

Office of the Prime Minister



Prime Minister

Minister for Arts, Culture & Heritage

Minister for Child Poverty Reduction

Minister for National Security & Intelligence

- 9 JUL 2019

G.W.

Email: fyi-request-10517-42d5a5b6@requests.fyi.org.nz

Dear G.W.

I refer to your request received on 12 June 2019, which has been considered under the Official Information Act 1982 (OIA), for the following information:

“All communications between Museums Aotearoa and you in both your capacity as Prime Minister and Minister for Arts, Culture and Heritage between 2017 and 2019. Communications should include emails, letters, minutes or other records from meetings and record of phone conversations.”

Information being released

Please find enclosed the following documents:

Item	Date	Document Description	Decision
1.	25/10/2017	Email from Museums Aotearoa to the Prime Minister (request to meet). Attachments: welcome letter; Museums Aotearoa's local government infographics A3	Partial release: a third attachment is publicly available: Museums Aotearoa's 2016 Annual Report
2.	28/03/2018	Email from the Office of the Minister for Arts, Culture and Heritage providing a video clip from the Prime Minister for the Museums Aotearoa conference	Release in full
3.	23/4/2018	Email from Museums Aotearoa to Rt Hon Ardern, Hon Sepuloni and Hon Robertson. Attachment: Museums Aotearoa's position paper for Ministers	Partial release Attachment is publicly available
4.	26/07/2018	Letter from Museums Aotearoa to Rt Hon Ardern. Enclosures Museums Aotearoa Quarterly June 2018; 2018 ServiceIQ NZ Museum Awards booklet	Partial Release: a third enclosure is publicly available: Museums Aotearoa's 2017 Annual Report
5.	19/06/2018	Letter from the Prime Minister to Museums Aotearoa in response to having received their Position Paper dated 23 April 2018	Release in full
6.	4/09/2018	Letter from the Prime Minister to Museums Aotearoa Chair regarding fire levy exemption	Release in full

I have decided to release the documents listed above, subject to information being withheld under section 9(2)(a) of the OIA – to protect the privacy of natural persons.

Information publicly available

The following information is also covered by your request and is publicly available:

Date	Document Description	Link
25/10/2017	Museums Aotearoa's 2016 Annual Report	http://www.museumsaotearoa.org.nz/sites/default/files/documents/2016_museums_aotearoa_annual_report_web.pdf
23/04/2018	Museums Aotearoa's position paper for Ministers	museumsaotearoa.org.nz-position-paper-for-government-ministers
26/07/2018	Museums Aotearoa's 2017 Annual Report	http://www.museumsaotearoa.org.nz/sites/default/files/images/ma_annualreport_2017_web.pdf

Accordingly, I have refused your request for the documents above under section 18(d) of the OIA – the information requested is or will soon be publicly available.

You have the right to seek an investigation and review by the Ombudsman of this decision. Information about how to make a complaint is available at www.ombudsman.parliament.nz or freephone 0800 802 602.

Yours sincerely



Raj Nahna
Chief of Staff

From: Phillipa Tocker <phillipa.tocker@museumsaotearoa.org.nz>
Sent: Wednesday, 25 October 2017 5:10 PM
To: Rt. Hon Jacinda Ardern
Cc: Cam.McCracken@dcc.govt.nz; Hon Carmel Sepuloni; Hon Grant Robertson
Subject: Congratulations and request to meet
Attachments: 2017_10_25 Prime Minister Ardern welcome letter Museums Aotearoa.pdf.html; 2017-07 Museums Aotearoa local govt infographic A3 web.pdf.html; 2016 Museums Aotearoa Annual Report web.pdf.html

Tēnā koe,

Please find attached a letter and documents from Museums Aotearoa. Hard copies of these are in the post. We offer warm congratulations and look forward to an early opportunity to meet.

Nāku noa,
Nā Phillipa

Phillipa Tocker
Executive Director
Museums Aotearoa

S9(2)(a)

E phillipa.tocker@museumsaotearoa.org.nz

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museums

TE TARI O NGA WHARE TAONGA O TE MOTU
THE MUSEUMS OF NEW ZEALAND

museums

aotearoa

25 October 2017

Rt Hon Jacinda Ardern
Prime Minister and Minister for Arts, Culture & Heritage
Parliament Buildings
Wellington

Tēnā koe Prime Minister,

Congratulations on the recent election result and leading your new government. We are delighted and heartened that you are also to be the Minister for Arts, Culture and Heritage.

Museums Aotearoa is the national association for public museums and galleries, and works closely with our colleagues in the Ministry for Culture & Heritage, Te Papa and other agencies to support the development of the sector. This includes advocacy as well as professional development and manaakitanga.

Our museums and galleries play a vital role in our communities, our culture and our economy – and I know you are very aware of their value. Museums Aotearoa has a wealth of research about our sector, and I have enclosed our latest information brochure (prepared especially for local government) as well as other material which will provide some background on Museums Aotearoa and the sector.

You met last year with our Chair, Cam McCracken at the Dunedin Public Art Gallery, where he is the Director, and with me in Auckland at a forum discussing Creative New Zealand funding. Cam and I would like to take an early opportunity to meet with you again to discuss museum sector issues and opportunities, and to brief you on our activities.

Museums Aotearoa's next annual conference will be held in Christchurch, 20-22 May 2018. The theme is *Outside Insights*, and we are inviting people outside our profession to share perspectives on what they want and expect from their museums, and how we can ensure museums and galleries continue to actively contribute to our communities/society. We expect over 300 delegates, including directors and staff from all the major museums and galleries, as well as representatives from smaller institutions. We would like to invite you to address the conference, and hope that this can be put into your schedule.

I look forward to meeting you when your diary allows. Please do not hesitate to contact me for any information about our vibrant and dedicated museum sector.

Nāku noa, nā

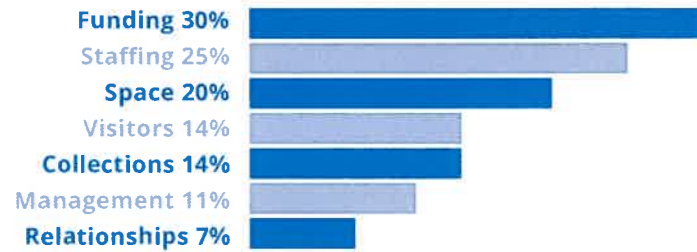


Phillipa Tocker
Executive Director
Museums Aotearoa

cc Hon Grant Robertson, Associate Minister for Arts, Culture & Heritage
Hon Carmel Sepuloni, Associate Minister for Arts, Culture & Heritage

Issues

The most common issue currently faced by museums, galleries and heritage properties is funding.



In particular, the failure of budgets to keep pace with inflation and/or increased operating costs makes it impossible to meet expanded expectations of both visitors and funders.

Lack of funding increased the impact of staffing issues in recent years. There is a lack of training, professional and career development, staff are being spread too thinly, and unrealistic expectations are placed on volunteers and junior team members. This can lead to declining morale and staff burnout, and skilled staff choosing to leave the sector.

Medium and large institutions in particular identified issues with the space they occupied – storage space, building repair and maintenance, and accessibility issues are common. This can also impact on collections and collection care.

Visitor concerns are focused on the need to diversify audiences and improve service provision to all segments of our communities.

Opportunities

There are several ways that the significant benefits that museums, galleries and heritage properties provide for both individuals and communities could be enhanced.

- Promote and celebrate the value and benefits of museums, galleries and heritage properties and the contribution that local government makes to achieving these**
- Work with museums, galleries and heritage properties to develop relationships and funding strategies that will provide them with a greater level of certainty regarding their future financial situation (and enable them to plan)**
- Provide in-kind support to smaller institutions to help them develop management systems and access the professional support they need to be able to keep track of their finances, and visitor numbers**
- Consider inviting local government staff to volunteer as National Visitor Survey data collectors to enable more institutions to be involved and benefits to be more consistently identified across the sector**

Conclusions

These results clearly show that museums, galleries and heritage properties provide a number of social, health, organisational and economic benefits to New Zealand communities and society. However, no one institution can provide all of these benefits and a mix of different museum, gallery and heritage property types, sizes and locations is needed to maximise their potential. Local government plays a significant role in supporting museums, galleries and heritage properties to achieve these outcomes. Museums, galleries and heritage properties would benefit from more certainty regarding ongoing funds, and support to develop their sustainability.

The institutional information in this brochure is prepared from data collected by Museums Aotearoa from 183 public museums, art galleries and heritage properties between 2012 and 2017 – representing approximately 70% of those

institutions with paid staff. The most recent data is used in all cases. Some data has been extrapolated to whole of sector. Additional visitor information is from the latest Museums Aotearoa annual National Visitor Survey, a snapshot survey

interview of more than 2,250 visitors to 37 museums, galleries and heritage properties conducted in February and March 2017. Analysis for 2017 has been undertaken by Dr Angela Carr and Phillipa Tocker.



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July 2017

Museums, Galleries and Heritage Properties – a local government perspective



What do museums, galleries and heritage properties contribute to local communities?

VISITOR BENEFITS

In the 2017 Visitor Survey, we asked visitors what they got from their time in museums, galleries and heritage properties. Their responses conformed to the results of international research showing widespread social and health benefits from museum, gallery and heritage property visits.



Cultural institutions play a critical social role in providing free choice learning environments. Such opportunities are very important for lifelong learning, which in turn delays cognitive degeneration in older people and reinforces formal learning in younger people.

Exercised my mind

Learnt things about my new home I never knew existed

Visitors actively seek out cultural institutions for the opportunity for reflection, experiences which help them to feel more connected to other people and places in their lives.

Appreciating the beauty of the everyday

Made me really appreciate the ingenuity and adaptability of our forebears

Visitors felt increased connection to the people and place in which they resided and/or the cultural institution was located. Economic researchers have clearly established that such connections are associated with increased local investment and spending, increased tourism, and decreased revenue leakage.

Made me appreciate the good things we have available in this city

Proud to be a Maori

It has given me an insight into what other people have to deal with

COMMUNITY BENEFITS

Museums, galleries and heritage properties contribute a number of other benefits to communities. These are significant in that they help to build community capacity and identity, regardless of whether individual community members visit them. The long term value of museum buildings, collections and knowledge is in their existence, sharing and legacy for the future.

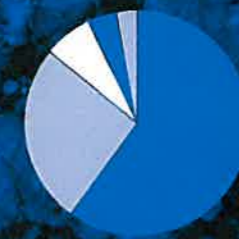
Education is provided formally with over 40% of school students taking part in a museum education visit each year.

In many locations, museums, galleries and heritage properties provide additional facilities such as cafes, conference and function venues, tourist information, theatres and studios. In many cases, these facilities provide communities with a potential source of income and community members with opportunities to develop and grow cottage industries in a cost effective manner.

These facilities also provide a more formal means of getting potentially isolated community members out and providing them opportunities to socialise.

