand's South Island. Shipping activity within The Catlins was also heavily increased through the presence of whalers and four bay whaling stations at Port Molyneux, Tautuku, Waikawa and Fortrose. Further marine industries included fishing, sealing and gold dredging in the Waikawa area. Those ports, and the people associated with their shipping and maritime industries, contributed heavily toward the imprinting of a rich regional and folkloric identity on the district.

The aspect of maritime lore that stands out the most for The Catlins is an association with 'shipwrecks... along the treacherous coastline'.² Due to the nature of the coastline, features of the built environment there, such as lighthouses, have come to form an important part of the cultural heritage of the region's people—as well as the sites of notable maritime industries (such as whaling stations) and the related tragedies (such as shipwrecks). A partial list of shipping incidents along The Catlins coastline, and the sites at which they occurred, would include incidents such as:³

<i>Henry Fielding</i>	12 November 1839	Wrecked at Tautuku headland
<i>Wallace</i>	5 December 1866	Wrecked on Chaslands Mistake Reef
<i>Surat</i>	1 January 1874	Wrecked on Surat Beach
<i>Otago</i>	4 December 1876	Wrecked at Chaslands Mistake
<i>William Ackers</i>	12 December 1876	Wrecked at Waipapa Point
<i>Tararua</i>	29 April 1881	Wrecked at Waipapa Point
<i>Bessie</i> (previously <i>Dauntless</i>)	6 December 1887	Wrecked near Long Point
<i>Star of Erin</i>	6 February 1892	Wrecked on Waipapa Reef
<i>Manuka</i>	16 December 1929	Wrecked at Long Point
<i>Maruffa</i>	3-4 March 1979	Wrecked on Tautuku Peninsula
<i>Voyager</i>	22 April 1985	Wrecked near Pillan's Bay

Notably, the *Bessie* managed two wrecks within the region, since, when she was known as the *Dauntless*, she also came ashore at Catlins

² 'The Catlins' <http://en.wikipedia.org/wiki/The_Catlins#History> [accessed 16 August 2007].

³ Information for this partial list was drawn from a variety of sources including A.R. Tyrell, *Catlins Pioneering* (Dunedin: Otago Heritage Books, 1989).

River. In addition to those coastal incidents, there were some nine losses of vessels on the Catlins River bar, involving ships that were mostly working in the timber trade, between September 14, 1870, and June 28, 1884. An additional eight accidents are recorded in the Catlins River bar area since 1900. Compounding that history of maritime incidents the wreck of the *Tararua* marked the second-greatest loss of life within New Zealand waters and the wreck of the *Manuka* left the greatest number of people shipwrecked in New Zealand maritime history until the 1968 *Wahine* disaster in Cook Strait, between the two major islands.

In all, the reports of those events helped shape a very dramatic identity for the region within the broader contemporary New Zealand folk imagination, and has continued to influence the way that the region is thought of to this day.

Lore Associated with/ Accreting Around These Events on this 'Wrecking Coast'

Sparking a less local and broader interest in the loss of the *Manuka* was the notion that she was carrying a collection of modern British artworks for display in New Zealand at the time, but unfortunately, 'the consignment was uninsured from Melbourne to New Zealand'.⁴ Indeed, the lore of rich maritime wrecks has a strong resonance, and popular culture has found many ways to express that theme, along with the image of the treasure hunters who seek out long lost loot for many years. The combination of that image of loss, and so many people being shipwrecked in the *Manuka* disaster, has led to the wreck even becoming the subject of folksong, with amongst others, a folk jig being written and then the music published by Mike Moroney.⁵

Various other maritime mishaps and tragedies have also contributed to the overall image of the seemingly inevitable dangers for shipping along The Catlins coastline. One of the most notable examples would be the loss of the *Nora*—a ship that left a port within The Catlins and was never seen again. The loss of the *Nora* left a particularly strong imprint on the folk memory of the region not only due to its mysterious disappearance, but also because of the highly profitable history that it had had as a cargo vessel within the district. Captain Charles Hayward—a figure strongly linked to the region's shipping history—was appointed as the harbourmaster of Catlins River in 1872. With the *Nora* and the *Spec* as his two main vessels, as well as its access to various others, 'in Captain

⁴ 'The New Zealand liner wreck feared total loss of pictures', *The Times*, 24 December 1929, p. 12.

⁵ Moroney, Mike, Wreck of the *Manuka* <http://www.kiwifolk.org.nz/tunes/pdf/Wreck_of_the_Manuka.pdf> [accessed 27 May 2008].

Hayworth's time Catlins River shipped more timber than any other port in the South Island'.⁶

Pioneer period shipwright William McPhee and his vessels also form an important part of the yarns that recount the lost ships of the region. McPhee built a number of schooners and ketches from his base at the mouth of the Catlins River—and some of his descendants are still settled within the broader region today. Records of six ships built by McPhee exist:⁷

<i>Jane Hannah</i>	3 July 1880	Wrecked on the Akaroa Heads
<i>Eliza McPhee</i>	8 July 1881	Wrecked whilst travelling from Dunedin to Invercargill
<i>Catlin</i>	30 Sept. 1894	Set out for Invercargill from Dunedin—but was never seen again
<i>Anna</i>	22 May 1880	Wrecked while travelling from Dunedin to Riverton
<i>Owake</i>	22 August 1881	Left Greymouth for Dunedin and was never seen again
<i>Owake Bell</i>	26 January 1894	Driven ashore at the Waimakariri River

Notably all six of these vessels were wrecked, half of them whilst on routes that included a portion of their travel through the waters of The Catlins.

Related Highly Atmospheric Sites in the Region

Eerie historical sites relating to maritime disasters can also be found within the region, such as Tararua Acre, the location of a mass grave for many of the dead from the wreck of the *Tararua*. Tararua Acres is located close to the Otara Beach location of Waipapa Point—where the vessel was wrecked. At the time of the wreck—April 29, 1881—the *Tararua* was *en route* from Dunedin to Bluff, and was loaded not only with the passengers but also a cargo that included £4000 in silver coins. That sunken treasure attracted a great deal of interest from the contemporary New Zealand media, being reported in newspapers and still featuring strongly in accounts of the disaster.⁸ The wreck was

⁶ Waite, Fred, *Pioneering in South Otago* (Christchurch: Otago Centennial Historical Publications, 1948; repr. Christchurch: Capper Press, 1977), p. 94.

⁷ See Fred Waite, *Pioneering in South Otago*, pp. 95-96. The wreck site is on the North Otago coast, to the south of Oamaru.

⁸ For example: 'The Bank of New Zealand had £4000 in old silver in the *Tararua*, which was insured in a Melbourne office.' 'Loss of Silver', *West Coast Times*, 2 May 1881, p. 2.

particularly significant on a national scale however as the *Tararua* was known to be carrying 151 people when it came to grief, and of those on board at least 131 lives were lost. The impact of this loss was felt throughout New Zealand—with reports appearing in the *West Coast Times* on May 3rd ‘that shipping in the harbour [of Wellington] lowered their flags half-mast, as a mark of respect to those who had met with untimely deaths.’⁹

The attempts to identify bodies were in many cases highly traumatic, and people used newspapers throughout the nation to offer information about the lost passengers.¹⁰ Compounding the issue of trying to identify the deceased though was the then common practice ‘that there were a number of people on the *Tararua* who had not booked at the office, but intended to pay on board, therefore it is impossible to get at the exact number of those on board’.¹¹ Making the situation even more horrific were the reports that circulated through the press that the wreckage, and trunks that were brought ashore from it, were heavily pillaged. *The Taranaki Herald* reported that it became necessary for some eight to ten police officers to be stationed at the sight to prevent the continuation of the pillaging on May 3, 1881.¹²

The wreck of the *Tararau* brought about strong calls for a lighthouse on the point, to warn of the dangers of that stretch of water, and was only strengthened by the fact that in 1876 the barque *William Ackers* had hit the reef and wrecked in the same region—causing the loss of eight lives and its only partially insured cargo.¹³ To this day, the Waipapa Point Lighthouse, built some three years after the *Tararau* sunk, still stands as a warning of the dangers to passing vessels. There have been several salvage attempts due to the silver that was amongst the cargo, and the wreck continues to pique the interest of adventurous divers.¹⁴ The New Zealand Historic Places Trust and the local community jointly erected a plaque to commemorate this maritime loss at the Tararau Acre. The tale of this wreck, and the Tararau Acre, has also come to be the focus of a folksong written and recorded by the seasoned New Zealand performer, of eighteen albums, Phil Garland.¹⁵ Like the folkjigs of the *Manuka*, this well registers how the region’s shipping tragedies have imprinted upon the folk psyche.