The Museum Sector in Aotearoa

TOTAL NEARLY **500** MUSEUMS, GALLERIES & HERITAGE PROPERTIES



60% (298) volunteer run
 25% (124) small (up to 5 staff)
 7% (35) medium (6-20 staff)
 4% (20) large (20+ staff)
 4% (19) heritage properties

BUILDINGS & COLLECTIONS

WELL OVER **1,000** buildings
 OVER **30 MILLION** collection items
 worth at least **\$6 BILLION**

STAFF & VOLUNTEERS

OVER **3,500** paid staff
10,000 volunteers

Valuing museums

One of the challenges in valuing the benefits of museums, galleries and heritage properties is deciding what we mean by value. 'Profitability' can be misleading – when people think of profitability, they commonly think of income from ticket sales. But economic analysis shows that when museums, galleries and heritage properties are profitable, it is commonly because of the tax revenue they generate, flow-on effects of visitation (eg. tourist spending in other places), positive image they promote (and impact that has on sense of place and both local and tourist spending), and other investments that improved sense of place attracts. Indeed, most research suggests that with the exception of major tourist attractions like the Louvre and the Guggenheim Museums, the more cultural institutions charge visitors, the less likely visitors will patronise them and the less profitable they will be.



ECONOMIC VALUE

Tourism is an economic value of museums that can be measured, in terms of attracting tourists (both domestic and international) and associated cash flow to communities. Tourism NZ has shown that visitors who go to museums, galleries and heritage properties stay longer and spend more than those who do not. Our National Visitor Survey suggests that in many cases, visits to local museums, galleries and heritage properties were the main reason that tourists stopped in specific local areas.

“ Reinforced the wish to visit NZ again

We needed a break from the greenery; love to see artistic talent valued and shared; relaxing

Cultural institutions are direct and indirect employers. Research estimates that for every 1,000 visitors, approximately 1.25 jobs are created, including jobs in the cultural institutions, in supporting industries in local communities, and in associated supply industries (Plaza, 2010). Even taking the surveyed museums only, that is 15,000 jobs and a tax take of over \$60m.

“ Our conception of who we are and who we want to be may shape our economic lives more than any other factor, affecting how hard we work, and how we learn, spend, and save. Identity economics is a new way to understand people's decisions—at work, at school, and at home. With it, we can better appreciate why incentives like stock options work or don't; why some schools succeed and others don't; why some cities and towns don't invest in their futures—and much, much more.

(Akerlof & Kranton, 2013)

When people identify with their community or culture, they are more likely to spend money in it and less likely to spend it elsewhere. This increases community sustainability. Communities with a strong shared identity are also more likely to attract tourists and associated investment.

SOCIETAL VALUE

In addition to investment and employment, the economic benefits of museums, galleries and heritage properties extend to the multiple cost and productivity savings that arise from the individual social and health benefits that they promote.

These benefits include:

- ✓ Reduced remedial education costs
- ✓ Increased productivity
- ✓ Health care savings
- ✓ Reduced social support costs
- ✓ Reduced crime and social instability (including disorder) costs
- ✓ Reduced political decision making and regulation costs
- ✓ Reduced environmental management and rehabilitation costs

OTHER VALUE INDICATORS

Although we are not able to measure many of the savings that museum, gallery and heritage properties offer community members, we are able to value them. One way is to look at the hours that volunteers invest and the donations that community members make. If we consider that time and money are two of the most valuable commodities that community members have, then their decision to give up those commodities for something that they consider particularly valuable will have been carefully weighed against the value they attribute to all the other things they could choose to spend their time and money on.

Only a small proportion of museums, galleries and heritage properties in our surveys could provide data on volunteer hours and other community contributions. Based only on the data reported, at least \$13,430,680 worth of community time and resources were donated in the previous financial year.

I am grateful for the communal effort in museums

“ Given us quality time as a family
Given a deeper understanding of a neighbouring country's culture/origins/flora and fauna
Stimulated my wish for more creativity in my life
It made me rich inside



Funding sources for museums & galleries

Only a few national museums, galleries and heritage properties are directly funded by central government – Te Papa, the service museums (Army, Navy, Air Force, Police), Ngā Taonga Sound & Vision and Heritage New Zealand – and all of these raise significant additional funds from other sources.

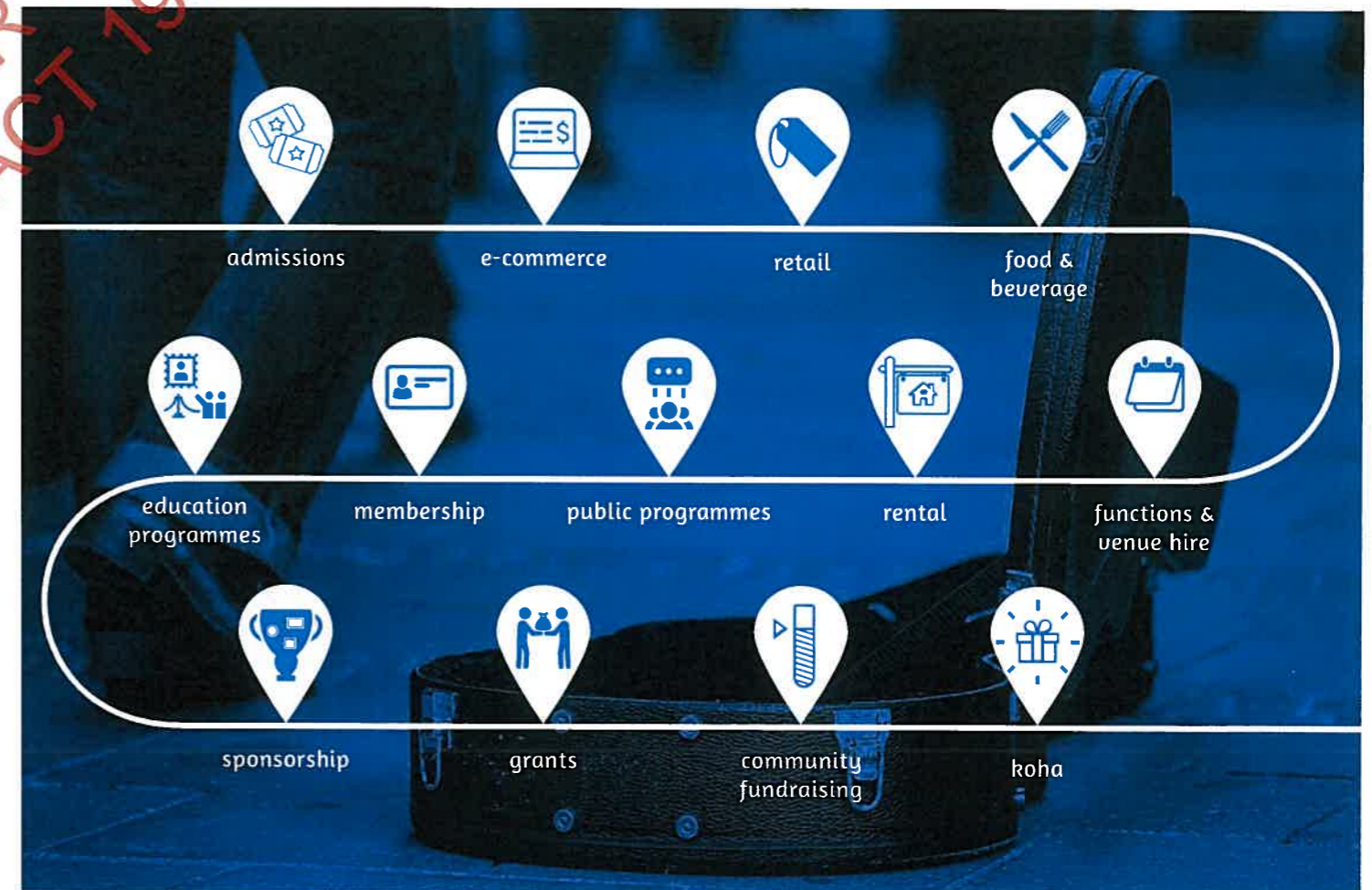
The main source of operational funding for public museums, galleries and heritage properties is local government. Councils provide up to 90% of operational funding for local museums, with a national average of around 55% (excluding the national institutions listed above).

This local government funding commonly provides museums with the human resource and basic operational budget that they need to have established before they are able to initiate other revenue generation.

OTHER SOURCES OF FUNDING

All museums, galleries and heritage properties are generating funds in a range of ways, but many struggle. Revenue opportunities for each institution depend on external factors such as tourism infrastructure, building constraints, and other facilities already existing in the area.

In terms of those that access local government funds, many reported that without those funds they would not have the capacity to find other forms of funding, or even operate at the most basic level. Additional revenue comes from a wide range of sources including:



From: [REDACTED] S9(2)(a)
Sent: Wednesday, 28 March 2018 1:12 PM
To: Phillipa Tocker
Cc: [REDACTED] S9(2)(a)
Subject: PM Video for Museums Aotearoa

Hi Philippa

I'm really pleased to send you this lovely message from the Rt Hon Jacinda Ardern for the Museums Aotearoa Conference

The PM's video can be viewed and downloaded here:

https://www.dropbox.com/s/1b11vmde9osyjhg/Museums_Aotearoa.mp4?dl=0

kind regards

[REDACTED]
S9(2)(a)

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From: Phillipa Tocker <phillipa.tocker@museumsaotearoa.org.nz>
Sent: Monday, 23 April 2018 2:30 PM
To: Rt. Hon Jacinda Ardern; Hon Carmel Sepuloni; Hon Grant Robertson
Cc: S9(2)(a) Cam.McCracken@dcc.govt.nz; S9(2)(a)
Subject: Museums Aotearoa Position Paper for Government
Attachments: 2018-04 Museums Aotearoa Position Paper for Government Ministers.pdf.html

Tēnā koe,

Please find attached a position paper from Museums Aotearoa to expand on our earlier correspondence.

We very much appreciate the video message from Hon Jacinda Ardern addressing our MA18 'Outside Insights' conference in May, and look forward to welcoming Hon Carmel Sepuloni to the event in Christchurch on 22 May.

If you have any queries, please contact me.

Nāku noa,
Nā Phillipa

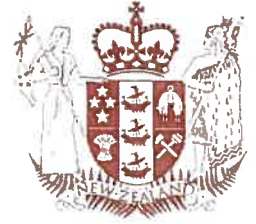
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Prime Minister



MP for Mt Albert

Minister for Arts, Culture & Heritage

Minister for National Security & Intelligence

Minister for Child Poverty Reduction

19 JUN 2018

Phillipa Tocker
Museums Aotearoa
169 Tory Street
WELLINGTON

Dear Phillipa

Thank you for sharing Museum Aotearoa's Museums Position Paper of 23 April 2018 with me.