⁹ ‘The Tararua Disaster: Sympathy in Wellington’, *West Coast Times*, 3 May 1881, p. 2.

¹⁰ An example of this is the notice run in the *West Coast Times* which in part read: ‘Mr Garrard, brother to the late Captain of the *Tararua* has in his possession the fragment of a shirt marked George Young, with studs still in it. This name does not appear in the passenger list.’ ‘The Tararua Wreck’, *West Coast Times*, 1 September 1881, p. 2.

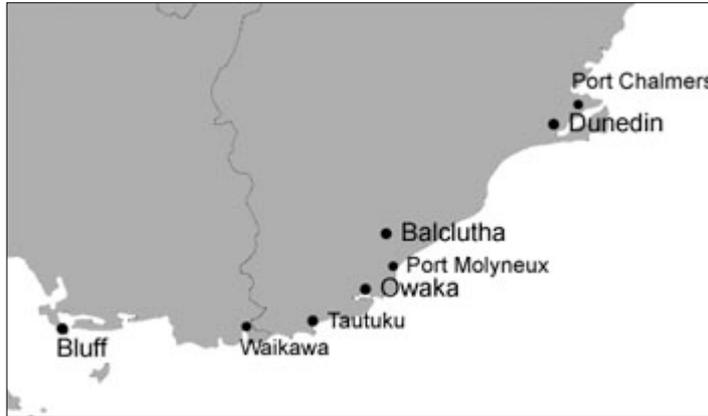
¹¹ ‘Wreck of the S.S. *Tararua*: Further Particulars’, *Taranaki Herald*, 3 May 1881, p. 2.

¹² See ‘Wreck of the S.S. *Tararua*: Further Particulars’, *Taranaki Herald*, p. 2.

¹³ See: ‘The Wreck of the *William Ackers*’, *Otago Witness*, 23 December 1876, p. 17.

¹⁴ For an example of the salvage attempts see: ‘The Tararau Silver’, *West Coast Times*, 16 March 1882, p. 2.

¹⁵ Garland, Phil, ‘The Tararau Acre’, *No Place Like Home*, CD (New Zealand: 2005).



Map of the 'shipwreck coast', the south-eastern extremity of New Zealand's South Island.

At the time of the *Tararua* wreck the region was already remembered—on a reasonably broad scale—from the 1874 wreck of the *Surat*. In sharp contrast to the loss of life associated with the *Tararua*, the *Surat* did not mark any human loss, but rather significant material loss. After striking rocks the *Surat* was eventually beached on what is now known as Surat Beach. The material cargo that the *Surat* was carrying when she wrecked included a significant amount of railway irons and a plant for the Kaikoura woollen factory. Newspaper reports of the incident came to note that ‘nearly all the passengers’ statements are to the effect that after the *Surat* struck, and before she was beached, there was considerable confusion and disorder onboard. Attempts on the part of the passengers to signal the passing steamer *Wanganui* were stopped, revolvers were produced, and violence threatened.’¹⁶

The inquiry into the wreck of the *Surat* resulted in the Court finding that the actions of her Captain Johnson, and several of his officers, could be blamed for the loss of the vessel. During the proceedings Johnson admitted that he had been drinking prior to the wreck, and that he did threaten to shoot anyone who attempted signalling to the *Wanganui* for help, but also claimed that he was not provided with the correct charts and that the ship’s pumps failed to function. Johnson lost his Captain’s certificate following the inquiry, as did his mate. The inquiry also decided to cancel the second mate’s certificate for two years. Local lore has obviously picked up on the notion of the Captain and the revolvers, still recounting the tale with vivid action to this day.

In contrast to that aspect of the wreck, other reports detailed the bravery and fast action of Captain Jacquemart, who ‘without a moment’s hesitation, had the *Vire* out of dock [Port Chamlers], and proceeded to their rescue, refusing, until overruled by the Provincial Government, any

¹⁶ ‘Wreck of the *Surat*’, *North Otago Times*, 6 January 1874, p. 2.

supplies for their use, meaning to provide from his own stock' upon hearing news of the wreck.¹⁷

Catalysing the Tale of the Surat Wreck

A further distinguishing factor in the lore building of the *Surat* was that the ship was carrying 'over three hundred immigrants'¹⁸ to New Zealand shores—who after their rescue dispersed throughout the nation, carrying with them stories of their shipwreck and adventure in The Catlins. It is not unimaginable that the impact of those events upon the immigrants, and the name of The Catlins as the region it happened within, would form a very significant part of the family lore, traditions and migration stories for their descendants for generations to come. Collections of relics from the *Surat* are now housed at both the Otago Early Settlers Museum in Dunedin and the Owaka Museum.

The cultural significance and lore of those shipwrecks is taught to the residents of the region through the structures used within their current local composite school. Thus the Catlins Area School, a new entrance to Year 13 institution, has 'three [sports] houses' named after the wrecks *Manuka*, *Surat* and *Nora*.¹⁹ It is also further re-inforced through both the design of, and detailed displays within, the new Owaka Museum (Discover Destination Catlins). The new complex was opened on October 20, 2007, and celebrated with a day of festivities that highlighted the region's character and lore—organised by The Catlins Historical Society.²⁰ Notably, the Museum is housed in a shared building that also includes the Tourist Information Centre. The front door to the building includes a nautical porthole design, and a display of a historical boat is housed at the entrance. Viewed from certain angles the overall shape of the building can even be seen as an abstract representation of a ship, complete with (flagpole) mast and (awning) sail.

As a visitor moves through the museum it becomes apparent that the figurehead of the *Otago* wreck was positioned within the main hall as some kind of focal point to the displays—highlighting the place of maritime history to the region that it services. Various other elements continue this maritime feel throughout, including a good representation of pieces from the wrecked *Manuka*. The Community Trust of Otago

¹⁷ Langlands, L., 'The Last of the Immigration Barracks', *Otago Witness*, 16 August 1905, p. 30.

¹⁸ Chapman-Cohen, G., *Perils in South Otago Waters* (Dunedin: A.H. and A.W. Reed, 1936), p. 12.

¹⁹ Deverson, Carolyn, 'The Catlins: Coasters You've Got to Go There', *Greymouth Evening Star*, 27 September 1997.

²⁰ On the opening of the new Owaka Museum see: Lenore Kopua, 'A Day to Remember', *The Catlins Post*, October 2007, p. 1.

donated \$25,000 for the development of interactive shipwreck displays within the museum in 2007 so that those themes could be highlighted.

The other primary museum within The Catlins, the Waikawa Museum and Information Centre, also features a collection of shipwreck and whaling photographs, artefacts and memorabilia. The collection at Waiwaka includes a porthole and some wooden pieces of the *Tararau* as well as a small number of pieces from the *Manuka*, the *Otago* and several other small vessels that came to grief in the region. It also holds a number of historic photographs documenting the shipping history and wrecks of the region, as well as a lot of important information on the history of the *Tararau*.

The architecture or decoration of several other buildings within The Catlins, designed for the hospitality and tourism industries, also promote that same maritime feel—with a classic example being the prominent hospitality operator The Point Café and Bar. Located overlooking the beach at Kaka Point, The Point Café and Bar boasts a lighthouse logo motif, various exterior design elements with a nautical feel—and a restraint interior that is—to the present writer's eyes—further drawing upon the shipping theme. Another example is the Captain's Café and Rudder Bar in Balclutha—the (landward) doorway to The Catlins, and the ship's wheel statue on the street corner outside it. These kinds of settings, and the regular use of depictions of the Nugget Point Lighthouse in advertising materials, obviously help construct the image of a region with a rugged maritime past for tourists.²¹

Shipwrecks to Tourism and the Enforcement of Identity

Tourism, and the construction of appropriate infrastructure for tourists, holds a place of considerable significance within New Zealand. It has been identified by the Tourism Industry Association that 'tourism directly and indirectly employs 10 percent of the [New Zealand] workforce'—and that 'New Zealand tourism arrivals have increased by 61% since 1999', with a 'forecast for a further 4% annual growth for at least another five years.'²² In addition to the obvious economic benefits that such tourism generates—including increased employment and