I very much appreciated reading your views on the current state of the museum sector and your suggestions for areas for future work. I will take a keen interest in seeing how this progresses.

I understand the Ministry for Culture and Heritage is working with you on many of the proposals in the Paper, including a written submission on the Living Standards Framework, soon to be released by the Treasury. The Ministry has provided me with initial advice on the Paper and will be reporting back with further advice a bit later in the year.

I am sorry I wasn't able to attend your 22 May conference. I have heard it was a very successful event and that Hon Carmel Sepuloni's attendance was well received by conference delegates.

Thank you again for taking the time to share a copy of your paper. I look forward to hearing more about developments in Museum Aotearoa's work in due course.

Yours sincerely

Rt Hon Jacinda Ardern
Minister for Arts, Culture and Heritage

museums

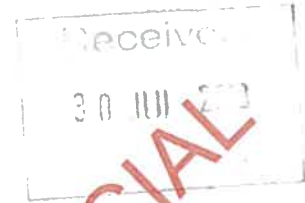
TE TARI O NGA WHARE TAONGA O TE MOTU
THE MUSEUMS OF NEW ZEALAND

museums

aotearoa

26 July 2018

Rt Hon Jacinda Ardern
Prime Minister and Minister for Arts, Culture & Heritage
Parliament Buildings
Wellington



Tēnā koe Prime Minister,

Congratulations on the birth of your daughter.

Museums Aotearoa would like to thank you for your support for museums and galleries which was shared via video with our members at our annual conference in Christchurch in May. We very much appreciated the opportunity to welcome Hon Carmel Sepuloni at the conference, and to have a really positive discussion with her about museum sector matters raised in our earlier position paper.

Following on from those events, we are working actively with the Ministry for Culture and Heritage to develop programmes and policies which will further both government's and the sector's goals. Work around repatriation is already underway, and a wider strategic discussion is beginning.

I have enclosed our latest *Museums Aotearoa Quarterly* publication, which includes several reviews of the MA18 conference. This has been mailed out to members nationwide, along with a booklet celebrating the 2018 ServiceIQ New Zealand Museum Awards finalists and winners, and our 2017 *Annual Report*. We also circulated Minister Sepuloni's conference speech to the sector along with these publications.

Please do not hesitate to contact me regarding museum and gallery matters. I look forward to meeting you when your diary allows.

Nāku noa, nā

Phillipa Tocker
Executive Director
Museums Aotearoa

cc Hon Grant Robertson, Associate Minister for Arts, Culture & Heritage
Hon Carmel Sepuloni, Associate Minister for Arts, Culture & Heritage

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EXHIBITION EXCELLENCE

Art

JUDGES

Nina Tonga (Curator Pacific Art, Museum of New Zealand Te Papa Tongarewa);
Thomasin Sleigh (DigitalNZ Community Manager
National Library of New Zealand Te Puna Mātauranga o Aotearoa);
Heather Galbraith (Professor of Fine Arts, School of Art, Massey University).

Hastings City Art Gallery, Hastings

#keeponkimiora: Edith Amituanai and Kimi Ora Community School



The collaborative ethos of this project reflects the gallery's mission to extend new art opportunities to the communities. #keeponkimiora is a fantastic example of 'co-curation' developed through an artist in residence who was able to develop relationships with the students and the school. It was particularly impressive that the students were involved with all parts of exhibition development from concept to delivery. An inspiring project that shows the importance of encouraging agency and a sense of belonging within our art institutions.

MTG Hawke's Bay, Napier

Tūturu



This exhibition is an elegant and subtle collaboration, one which arose from a collective model and through close conversation between gallery and iwi. The gallery should be commended on the co-curation model that honours the mana taonga of local iwi.

Te Tuhi, Auckland

Yona Lee: In Transit (Arrival)



In Transit (Arrival) is a thought-provoking and ambitious project that reflects the confidence of Te Tuhi as one of the leading art spaces in New Zealand. The site-specific design integrated with all parts of the gallery creating a greater awareness of the exhibition amongst the diverse audiences of the gallery. The exhibition also demonstrates the curatorial strength of Te Tuhi and in particular the forward thinking of curator Bruce E. Phillips.

Dunedin Public Art Gallery, Dunedin

Shannon Novak: The Expanded Gallery



As artists incorporate new technologies and media into their work, there are subsequent challenges for gallery staff to realise their vision. *The Expanded Gallery* is a fantastic example of the DPAG rising to the challenge of Novak's interests in both new and old aesthetics and technologies, and staging an engaging and genre-challenging exhibition.

MTG Hawke's Bay, Napier

Yuki Kihara: Te Taenga Mai o Salome



Te Taenga Mai o Salome wove together Samoan, Māori, and Pākehā histories, both in the artworks created by Kihara, and also in the exhibition making processes of both artist and gallery staff. The accompanying video material enabled insights into the process of working with iwi and exploring particular sites and their contexts/histories. The investment by all of the participants was very evident and would have required a very strong and expansive curatorial and cultural liaison input, which we commend.

EXHIBITION EXCELLENCE

Science and Technology

JUDGES

Dr Tom Trnski (Head of Natural Sciences,
Auckland War Memorial Museum Tāmaki Paenga Hira);
Tui Te Hau (General Manager, Mahuki Innovation Hub,
Museum of New Zealand Te Papa Tongarewa);
Vasiti Palavi (Senior Collection Manager, Natural Sciences,
Auckland War Memorial Museum Tāmaki Paenga Hira).

Kaikoura Museum, Kaikoura

New Normal – The Kaikoura Earthquake Exhibition



The judges were unanimous in confirming the *New Normal* exhibition at Kaikoura Museum as the winner. They were impressed with what was achieved on a very small budget, the variety of types of engagement so that it could reach a range of audiences, and combining science with community stories.

Otago Museum, Dunedin

Far from Frozen



This was an interesting collaboration with a group of scientists developing a travelling show for regional communities. It provided science information in an accessible format and the personal interactions were obviously the highlight of the engagement with communities. It was developed on a shoestring budget yet exceeded its visitation targets and this is commendable.

Pearson & Associates, Auckland

Brave Hearts – The New Zealand Cardiac Story



Brave Hearts was developed for a museum without a fixed location or physical collection. The exhibition developed engaging content despite being constrained by space and budget. This is an interesting development and projects like this could challenge museums in the future.

EXHIBITION EXCELLENCE

Social History

JUDGES

Claire Regnault (Senior Curator New Zealand History and Culture,
Museum of New Zealand Te Papa Tongarewa);
Paul Diamond (Curator Māori,
National Library of New Zealand Te Puna Mātauranga o Aotearoa);
Douglas Lloyd Jenkins (Writer, Historian, Curator).

Museum of Transport and Technology (MOTAT), Auckland

Changing Gear



This exhibition was extremely timely considering negative attitudes in Auckland to cycle lanes and vexed debates in Wellington about cycleways. It moves away from the 'book on the wall' approach and demonstrates how museums can be involved in informing and shaping people's attitudes to current issues.

Akaroa Museum, Akaroa

Revitalising Akaroa Museum



This looks like a 'jewel' of an experience. The redevelopment started with the collection it had and worked with that to develop very clear, focused ways for visitors to engage with the objects and stories. Perhaps the success of this redevelopment is in its use of old approaches – object led, good design, interesting stories well executed. A great exemplar for small museums.

Auckland War Memorial Museum Tāmaki Paenga Hira, Auckland

Pou Kanohi New Zealand at War



AWMM has proactively developed an exhibition specifically to cater to education needs, based on the curriculum, rather than trying to lay an education programme over a ready-made show. A range of different techniques were utilised to engage youth and connect them with history e.g. use of poets from multicultural backgrounds, virtual reality experience etc.

Waitangi National Trust and Workshop e, Waitangi

Treaty House Reinterpretation



This project circumnavigated the challenges of developing an exhibition within a heritage building, creating a sympathetic relationship between heritage conservation needs and interpretation. It cleverly tells a clear set of stories with few original items from Busby's period and strips back the building to enable it to be the key object – a home in which a family lived their lives, life-changing conversations were made, and the Treaty was written.

Tairāwhiti Museum, Gisborne

Recovery: Women's overseas service in WW1



Judges were impressed by the aspects of this that went beyond the exhibition and which make a big contribution as part of the commemoration period. The exhibition generated new knowledge locally and nationally, highlighting women's stories. Tairāwhiti Museum has proven that if you look in an area, you can find women's stories of the Great War, which were sometimes lacking in other commemorative activity.

EXHIBITION EXCELLENCE

Taonga Māori

JUDGES

Awhina Tamarapa (Principal Adviser – Culture and Exhibitions, Horowhenua District Council);
Dr Ngarino Ellis (Senior Lecturer, Art History, University of Auckland);
Chanel Clarke (Curator Māori, Auckland War Memorial Museum Tāmaki Paenga Hira);
Paora Tibble (Iwi Development Adviser Kaiwhanake ā-Iwi,
National Services Te Paerangi, Museum of New Zealand Te Papa Tongarewa).

MTG Hawke's Bay, Napier

He Manu Tioriori – 100 Years of Ngāti Kahungunu Music



This exhibition **is the epitome of** the ways in which museums in New Zealand can and should be by, for and about Māori, and more specifically iwi, hapū and whānau. This is on par with best practice internationally. The purpose to reconnect – hokinga mahara – the whakapapa and importance of Ngāti Kahungunu music over the past 100 years, has made a huge impact. High visitation from all ages, emotional responses and transmission of intergenerational knowledge all transpired.

Otago Museum, Dunedin

Tūhura Otago Community Trust Science Centre



This project and Centre **is** an example of bicultural practice and new museology – people focused and action orientated. The project collaboration with Kāi Tahu advisors and participants from inception has resulted in a vibrant, dynamic science centre that enables visitors to engage with both Te Ao Kāi Tahu and Western science. For many this is possibly the first time that they have been able to experience and learn about Te Ao Kāi Tahu in such an innovative way.

Christchurch Art Gallery Te Puna o Waiwhetū,
Christchurch

He Rau Maharataka Whenua: A Memory of Land



A nice, tight show that utilised local expertise and knowledge, in the form of a highly respected Kāi Tahu kaumātua alongside Māori curatorial staff. Although the works themselves were not necessarily taonga Māori, the approach was a very innovative one in terms of approaching old works in new ways and is an approach that could be considered for a number of different topics/artists/works of art etc.

Tairāwhiti Museum, Gisborne

Kete Puāwai – Basket of Evolution



The exhibition achieved a high standard of delivery, cohesion and arts excellence as well as beautifully written text in te reo Māori. A unique opportunity to celebrate and honour Māori weaving, acknowledging spiritual and cultural significance and meaning within a community context. We look forward to seeing the collaborative partnership continued in future projects.