²¹ The Point Café and Bar, 58 Esplanade, Kaka Point, The Catlins, South Otago, New Zealand. The Captain's Café and Rudder Bar, 15 Clyde Street, Balclutha, South Otago. Balclutha is the main regional service centre for The Catlins. Notably the other heritage themes considered within the *Catlins Tourism Strategy 2003* (see below) are also well represented in the hospitality and tourism businesses of the region, for example see the 'timber town' and historic memorabilia themes of: The LumberJack Bar and Café, 3 Saunders Street, Owaka, The Catlins, South Otago.

²² Tourism Industry Association, 'Tourism challenges during slower economic times', Scoop Business: Independent News, Press Release. 27 May 2008 <<http://www.scoop.co.nz/stories/BU0805/S00533.htm>> [accessed 29 May 2008].

infrastructure, foreign exchange earnings and to an extent facilitating the growth of other industries—it also has a significant cultural impact upon regions, the way that they communicate their lore, and the way in which their inhabitants collectively rank the significance of their lore-board's components.

To a considerable extent the beginnings of this kind of (national) cultural commodification process can be seen very clearly in considering The Catlins and the lore of maritime loss—when one reviews various regional planning documents. Thus various strategies have been explored towards focusing on that maritime history for the promotion of tourism and general regional development throughout The Catlins. In 2003 the *Public Draft of the Catlins Tourism Strategy* document proposed that:

a theme associated with the colonial past, that could be developed, is that of shipwrecks. The Catlins coast is rich with the history of 19th Century shipping misadventures—indeed—the Catlins could quite reasonably be renamed ‘shipwreck coast’!²³

The document went on to outline recommendations regarding the development of Heritage Trails for the ‘Shipwreck Coast’ in The Catlins, as well as other pioneering related themes such as ‘Ghosts of the Past’.

The interest in such sites as places of significance to tourism, particularly Heritage Tourism, is coupled with an increasing importance placed upon them within the sphere of the conservation of cultural heritage and history. In many ways the Catlins Tourism Strategy document can be seen as developing key themes from the earlier Southland Conservancy Historic Resources Management Plan of 1993—which set out to prioritise the management of historic sites within the region that held special cultural significance.

The Department of Conservation has also contributed to the development of maritime heritage tourism within the region—reinforcing the cultural significance of the various historical maritime sites within The Catlins—through its beginning to promote the ghost-whaling stations of The Catlins as places of historical interest by advertising them in the 2004 *Southern Scenic Route* campaign.²⁴ Those attractions now see an improved number of annual visitors—and with their close proximity to the Southern Scenic Route, they are able to contribute significantly to

²³ Lovelock, Brent, Stephen Boyd and Warrick Lowe, *Catlins Tourism Strategy 2003: Public Draft*, developed by the University of Otago Tourism Department for the Catlins Tourism Strategy Working Party (Dunedin: University of Otago, 2003), p. 73.

²⁴ Department of Conservation, *Southern Scenic Route*, advertising brochure (Invercargill: 2004).

the broader commodification of the region's maritime lore and culture to produce a marketable Heritage Tourism package.

Various events have also been organised as one-off attractions which promote the maritime feel of The Catlins as a destination. In 1995 'The Catlins Historical Society [held] a commemoration for the wrecking of the *Manuka* in 1929 at Long Point. ... The function [was held] on January 1st... with speeches and unveiling, followed by afternoon tea, and 4WD trips to the site.'²⁵ Another event feeding into the region's identity as a place of (ever) treacherous seas is the growth of Big Wave surfing. This increased interest has in part been sparked by a surfing competition held in winter 2004 at Papatowai for waves fifteen feet and over—organised though the well-known New Zealand professional surfer Doug Young and called the Papas XL 04 Big Wave Surfing Event,²⁶ and by the 1999-2002 run of the Rex von Huben Big Wave Challenge which was sponsored by the Quicksilver. Big Wave surfing is being promoted as a form of backpacker tourism within the area—and whilst it does not include the shipwrecks themselves in marketing, it is certainly another aspect of a broader picture of the culture and image of the region that promotes the rough seas and Roaring Forties maritime imagery so often associated with the shipwrecks.

Augmenting this vision of The Catlins as a place of rugged, tragic and romantic maritime significance, in 2004 the Department of Conservation began reinvestigating the creation of a massive marine wildlife reserve in the region of Nugget Point, following the forwarding of a prior application for the reserve to the Minister for Conservation in 1992. Whilst this proposal gained much local protest—to the point of large protest signs being displayed around the Kaka Point town-ship, some of which are still visible in 2008—it is a clear indication of the wider recognition of the value of The Catlins coast to the cultural and bio heritage of New Zealand's South Island.²⁷ Notably, however, despite spending over \$220,000 on developing the latest proposal for a Nugget Point marine reserve the application 'did not go ahead, as the Department had not lodged it by the time the Government's new marine protection policy came into force'.²⁸

²⁵ Deverson, Caro(lyn), email correspondence preserved in the 'NEW-ZEALAND-L Archives', *RootsWeb* <<http://archiver.rootsweb.ancestry.com/th/read/NEW-ZEALAND/2004-12/1102035055>> [accessed 22 May 2008].

²⁶ On this event see: "'All Go" is the call for the Papas XL 04 Big Wave Surfing Event', *Surf.co.nz* (16 September 2004) <<http://www.surf.co.nz/news/local/news.asp?NewsletterId=2938&archive=973>>

²⁷ See Glenn Conway, 'No Marine Reserve, Mayor tells Ministers', *Otago Daily Times*, 14 July 2005. See also 'DOC begins marine reserve discussions about Nugget Point this week', *New Zealand Biodiversity*, 27 October 2004. <<http://www.biodiversity.govt.nz/news/media/current/27oct04.html>> [accessed 22 May 2008].

²⁸ Beaumondt, Joseph, 'Shelved Nugget Point plan costed', *Southland Times*, 2 May 2006.

And in 2008 Tourism Catlins completed and released a document titled *Landscapes are Collections of Stories: An Interpretation Plan for The Catlins, New Zealand*. That document was in many ways an action plan based upon a combination of the earlier *Public Draft of the Catlins Tourism Strategy* and further research and planning, and is intended as a framework for a decade of tourism planning spanning from 2007 through until 2017. Whilst the references to shipwrecks and maritime history have diminished over the period of the five years between the release of the two documents, there are still a number of important structural references to the shipwreck theme in the 2008 document.²⁹

Other Like Coasts of Dramatic and Tragic Wrecks

The concept of shipwrecks have always been an attractive tourist lure worldwide—with regions such as the Shipwreck Coast in Australia and Shipwreck Beach in Lanai (Hawaii), attracting widespread interest. Not only the sites of shipwrecks appear to attract visitors, but also events related to those shipwrecks. In the northern hemisphere there have even been events such as the *Great Lakes Underwater!* (hosted by State University College in Oswego, New York)—which allowed visitors to learn about scuba diving, underwater photography and the lore of specific wrecks from a collection of experts.³⁰

Whilst one of the key motivating factors in developing Heritage Tourism initiatives, such as the ‘Shipwreck Coast’ in The Catlins, would likely be the trend of recent studies to stress, as Cheryl M. Hargrove (the first heritage tourism director for the National Trust for Historic Preservation in the United States of America) has noted, that those tourists ‘who engage in historic and cultural activities spend more, do more, and stay longer than other types of... travellers’, there is also a significant level of interest in protecting shipwreck sites and artefacts as historical and cultural relics that help preserve the identity and story of people and places despite the increased possibility of divers looting wreck sites due to the heavier amount of public use.³¹ Those factors combine to create a positive model of cultural conservation working in hand with the development of economic opportunities.

²⁹ Graeve, Genna, Fergus Sutherland, Mary Sutherland and Kim Dodds, *Landscapes are Collections of Stories: An Interpretation Plan for The Catlins, New Zealand* (Owaka, Tourism Catlins, 2008).