MOST INNOVATIVE PUBLIC PROGRAMME

JUDGES

Greg Donson (Curator & Public Programmes Manager, Sarjeant Gallery, Whanganui);
Kristelle Plimmer (Freelance Artist and Creative Consultant);
Robyn Notman (Head Curator Pictorial Collections, Hocken Library, University of Otago).

Otago Museum, Dunedin

Extreme Science – Taking Science to the Chathams

Joint Winner A well thought out and executed programme, we loved the way it was proactive, they identified a need and developed a programme to take to the Chathams. This engaged with the whole community – adults and children. It was collaborative and innovative and overcame logistical challenges to make it happen. The programme received great feedback and you can see from the photos that the kids loved it and that it was hugely appreciated. It has tangible benefits and outcomes and hopefully will encourage some of those kids to become future scientists. We also felt that for the budget, the outcomes were great. External funding was secured and expertise sought from staff at Auckland, Canterbury and Otago Universities as well as Otago Museum staff.

Taupō Museum, Taupō

Dog Show and Gallery for Dogs

Joint Winner Although the idea of dogs in a museum doesn't fit with normal gallery and museum protocols we admired this innovative and simple idea. We liked the fact that Taupō Museum took a risk, they broke the rules and it paid off, the community loved it, visitation went up by 500 compared to the same time the previous year. The programme was a good fit for the community and encouraged a whole new audience to engage with the museum. It showcased local creativity from the community and the works produced were innovative and the participants took it very seriously. What we all enjoyed was the fact that participants – human and canine – looked like they were having a great time.

Ashburton Museum, Ashburton

MindPlus Kids Curators Programme 2017



This programme had great buy-in from the community and made a real difference to the children involved – changing lives, changing perceptions of what a museum is, a difficult thing to do in a small town. *MindPlus Kids* got the children engaged with the Museum's collection and empowered them to take control and shape the project.

Dunedin Public Art Gallery, Dunedin

Gordon Walters:

New Vision – A Complementary Discourse



The judges agreed that this programme of events offered different and engaging lines of enquiry into a major show for the gallery. We liked that it was directly connected to an exhibition that was on the floor and activated it in interesting ways.

MUSEUM PROJECT EXCELLENCE AWARD

JUDGES

Conal McCarthy (Programme Director Museum and Heritage Studies,
Victoria University of Wellington);
Nina Tonga (Curator Pacific Art, Museum of New Zealand Te Papa Tongarewa);
Riah King-Wall (Arts Facilitator, Whanganui Regional Council);
Claire Regnault (Senior Curator New Zealand History and Culture,
Museum of New Zealand Te Papa Tongarewa);
Awhina Tamarapa (Principal Adviser – Culture and Exhibitions, Horowhenua District Council);
Shelley-Maree Cassidy (General Manager – Marketing & Product Development, ServiceIQ).

Te Awahou Nieuwe Stroom, Foxton

Te Awahou Nieuwe Stroom



This development demonstrates extraordinary resourcefulness. In terms of the vision, it is far-reaching and unusual. It feels like a truly sustainable model. Community partners really came to the table in an innovative three-way cultural and linguistic partnership. The team genuinely tackled the issues with dogged determination and the result is community ownership of the centre.

Museum of Transport and Technology (MOTAT), Auckland

MOTAT Inventory Project 2016–2018



This is an example of an institution facing the collection inventory challenge that many museums avoid and which is very hard to get buy-in and funding for. This challenge was met with determination and a creative approach to a daunting task. The way in which it was tackled offers a model other museums could follow. This is a celebration of the work that collection managers do behind the scenes in museums!

Museums Wellington, Wellington

Flux



Flux is a very adaptable space, resourceful and low-budget. It really achieves what it sets out to do and engages successfully with a younger audience that is sometimes challenging for museums to attract. Flux's success is evident through those many groups who are using it.

Otago Museum, Dunedin

Tūhura Otago Community Trust Science Centre



The panel was really impressed with the way that this exhibition makes science look magical and sexy. A solidly researched project with a commitment to tying mātauranga Māori together with science. Evidence of the team's engagement with different partners throughout the project is evident, with staff, the university and local iwi.

He Tohu, Wellington

He Tohu: Signatures that shape New Zealand



The judges would like to acknowledge the enormous collaborative effort that went into developing this unique presentation of our nation's founding documents, and the accessible interpretation and ongoing public programmes that surround them.

Museum Shops Association
of Australia and New Zealand Award
**BEST NEW PRODUCT
OR RANGE**

JUDGES

Karryn Baudet (Head of Commercial & Visitor Services,
Museums Wellington Te Waka Huia O Ngā Taonga Tuku Iho);
Angela Doake (Retail Buyer, Zoos Victoria, MSAANZ Executive Member);
Larry McInerney (Cultural Retail Consultant and
Immediate Past Manager Retail, Museums Victoria).

Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch

Wayne Youle: Look Mum No Hands



Excellent presentation with range of product and display aligned to their mission. Interesting and innovative art design and good to see product offered to suit all demographics and price points.

The Dowse Art Museum, Lower Hutt

The Pattern Project



A strong collaboration involving the artist at all levels. Broad range of products that represent the Museum beyond a specific exhibition.

Auckland War Memorial Museum Tamaki Paenga Hira, Auckland

Being Chinese in Aotearoa: A photographic journey



Great to see the focus on locally-made product, and establishment of a range that has longevity after the exhibition finishes.

Te Manawa, Palmerston North

Santa's Cave Centenary Collectibles



A fantastic and well executed project that is unique and likely a first for a museum in New Zealand.

Arts Access Aotearoa MUSEUM AWARD

JUDGES

Richard Benge (Executive Director, Arts Access Aotearoa);
Robyn Hunt ONZM (Principal Consultant AccEase,
award-winning Journalist and Communicator).

Canterbury Museum, Christchurch

The Bristlecone Project



The Bristlecone Project exhibition is a powerful example of how museums can include the voices, stories, experience and history of people who have previously experienced exclusion. It had a high standard of accessible features and demonstrated how to include impactful 'unsafe' stories in a 'safe' museum.

New Zealand Maritime Museum, Auckland

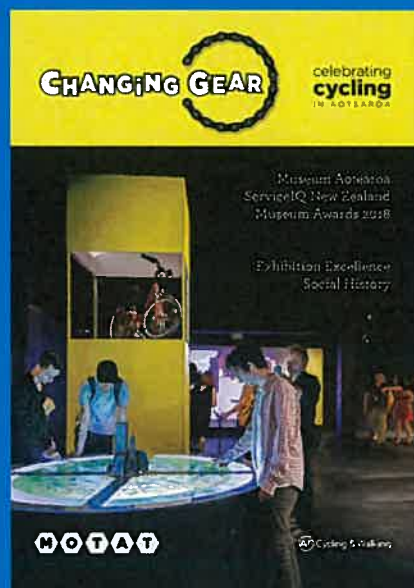
Jae Kang: Knot Touch



The *Knot Touch* exhibition is highly commended for its conception and design which applied inclusive principles achieving a safe and educational exploration for people with access needs (including blind children) to touch, learn and enjoy.



#keeponkimiora: Edith Amituanai and Kimi Ora Community School, Hastings City Art Gallery, Hastings



Changing Gear, Museum of Transport and Technology (MOTAT), Auckland



New Normal – The Kaikoura Earthquake Exhibition, Kaikoura Museum, Kaikoura



He Manu Tioriori – 100 Years of Ngāti Kahungunu Music, MTG Hawke's Bay, Napier



Tūhura Otago Community Trust Science Centre, Otago Museum, Dunedin



Extreme Science – Taking Science to the Chathams, Otago Museum, Dunedin



Dog Show and Gallery for Dogs, Taupō Museum, Taupō



*The Bristlecone Project,
Canterbury Museum,
Christchurch*



*Te Awahou Nieuwe Stroom,
Te Awahou Nieuwe Stroom,
Foxton*

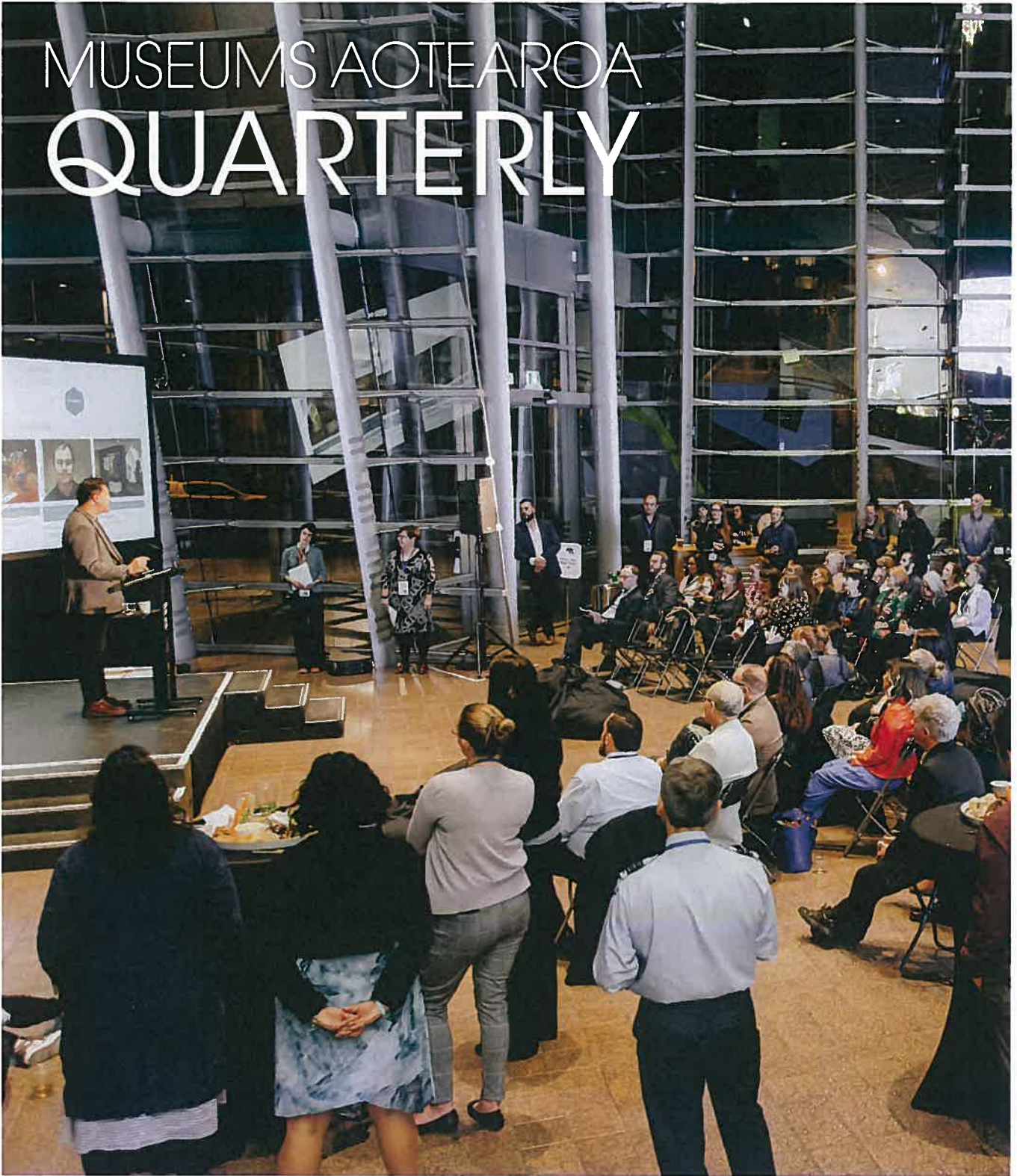


Wayne Youle: *Look Mum No Hands*,
Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch



The Pattern Project,
The Dowse Art Museum, Lower Hutt

MUSEUMS AOTEAROA QUARTERLY



Projects & Partnerships

MA18 Reviews

Tuia – Encounters 250

Te Kooti Rikirangi

Suffrage 125

Book Reviews

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Next issue September 2018

Copy due 27 August

Cover Images

Main: ServiceIQ New Zealand Museum Awards event held at Christchurch Art Gallery

Lower: Canterbury Museum staff with Ken Clearwater. Winners of the Arts Access Museum Award.