³⁰ On *Great Lakes Underwater!* see Suzanne M. Ellis, ‘Immerse yourself in shipwreck lore at event’, *The Post-Standard* [Syracuse, NY], 9 March 2002. In Australia in the last year or so, considerable publicity has been given to the (likely locations/places of the wrecking of a Japanese midget submarine near Sydney Harbour and the possible site of *HMAS Sydney* off the West Australian coast.

³¹ Hargrove, Cheryl M, ‘Heritage Tourism’, *Cultural Resource Management*, 1 (2002), 10-11 (p. 10).

The Care of Shipwreck Sites and the Australian Situation

Consequently the recognition of shipwrecks and shipwreck sites, and other places of maritime significance such as the ghost whaling stations, as important cultural artefacts with a role not only in Heritage Tourism but also in regard to the preservation/popularisation of regional identities and lore, is in keeping with international trends. Scholars such as Anne G. Giesecke have even come to argue that shipwrecks themselves can ‘be understood as potential museums’, and hence should be treated in that light.³² That approach has been adopted, at least in part, in Australia, where wrecks are gazetted under the Historic Shipwrecks Act (1982) for a combination of those purposes and the development of a wide network of education trails has been instigated for both the promotion of use by local communities and tourists, and facilitating further interest in the wrecks and their lore as cultural artefacts.

The experience with those trails has been that not only do they attract general tourists to the regions, but also a large number of specialist ‘dive’ tourists—generating significant niche market economic benefits to the areas. The trails have also featured strongly within the broader development of destinations such as the ‘Shipwreck Coast’ region of southwest Victoria. Internet advertising for that region attributes over two hundred wrecks to the stretch of waters, primarily from during the gold rush period of the mid-nineteenth century, making the region very rich in shipwreck history. The other effect noted from the development of that destination is that ‘cultural tourism has ensured that shipwreck research continues to be publicly supported and consequently government funded’.³³

Back to the New Zealand Situation, especially Along the Coast of Otago

If similar trends are shown within New Zealand, in the long term, the development of these Heritage Tourism schemes can only be viewed as a positive step towards the conservation of the nation’s cultural resources. The discussed wrecks themselves, which largely pre-date 1900, are protected by the Historic Places Act (1993)—allowing for the conservation and recognition of them as important historical and cultural artefacts that have a significance place in the identity of New Zealand. Whilst maritime archaeology is a relatively new field in New Zealand, a number of groups are already working on the preservation and study of

³² Giesecke, Anne G., ‘Wrecked and Abandoned’, in *International Handbook of Underwater Archaeology*, The Plenum Series in Underwater Archaeology, ed. by Carol V. Ruppe and Janet E. Barstad (New York: Springer, 2002), pp. 573-584 (p. 574).

³³ Souter, Corioli, ‘Cultural Tourism and Diver Education’, in *Maritime Archaeology: Australian Approaches*, *The Springer Series in Underwater Archaeology*, ed. by Mark Staniforth and Michael Nash (New York: Springer, 2008), pp. 163-176 (p. 169).

maritime history and heritage including the Underwater Heritage Group Inc of New Zealand and the Maritime Archaeological Association of New Zealand.³⁴ Notably the wider historical and cultural community within the Otago province has shown strong connection to this theme as well with: the figurehead of the *Surat* having been renovated and displayed at the Otago Early Settlers' Museum in Dunedin; the sizable Maritime Gallery at the Otago Museum which opened in July 1973; and the recent investment of \$2.1 million into the re-development of the Regional Maritime Museum at Port Chalmers.

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Some Conclusions to be Drawn from the Region's Self Re-discovery

This example of a New Zealand regional cultural and historic identity being promoted for the development of Heritage Tourism must be viewed as a positive step that facilitates a vested interest in the conservation of folklore for not only scholars, folklore enthusiasts and government institutions and agencies, but also for businesses that trade within the region.

As the economic benefits of preserving the distinct culture, identity and folklore of regions comes to be recognised more widely as a positive economic step for regions, it must lead to many benefits for the study of our discipline's concern with the preservation and promulgation of meaningful traditional culture.

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³⁴ Underwater Heritage Group Inc., Post Office Box 1094, Whangarei, 0140, New Zealand. <<http://www.underwaterheritage.co.nz/>>, <<http://www.maanz.wellington.net.nz/>>

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