Museums Aotearoa

Te Tari o Ngā Whare Taonga o te Motu

Museums Aotearoa, Te Tari o Ngā Whare Taonga o Te Motu, is the independent professional association for New Zealand's museums and galleries and those who work for them.

We support the museums of Aotearoa to be thriving and sustainable. Kia tino toitū, tōnu i ngā whare taonga o Aotearoa.

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EDs Quarter

Much of my attention over the past few months has been focussed on the annual conference. This issue of MAQ shares various perspectives on the MA18 *Outside Insights* conference with those who were not able to be with us in Christchurch in May. As well as these articles, you can watch videos of several sessions on the Museums Aotearoa Youtube channel. There is also a video message from PM and Minister for Arts, Culture & Heritage Hon Jacinda Ardern, and we have included a copy of the speech at conference by Associate Minister Hon Carmel Sepuloni with this mailout. I thank all our reviewers as well as the very many people who contributed to making the conference happen – in presenting, planning, organising and ideas.

The annual conference is a major effort for the whole sector, and much is gained from the process as well as the conference itself. Many people from our three host institutions made new connections and strengthened their community networks in bringing together the range of outside insights for the conference programme. Bursaries made it possible for delegates from several of the smaller museums in the Canterbury region to attend, and those people too now have expanded professional networks.

Some 300 people attended MA18, less than 10% of our public museum and gallery workforce. But each of those participants will share their experience with colleagues, and hopefully those ripples will reach many more. They will also build on the learning and networking through their ongoing work: around 80% of our feedback survey respondents say they will do, change, or aspire to something different as a result of attending MA18. They talk about working more collaboratively, learning or improving their te reo Māori, keeping in touch with far-flung colleagues, better inclusion of community voices, and being less fearful of trying something new.

MA staff and Board members listen and learn during the conference process. We love to hear what things are challenging our members, and about ideas or activities that could inspire others. We also sometimes hear about things that have gone wrong, and try to learn from those too.

Looking ahead, we have much to do. After five months of temporary staff arrangements, we are currently recruiting for two new staff roles, which will give us more scope to improve our services and support for members. We will be reviewing our website and communications systems. We have also committed to reviewing the Code of Ethics. We have already begun detailed planning for MA19 in Wellington, and the next Board meeting in July will look at activities for the rest of 2018. We always enjoy hearing from members. Give us a call or send an email and let us know what you think MA needs to know or do, and what is current around the motu.

Ngā mihi nui,

Phillipa Tocker
Executive Director

Message from the Board

It's a pleasure to introduce this issue of the MA Quarterly, having taken on the role of chair of Museums Aotearoa at the annual general meeting held during our annual conference in Christchurch in May.

I'd like to open by thanking our colleagues at Christchurch institutions for their incredible efforts in staging this event, and acknowledge the generous manaakitanga of Ngāi Tahu. It is a real achievement to create an experience that can bring together challenging thoughts – such as those shared by Tā Mark Solomon in his opening address – with deep discussion such as that displayed in the panel discussion on repatriation chaired by Amber Aranui, but also provide room for fun, laughter and collegiality. This edition of the MA conference was well-rounded and beautifully presented, and sets a high bar for our 2019 conference, to be held at Te Papa.

I would also like to acknowledge all the institutions who were nominated for their mahi in the ServiceIQ New Zealand Museum Awards. The awards evening certainly demonstrated the experimentation and heart that underpins museum practice in Aotearoa, and emphatically showed that big budgets and central city locations are not prerequisites for successful, innovative and engaging projects. Personally, it was a thrill to see the first Mina McKenzie Award made to Awhina Tamarapa. To quote from the award citation, “As one of only a handful of kaitiaki Māori at the beginning of her career, Awhina has been a strong and empowering advocate for all other kaitiaki who have entered the sector after her.” This recognition of Awhina's contributions seems to be a very fitting celebration of one woman's leadership in our sector, made in the memory of another outstanding woman leader.

On the topic of leadership, at the AGM acknowledgement was made from the floor of the passing of both Cliff Whiting and Cheryl Sotheran in the past 12 months – the two leaders who delivered the opening of Te Papa 20 years ago. City Gallery Wellington recently screened Gaylene Preston's documentary *Getting to Our Place*, which captures the tumultuous nature of this ground-breaking project, often with excruciating transparency. Watching the documentary in full for the first time, I was struck by how accurately it reflected what I love most about working in museums: the opportunity to consider every facet and nuance of human life, effort, challenge and loss, and tell these stories with the greatest authenticity and meaningfulness possible.

In closing, I'd like to acknowledge the leadership of Cam McCracken in his two years as Board chair. A strategic thinker and consummate advocate, Cam has led the development of an assured three-year strategic plan which the Board and I will continue to deliver over the coming year. It's an exciting prospect to look forward to.

Ngā mihi nui

Courtney Johnston
Director, The Dowse Art Museum
Chair, Museums Aotearoa Board

MA18 Reviews

Perspectives from Outside

It is immensely valuable to step outside the doors of your organisation for a few days and be challenged to think more broadly about what you do. As a deliberately curated conference of outside perspectives, MA18 was an opportunity not to learn from our peers and industry keynotes, but to think outside the walls of the museum entirely.

I'm lucky that as Te Papa's sector support team, most of National Services Te Paerangi (NSTP) is able to head to the MA conference each year. I'm also aware that the cost of attending industry conferences and other professional development opportunities can be a barrier for some organisations, so I'd like to give a quick plug for NSTP travel subsidy and professional development grants which can help with those costs.

To angle this conversation from this outward looking conference back into the walls of our institutions, I wanted to share a few threads that stood out to me from the conference:

“Nothing about us without us”

Josie Ogden Schroeder, CEO of YMCA Christchurch, said this in the context of youth programmes run by the YMCA. She stressed the importance of programming being led by the participants in it, but to me it resonated as key to any meaningful partnership.

Furthering this, Ngāi Tahu's Takerei Norton gave attendees a taste of the Kā Huru Manu cultural mapping project, which shows original names of places, travel routes and kai gathering spots across the South Island. Takerei provided just a very small taste of the huge body of knowledge captured by Ngāi Tahu researchers to date.

Museums can do better

In a sobering opening keynote presentation, Tā Mark Solomon challenged communities and whanau to do their jobs better to reduce New Zealand's family violence rates. He called for museums to take the lead in discussing this issue in a public forum.

Other challenges came through the panel discussion *He Wānanga: A Conversation about Repatriation in Aotearoa New Zealand* where there was a show of hands from audience members who were aware of human remains in their institutions' collections. The point being made was that this was not just a conversation for the panel but everyone at the conference to take part in.



Panel discussion about repatriation in New Zealand opened a conversation for all museums

Whanganui Regional Museum's Kaitiaki Taonga Māori and Kaiwhakaako Māori, Āwhina Twomey, also called out museums for keeping and displaying taonga taken from gravesites without any acknowledgement of how and where they were acquired.

Everything in context (of communities)

Talking about the future of museums as Aotearoa transitions into a post-settlement world, Sasha McMceking (Ngāi Tahu) suggested museums need to be aware of their place: “[A museum is] just a paddock. Iwi Māori have an entire world where this paddock is just one part.”

Sasha said there was still a place for museums as a place for ideas, education, experience, identity and continuity. “Museums should be broadening and provoking.” She called for us to rethink what the museum looked like and where taonga was displayed.

Creative organisations working in Christchurch also shared their experiences of wrapping culture into a post-quake city, often in makeshift places.

Silliness is okay (and the robots are taking over)

In a keynote presentation accompanied by hand-drawn slides, science communicator Elizabeth (Loo) Conner from The Kinship, spoke about the disconnect she observed between science and art. Along with suggesting we should look at the world in brown and gold rather than black and white (digging through the ‘brown stuff’ until you get to the gold), she also said that the secret of good science communication is actually to be a bit silly.

Which brings us to the final keynote speaker. Kaila Colbin from Singularity University talked fast about the fast pace of technological advances and how we should really be all kept up late at night worrying about the robots taking over.

Meanwhile... some amazing work is also happening in New Zealand museums

There was a great atmosphere at the opening night's ServiceIQ Museum Awards, and some really noteworthy projects awarded from strong nominee lists. Congratulations to all award winners, many which were the result of organisations partnering closely with communities, working outside the walls of their museum, challenging themselves to do better, and sometimes just being a little silly.

From the beginning of this year's conference, it's a great closing reminder that we can, and should, still look to our peers for inspiration as well.

Emma Philpott

Content and Resource Adviser, National Services Te Paerangi, Te Papa

MA18 Reviews



New Normal Exhibition space, Kaikoura Museum

Honoured to be able to contribute in a small way

As someone who is new to working in the museum sector, attending the MA18 conference in Christchurch was such a great experience for so many reasons. I learnt so much, made some great connections, laughed, shed a quiet tear and was also honoured to be able to contribute in a small way.

The conference started with great, if unexpected, excitement for us as Kaikoura Museum was recognised as winner of the award for Exhibition Excellence – Science and Technology at the Sunday night NZ Museum Awards event. It also was brilliant to see other museums be recognised for their work and impressive to see the range and depth of what museums are creating around Aotearoa. So far, so exciting.

Next day it was back down to earth with a sobering but significant keynote address from Tā Mark



Kaikoura Museum team accepting their award: Glennis Caldwell, Stephanie Lange, Te Ahwina Arahanga, Rick Pearson.

Solomon. I know some people struggled with this, but for me it was inspiring to see the taboo topic of sexual abuse brought into the light and an important challenge to museums about how they can and should be helping to address issues that affect the communities they work in. For me this really set the scene of the Outside Insights theme of the conference and from there on we heard from many people who sit outside our sector but who work with us so we can better represent our communities and help keep us relevant. Across the four days there were too many worthy speakers and sessions to mention them all, but a few other highlights for me were the *Museums as Agents of Change* and *Good Governance* sessions as well the conversation about repatriation in Aotearoa. These stood out as being relevant to us, posed challenging questions and gave encouraging insights about how we might get started on addressing issues at our museum and why it is so important that we do.

It was a privilege on the last day, to be part of the *What Makes a Good Director* session. I was happy to tell others about the positive experience our museum has had in working with the Community Mentors scheme, and be able to encourage others to utilise this service to build capability and potential within their own organisations. We are all 'works in progress' and can benefit from the knowledge of others, no matter how long we have worked in our professions. These often come from unlikely sources beyond the walls of our museums and the comfort of our sector.

It is hard for small museums to send representatives to conferences, due to time and financial constraints, but they are so important for us if we are to keep abreast of what is happening in the sector, gain new perspectives, meet and learn from colleagues across the country and discover innovative ways of tackling the issues we all encounter back at the coal face.

I am very grateful to the MA18 organisers for the generous bursary they provided which enabled me to attend and also to Service IQ for sponsoring our cool new award!

Stephanie Lange
Museum Manager, Kaikoura Museum
www.kaikoura-museum.co.nz

MA18 Reviews

The Bristlecone Project

In 2016, Canterbury Museum was approached by Ken Clearwater and Anne Nicholson from the Male Survivors of Sexual Abuse Trust (MSSAT). Ken had been involved with an exhibition called the Bristlecone Project in the United States and wanted to bring David Lisak, the creator of the project, to New Zealand to produce a local version to coincide with an international conference held in Christchurch in November 2017.

David interviewed and photographed 24 male survivors, mainly from Christchurch, for the exhibition. Their portraits and stories were added to those of other survivors from around the world.

Ken spoke to staff and to Visitor Hosts about how to respond to people (visitors, staff, friends and family) who might have an emotional response to the exhibition. Sponsor, ACC, provided information pamphlets.

Local participants had a private viewing of the exhibition before opening. Their stories were difficult to read. How would they react to having them on public display? In what was a very moving event, I witnessed this group celebrate the chance to tell their stories.

In the end our Visitor Hosts never did have to deal with anyone who had an emotional response to the exhibition, but the pamphlet holders did have to be regularly topped up with the ACC flyers.

Canterbury Museum felt the exhibition was a great example of a museum providing access to all parts of its community. While it didn't quite fit the criteria for the Arts Access Museum Award, we believed that giving people who have suffered physical and mental abuse a space to tell their stories, did qualify it for entry. It was a surprise to be announced the winner. We were especially thrilled that Ken and Paul – both survivors who feature in the exhibition – were there to share the accolade.

It became quite clear the following morning, however, that this was only the beginning. At the opening of MA18, Tā Mark Solomon spoke passionately, and at times angrily, about the prevalence of abuse – particularly against males, and in the Māori community specifically.

He spoke about the work that Ngāi Tahu is doing to bring this conversation into the open. He highlighted that talking about the issue – engaging the wider community in the conversation and removing the stigma around male sexual assault – was the only path to a solution. Perpetrators and victims must understand that sexual abuse must not be kept hidden.

It sounds easy. But of course, it isn't. But projects like Bristlecone help. Museums represent all parts of their communities. Museums collect, research, communicate and educate. They provide safe spaces for communities to openly discuss and debate issues.

Tā Mark challenged us to highlight the social issues which are not openly discussed. He said the portraits were haunting – you can see the hurt and anger in their eyes. And for many that is true. But take a look at the photograph below. These are the men that were brave enough to tell their stories and make them accessible to over 300,000 people that passed through Canterbury Museum. I'll leave the last word for survivor Jim Goodwin:

"Bristlecone, for me, has meant that I could no longer hide what has happened to me all those years ago. People have overwhelmingly been supportive and positive about that. Bristlecone has allowed me to hold my head up high. I went on Bristlecone to inspire others to come forward. I hope that happens and that in time all survivors of sexual abuse will come out of the darkness and tell their own story."

Neil Phillips
Exhibitions Manager, Canterbury Museum



Canterbury survivors who participated in the Bristlecone Project

MA18 Reviews



Takerei Norton spoke about Ka Iiuru Manu, the online, digital Ngāi Tahu Atlas (www.kahurumanu.co.nz)



Museums Aotearoa Service IQ New Zealand Museum Awards ceremony, held Sunday evening at the Christchurch Art Gallery

Outside Insights

Embracing the concept and practice of Outside Insights is paramount to the growth and relevance of our mahi in the GLAM sector.

The 2018 Museums Aotearoa conference was an excellent opportunity to spend time away from our respective institutions; to celebrate and be spurred on by each other's successes, to engage with thinkers and practitioners inside and outside our sector and to reflect upon the possibilities within our communities which enrich our professional practice and enhance our engagement with those communities.

This year's focus, Outside Insights, was particularly valuable as it allowed exposure to community ideas that are often overlooked or seen as external to the GLAM sector. The theme highlighted the important role that individual institutions play in their respective communities, and provided much needed thinking-space for us to consider inspiring and inclusive ideas from 'the outside'.

The Museums Aotearoa ServiceIQ_NZ Museum Awards ceremony is always an exciting part of the MA conference. It's both inspiring and humbling to see colleagues excel in the sector – those who are taking risks, are progressive in their thinking and practice, and those who have created transformative exhibitions and programmes which resonate strongly with their communities.

The Awards are also a great way to stir up the sector and keep us agile, guiding institutions toward a prosperous, sustainable and relevant future. Such recognition provides institutions with the incentive to chart new territory and strive for excellence in areas less familiar to us. It was exciting for the National Library team to get a mention as part of the Museum Project Excellence Award for our new permanent exhibition He Tohu alongside the other inspiring finalists.

It's difficult to single out presentations, but the National Library delegates felt inspired by the progressive leadership and drive demonstrated by the Ngāi Tahu team – Takerei Norton, Joseph Hullen and Sasha McMeeking. Their determination, knowledge and skill in shaping the natural and built environment in the newly constructed Ōtautahi was wonderful and the ongoing scholarship and public access to the digital mapping project was equally impressive.

It was also great to hear from those working in social, arts and community development in Christchurch in the post-earthquake environment in the Pushing the Envelope sessions. Their agility, problem solving and openness to harness more collaborative and innovative approaches was inspiring and definitely encouraged a shift in thinking.

These projects and new ways of operating were spurred on by natural disaster; these presentations were a call to action – we don't need a catastrophe to be innovative and to reach out and make meaningful partnerships – we can choose to be innovative at any given time and our audiences may indeed thank us for our bold risk-taking.

New Zealand's GLAM sector is small yet has such an important role to play in our country's financial and community wellbeing that it's crucial to bring the industry together – the annual Museums Aotearoa conference does just that.

The ability to provide a unique focus each year allows institutions to remain current and agile. Outside Insights was refreshing in its boundary-pushing and as a sector we have much to gain by being innovative, taking risks and looking to the past to help define the future. By embracing these new approaches, New Zealanders may experience and see history, art and culture through a new lens. And Aotearoa will be all the better for it.

*Zoe Roland, Senior Curator, Public Programmes
National Library of New Zealand*

*Elke Thompson, Manager, Public Programmes
National Library of New Zealand*

MA18 Reviews

One of the most unforgettable experiences this year:

To have the opportunity to attend both the EMP (Emerging Museum Professionals) Huakina 2018 and the MA18 Conference as a volunteer in post-quake Christchurch. Both the *Inside Insights* and *Outside Insights* were extremely interesting themes for someone like me, who is currently studying Museum and Heritage Practice at Victoria University of Wellington and working as a casual researcher/translator at Pukeko Pictures Ltd.

Working at the registration desk for both programmes provided me the chance to meet other volunteers and organisers who really take initiative to acquire experience and put in effort to deliver the best services. Without them, this event would not have run so smoothly. Their supportive and caring nature seemed to precisely reflect one of the essences of museums as cultural and social institutions.

I found it fascinating that emerging museum professionals took on the opposite topic, *Inside Insights*, as it enabled me to hear so many inspiring experiences and thoughtful ideas from these 'museum insiders', particularly the offered workshops. The one I attended was *Education in a Local Museum: Insights from an Educator* by Marisa Swanink, the educator at Canterbury Museum. She offered a not only 'hands-on', but also 'minds-on' workshop, which demonstrated how museum educators could establish and adjust a culturally rich education programme around the objects in order to meet local communities' enquiries.

Being able to hear both inspirational and challenging stories from all these talented professionals strengthened my awareness of the fact that staff with different roles are always key elements and are equally important to a museum as a whole. A most important message that I took away from the EMP Huakina was the value of people who form the cultural institutions.

Museums Aotearoa's annual conference offered people who work in the arts, culture and heritage sector a platform to share different perspectives from their own roles and to draw on experiences from each other as well. MA18 *Outside Insights* indeed provided alternative perspectives from people who work outside the museum sector. Tā Mark Solomon presented a challenging topic on New Zealand's domestic violence issues to start the day, which showed ethical and social expectations of local communities for museums. Another thought-provoking topic was the panel discussion on repatriation. *He Wānanga: A Conversation about Repatriation in Aotearoa New Zealand* questioned the continuing issue with kōiwi tangata and buried taonga in our post-colonial society. Repatriation of cultural material requires building relationships through communication as well as acknowledging and respecting different living cultures. This panel discussion called for on-going changes and support from museums in order to improve the process of repatriation both at a national and international level.

And lastly, Kaila Colbin's keynote presentation summarised our relationship with technology. Technology has already become quite inseparable from the idea of future museums in our fast-paced world. Yet we should also be aware of what role technology should play. For instance, should the technological exhibition design overpower the museum content? Or should we see technology as one of the key components in order to complement our interactive experiences as audiences? Perhaps these questions can be discussed at next year's Museums Aotearoa conference in Wellington!

Moira Sun
Student, Victoria University of Wellington



Group photo of past and present Museum and Heritage Studies students and lecturers at Victoria University, Moira Sun (second row from top, third from right)

MA18 Reviews

Kāhui Kaitiaki

Tuahiwi Marae 19–20 May, 2018

A kāhui is a flock of birds, it's also a gathering of people. The mission of Kāhui Kaitiaki is to support the people who care for taonga in institutions throughout our country. We hold two Kāhui Kaitiaki hui each year, the first is held in May alongside the Museums Aotearoa Conference.

On 19–20 May, we were privileged to be hosted at Tuahiwi Marae by Ngāi Tūahuriri.

Standing at the ngutu (gate) we wait. A flock of birds dance above, three roosters strut their stuff on the marae, a couple of rabbits hop across the road behind us. Then we hear the call of the kuia from the porch of their whare, Maahunui II. Led by our kaikaranga, Āwhina Twomey, the kāhui kaitiaki move as one, in a rhythm set by our ancestors. Calls to and fro, acknowledging ancestors, our deceased loved ones, the land, the people of the land and us, the visitors. The weaving of people carries on into the evening, we make connections, we eat amazing kai, we even get to watch a royal wedding alongside the taua (kuia).

7am on Sunday morning, a few of us jumped into a van to meet Joseph Hullen at Tuhaitara Coastal Park. We began our adventure with a karakia by Joseph, then we proceeded on a hikoi to Tūtaepatu Lagoon. As we walked along the track, our guide took us on a journey to the past, to the time of his ancestors. The pā of Kaiapoi was a major trading post for the iwi of Ngāi Tahu. Tūtaepatu Lagoon was a mahinga kai (key food source) for Kaiapoi Pā.

Then he explained the work that Ngāi Tahu in partnership with the Waimakariri District Council are doing to restore the Tūhaitara Coastal Park. This includes trapping pests, targeting willow trees and bird watching. It's a holistic approach to restoration.

After breakfast, we all gathered in the whareniui, Maahunui II. Puamiria Goodall-Parata alongside her mum, aunty Doe, Morehu Henare-Flutey, Catherine Smith and Rānui Ngārimu shared with us an amazing presentation on Kaitōrete Spit. Over at Te Waihora/Lake Ellesmere/Te Kete Ika o Rākaihautū is the Kaitōrete Spit. A few years ago some pieces of carbonised textiles were found. Puamiria gave us the context, from her hapu's perspective. Catherine Smith, a researcher gave us the scientific perspective. Then Morehu gave us the weaving perspective, whereby these taua recreated woven textiles based on the carbonised pieces of weaving. Here were these generations of wāhine, weaving the past and the present, getting all excited, bringing the mahi of their tīpuna to life.

Nathan Pohio shared the work that he's been doing at the Christchurch City Art Gallery, he's a curator there, and his focus has been on telling Māori stories, and more specifically, Ngāi Tahu stories. One of his exhibitions was a finalist in the 2018 ServiceIQ NZ Museum Awards, *He Rau Maharataka Whenua | A Memory of Land*. In this exhibition, Nathan used portraits of the Canterbury region to tell a distinctively Ngāi Tahu story. He worked with Sir Tipene O'Regan as the storyteller. In the Arts, Māori are mostly othered. But in this space, Nathan flipped that whole dynamic on its head.

Paora Tibble

Iwi Development Adviser, National Services Te Paerangi



Tutaeputu Lagoon. Credit: Chloe Cull



Joseph sharing the journey of restoring Tutaeputu Lagoon with Kāhui Kaitiaki. Credit: Chloe Cull



Piece of weaving based on the carbonised textile found on Kaitōrete Spit. Credit: Henriata Nicholas



Mana Whenua as curator. Curating as mana whenua. Nathan Pohio

MA18 Reviews



My fellow EMPs, future (and current) superstars of the sector. I'm not sure I want to admit this, but I'm the one with brown hair and glasses, sixth from the right.
Credit: Airi Hashimoto

EMPNZ Huakina

How fantastic that the theme for this year's EMP Huakina was Inside Insights, because as it happens, EMPs are full of insights! We are full of fresh ideas and the enthusiasm to convey them. I just had to refrain from adding a smiley face emoji, that is how comfortable I felt around my peers.

The Huakina started with a networking stay at Wheke Marae in Rāpaki. It was a bit daunting to this Pākehā from the south, but it was an absolute privilege to get to know each other and the Wheke Marae. Not only does Wheke Marae have the latest luxuries (heated tiles anyone?) we were given the stories and whakapapa of Rāpaki. I had never experienced a marae stay where I felt so connected to the whenua. I had the best marae sleep of my life, and the sunrise was something I will never forget.

The next day started with a keynote speaker, who was actually an outsider giving inside insights! Dr Rosie Ibbotson blew my little impressionable mind with this: whatever we put on display, whatever we say, we are *not* saying something. By leaving things out we are saying they aren't important. Are we aware of this when we create exhibitions and events? Not only that, but are our audiences aware of it? Honestly, this was a huge revelation for me, and one I will carry with me throughout my whole career. The day continued for me in this theme, as I went to the next workshop, titled: *Beyond Tokenism: Practical Steps for Inclusion and Acceptance*. To summarise this workshop: communication with the group you are trying to represent is vital, and it is vital to represent those who have been left out of displays and events in the past.



Sunrise at Rapaki, #nofilter. Sorry if you are looking at this in print, it wasn't greyscale in real life.

Next session was the EMP AGM, which looked to the future of EMP: what is working well, what isn't, what we are going to do from here on. All I can say is that the future looks bright and supportive!

Lastly, we had presentations from EMPs, including yours truly. Unfortunately, I was a bit distracted by my upcoming speech to take many notes on the other EMP presentations, but I do remember being very impressed at the work we are doing in the sector. Amy Marr is creating amazing public programmes for Christchurch Art Gallery that don't focus on art, Joanna Szczepanski is conducting a project digitising key genealogies, Georgia Brockhurst is tackling an incredible pest problem. I hope another review has done these presentations justice because they were all amazing! And for any who are interested, I presented on my experience as an EMP who was thrown in the deep end due to my employers not knowing how museums work. If you find yourself overwhelmed in a private museum, or with a manager who doesn't understand your job, speak up!

In summary, what I got out of the EMP Huakina is a sense that we are all in this together, that we are still figuring this out, and that communication is key. Communication to audiences about stories we are leaving out, communication with the groups whose stories we are leaving out, and communication between each other in the sector. I am grateful for this experience and I can't wait until the next one!

Chontelle Syme
Collection Technician
Southland Museum and Art Gallery

Individual Profile



Darryl Pike

Museum Role

Collections Manager

Current Employer

New Zealand Maritime Museum

Hui Te Ananui a Tangaroa

Tell us about your first museum job.

My first role was as Acting Registrar at the New Zealand Police Museum. The museum has a fascinating collection and I was faced with ethical dilemmas from Day One, though it was instructive knowing the importance of community and museum from the get go.

What do you do in a typical day?

My days can be fairly varied and wide ranging. We might be working on concept development, collection acquisitions, budgets or responding to random walk-ins with incredible offers to donate to the museum. Less exciting are the issues involved with a sense of backlog we all face in museums with limited resources, but with a hardworking team we are making great progress.

Tell us about your favourite museum.

My interest in museums probably started in the ability of taonga, objects and landscape to tell a story in situ. Late last year I visited Doris Duke's seaside mansion, Shangri La, in Honolulu. The house has a wide array of Islamic art and architectural fragments in an amazing tropical garden setting, with a private beach where Doris learnt to surf from the Duke's brother, Tom Kahanamoku. The Vasa Museum in Stockholm is a close second for the context and narrative created around a single albeit large object – the Vasa – a 17th century warship, salvaged after spending 333 years on the seabed. The museum traverses marine archaeology, garden heritage, pigments for paint supplies, clothing and adornment, building technology, crew biographies, politics and conservation. The Vasa Museum is also located on an island containing twenty museums – from the ABBA Museum to the Vodka Museum. In fact, I need to visit again to see them all!

What is the most interesting thing about your job?

I love the variety and challenge of my role. It's incredible how visitors and donors will willingly share so much information, and trust us with it. The team at the New Zealand Maritime Museum are amazing too, and we simply could not operate without our crew of volunteers who are a daily source of inspiration on lives well lived.

Why Museums?

Museums collect, tell stories and are evolving to help make sense of societal challenges and social change in a safe way.

Who has influenced your museum philosophy?

I was fortunate to be taught by the late Mina McKenzie Ngāti Hauiti, Rangitāne, Ngāti Raukawa, Ati Haunui-a-Paparangi. Mina challenged and corralled students with great humour and storytelling in the museum studies programme at Massey University and in the internship programme at the Manawatu Museum.

Associate Profile

Toulouse Limited

When you think about a lighting and technology company the first thing that springs to mind isn't massive bugs, oversized human sculptures wading through mud, giants suspended in hammocks in a botanical garden or managing a reticulated 'rain' system from a suspended cloud onto a giant pounamu boulder. But all of these features have the common thread of technical, creative and conceptual support and input from Toulouse Limited. Whilst our company is small – we only have five staff – our output is massive and wide-ranging, both within New Zealand and internationally.

Toulouse's flexibility is evident in the wide range of services that we provide for the sector – technical and audio-visual consultancy, project management and innovative lighting solutions for visitor experience centres, museums, art galleries, exhibitions, commercial and public spaces. Toulouse has been supporting creative endeavours in the museum, gallery and experience sector for over 25 years.

What do we do?

At its core, Toulouse provides lighting design and technology solutions for storytelling. Our projects range from the huge scale of *Gallipoli - The scale of our war* at Te Papa, to small bespoke museums in the heartland of New Zealand. With a background in lighting design for theatre, Marc Simpson applies that same creative sensibility and theatricality to every project.

Over the past 25 years Toulouse has developed and expanded into technology support for exhibitions. We design, programme and integrate solid state media players that have replaced the humble computer, and we provide back-end technical support and monitoring, giving ongoing security to clients once exhibitions have opened. We also provide 'health checks' through SLAs to a number of museums and galleries throughout the country.

How do we do it?

Toulouse works alongside some of the best storytellers in the country and we pride ourselves on our long-standing partnerships with significant clients including NZTE, Story Inc, Gibson Group, Te Papa and Weta Workshop.

We frequently have input into the pitching for a project which allows for involvement with the creative process from the outset. Where the funding has already been secured, Toulouse will work within the budget and the vision – this can be tough where the budget is low and the vision high, but experience and knowledge of the products and capacities allows for creative solutions to fit the purse provided.

Research is one of our key tools when approaching a project. No single product or generic design will fit each job, so developing unique solutions is an essential part of Toulouse's process – taking into consideration time and budget restraints, the environment the project is going into and the required durability of the product. Detailed paperwork follows, allowing for transparency with the client, both with the budget and the proposed designs and plans. Toulouse works closely with the project team to see the exhibition to the install phase, often with input into base plans and electrical infrastructure. Toulouse procure product as needed by the project and once onsite we contract in crew and bring in specialists if and when required.

Who makes it work?

Marc Simpson is the company director and his creative vision sits across every project Toulouse work on.

Adam Walker is the brains of the hardware machine within Toulouse. His expertise in Brightscript programming sits alongside his natural abilities as a lighting designer and creative genius.

Office support, graphics, marketing and financials are under the calm control of **Emma Bradley**.

New to the company, **Jonathan Boyd** looks after the service agreements, CAD and is always calm under the pressure during our install work.

Working with our architectural clients, **Maia Whittet** designs lighting solutions for homes, retail and commercial project outfits.

We relish the opportunity to collaborate with clients, offering independent technical solutions to unique visions, whilst adding a creative experience and knowledge into the design process.



Toulouse Limited.
85 Tasman Street,
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9771078



UK Memorial at Pukeahu National War Memorial Park.
Manufactured by Weta Workshop, Illuminated by Toulouse Limited

Policy Matters!

May and June saw many councils consulting on Long Term Plans (LTPs), a number of which included proposals for museum and gallery developments. At the time of writing, some LTPs have been finalised, with some successes (Waipa/Te Awamutu, Palmerston North/Te Manawa) and some disappointments (Tauranga). As with any consultation process, council LTPs are only one step in a long journey, and if the ground work has not been laid firmly, the consultation is likely to suffer from shifting perspectives and allegiances.

The situation in Tauranga is an interesting – and disappointing – case study. After the opening of the art gallery and some good progress on the museum project a decade or more ago, it seems to have been one step forward, one step backward for the last few years. The Tauranga City Council's draft 2018/28 LTP included options for a separate or combined museum and library, based on a wide range of consultation over the previous year, and a Council preferred option for a stand-alone museum. While there are many active promoters of the museum project, including new lobby group Taonga Tauranga, there was still enough political mileage for museum detractors to jump on a council by-election as a chance to hold another referendum, this time with disastrous results. The LTP process drew a large number of submissions both for and against.

Some comments on the question, "Should we invest in a museum?", show the level of much of the debate:

"YOU DO NOT HAVE THE FUNDS for this pink elephant FACILE idea. ... NZ and Tauranga have virtually ZERO history and museums are already adequately represented by Auckland and Wellington."

"I think you have all taken leave of your senses, the last thing a dying town needs and the last thing a heavily indebted council needs is a museum."

Some more thoughtful submissions referred to council consultation and took a more strategic approach, such as resourcing the implementation of the Arts and Culture Strategy, Toi Moana. This was a joint project, funded (\$100k) by Tauranga City and Western Bay of Plenty, to which over 1000 people and organisations contributed. But it seems it is the loudest and most recent voices that carry the most weight. With 59% of referendum respondents saying they did not support the Tauranga City Council including a museum in the 2018/28 LTP, and continued division over the possible location, the Council has now taken a museum off the table completely. The next opportunity for council to reconsider will not be until another LTP round in three years' time, and latest news reports suggest the council is now looking at reducing the size of the collection.

The questions this raises for me are, what can we – the museum/gallery sector – do to raise the level of debate and decision-making? And are there opportunities to enlist central government or other support so our institutions are less vulnerable to local political wrangling?

Hon Carmel Sepuloni, Associate Minister for Arts, Culture & Heritage, gave a very positive speech at the MA18 conference. We were pleased to hear her say that, "The Government recognises the valuable role museums and galleries play in relation to regional and national economic growth", and that, "Museums and galleries also play a key role in promoting a sense of community inclusion and participation, which is very important to social cohesion."

New government initiatives such as the Regional Growth Fund offer significant opportunities to address issues such as earthquake strengthening and building development projects. This Minister's personal interest in repatriation is also an important opportunity to engage with central government to support museum sector goals in practical ways – and to promote those goals to our institutional stakeholders.

Museums and galleries are constantly practising a balancing act. On the one hand, we have ideals such as mana taonga, adding to knowledge, being innovative and collaborative, contributing to society and achieving real community engagement. On the other we have to consider our funders' desired outcomes and appetite for risk – which may be more focused on economic returns and less on giving voice to difficult subjects or minority interests.

Getting the balance right is an essential prerequisite to achieving ongoing support. And then we need to get better at communicating with stakeholders and demonstrating our successes and our value to them. If museums and galleries are visible in positive ways both locally and nationally, we will have a strong future ahead.

Phillipa Tocker
Executive Director, Museums Aotearoa

Staff Happenings

Ane Tonga has resigned from **Rotorua Museum** to pursue future projects as an independent curator, writer and artist based in Auckland.

Jenny Harper has retired as Director of **Christchurch Art Gallery** and has several projects underway as Free Range Enterprises (un)Ltd. Former Deputy Director **Blair Jackson** has taken up the role of Director.

New Manager Heritage Policy at **Ministry for Culture & Heritage** is **Stefan Corbett**, formerly of Foreign Affairs & Trade. Stefan replaces Ralph Johnston. **Hannah Leahy** has moved from City Gallery Wellington to be Senior Communications Advisor at MCH. CE **Paul James** will move to DIA in October.

Mike Dickison has left Whanganui Regional Museum to become New Zealand's first **Wikipedian-at-large**.

Elizabeth Ridder, manager of **Friends of Te Papa** since 1997, has retired. This role will be filled by **Demi Heath**, previously an EA at **Te Papa**.

In a **Te Papa** senior team reshuffle, **Lisa Tipping** has been appointed to the new position of Chief Financial & Operations Officer, and Deputy Chief Executive. Two other new positions have been advertised, Director Audience & Insight and Director Strategy & Performance, and **Melissa Firth**, Te Papa's first Chief Digital Officer, has left. Curator **Kirstie Ross** is leaving Te Papa in August to be Senior Curator at the Tasmanian Museum and Art Gallery in Hobart. And **Kirsty Bryant** returns to the museum world as a Visitor Services Manager at **Te Papa** after a spell in the food and beverage and hospitality industry in Auckland and abroad, Kirsty previously worked at Museum Wellington and the Dowse Art Museum.

Joining the **National Library of New Zealand** as Collections Registrar is **Amy Cosgrove**, who has been with Te Papa's Loans & Acquisitions team for the past two years.

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Suffrage 125

Whakatū wāhine – what do you stand for?

125 years after New Zealand women changed the world by securing the right to vote, this year's Suffrage 125 anniversary asks, 'What do you stand for?'

At the formal launch of the Suffrage 125 celebrations at Government House on 7 March this year, Governor-General Dame Patsy Reddy recognised how far we've come in our proud history – and acknowledged that we still have work to do for gender equality. Suffrage 125 highlights the diverse New Zealanders who have created positive change for women and girls and celebrates the organisations and individuals who continue to stand up for gender equality for our future.

To assist these champions, the Suffrage 125 Community Fund was announced this month. The contestable fund will support projects, events and activities focused on outcomes that:

- **encourage participation** – opportunities for local communities to engage with and participate in activities or events which relate to Suffrage 125;
- **support diversity** – sharing the diversity of stories, experiences and views associated with women's rights;
- **empower young people** – to act, engage with and contribute to their community.

Project grants start at \$1,000 and priority will be given to projects that: have a legacy impact; reach and engage a wide audience; reflect the diversity of contemporary New Zealand; provide new or little-known perspectives relating to the objectives of the Suffrage 125 Fund; or are future focused and involve a young, diverse audience.

The Suffrage 125 events page (women.govt.nz/suffrage125) was also launched early this year to provide a hub for events happening across the country that are aligned with the Suffrage 125 kaupapa. Nearly all events and activities can be listed on the page, and the events listed here will become part of the Suffrage 125 historical record. Exhibitions and public programmes at museums, libraries and galleries make up a significant portion of the listings to date and, with more anniversary milestones on the horizon, there are still opportunities to take part.

Suffrage 125 activities and celebrations are being held by many organisations throughout the year, but key anniversary dates linked to the suffrage movement include:

28 July – the date the 1893 suffrage petition was presented at Parliament,

19 September – the date the new Electoral Bill was passed and women achieved voting equality,

28 November – the date of the first election in which women voted.

Background information for this year's anniversary celebration can be found on the events page as well as a link to the unique Suffrage 125 symbol. The symbol can be used in promotional material and websites to align your events to the nationwide celebrations. Merchandise opportunities may also be available. Visit the events page to see what's happening in your region and submit your own event, or contact the Ministry for Women's Suffrage 125 team at suffrage125@women.govt.nz for more information.

*Kerri Du Pont
Communications Advisor, Ministry for Women*



Dame Patsy Reddy formally opens the Suffrage 125 celebrations at Government House, 7 March, 2018. Photo: Lance Lawson.



Suffrage pins are available for purchase and resale. Contact National Council of Women to enquire about retail opportunities: suffrage125@ncwnz.org.nz.

Te Kooti Rikirangi

Te Kooti Rikirangi taonga inventory project

Ngā Uri o Te Kooti Rikirangi, through Te Tira Whakaari Trust, has embarked on an information collection exercise to compile an inventory of taonga, artefacts and similar articles belonging to, or associated with, Te Kooti Rikirangi.

Te Kooti was born at Te Pa-o-Kahu, a Ngāti Maru settlement near the old Waipaoa river mouth, in 1832. It is said his birth was predicted by the matakite, Te Toiroa Ikariki of Nukutaurua, who associated Te Kooti's birth with darkness and the coming of strangers to the land as stated in his prophecy, *tiwha tiwha te pō, ko te Pakerewhā, ko Arikirangi tēnei ra te haere nei* (Dark, dark is the night. There is the Pakerewhā, there is Arikirangi to come)

His father was Hone Te Rangipatahi and his mother, Turakau, who were descendants from Rongowhakaata and his senior wife Turahiri. His first wife was Irihapeti Puakanga and his son from this marriage, Wetini Rikirangi, was born circa 1860. Ngā Uri o Te Kooti Rikirangi are direct descendants of the children of Wetini and his wife Oriwia Nihipora Kunaiti.

Te Kooti grew up during a time of European settler growth in Tūranga (Gisborne); increasing trade; the influence of missionaries; the Crown's desire to acquire land and assert its dominance through any means; and iwi and hapū efforts to retain their mana, tikanga and stewardship over their whenua. However, it was the arrival of the Pai Mārire movement into Tūranga and the battle at Waerenga-a-hika that set in motion a series of events that would see Te Kooti estranged from his whānau, hapū and turangawaewae for the remainder of his life. This year it is 150 years since Te Kooti and 298 men, women and children (whakarau) escaped from Wharekauri (Chatham Islands) following two years of detainment in harsh, cold conditions, and landed at Whareongaonga on 9 July 1868. During his time on Wharekauri, his near death experience and spiritual visitations led to the founding of Te Haahi Ringatū which continues to this day.

Tēnei te tira hou tēnei haramai nei, Nā te rongopai nā te rangimārie

Te Tira Whakaari's vision draws on the words of Te Kooti Rikirangi in his waiata *pinepine te kura* which reflects his desire to return to Tūranga. For the Trust, Te Tira Hou reflects their vision to uphold the mana of Te Kooti Rikirangi and to ensure his legacy, his kupu and his story continues to inform and influence the next generation of leaders.

The Trust acknowledges there is a lack of information available to the general public about the history of Te Kooti Rikirangi, which has left a serious gap in public knowledge about the history of Māori and the interaction between Māori and the Crown in New Zealand. Through education focused projects the Trust aims to increase the public's appreciation of the history of Te Kooti Rikirangi and end 150 years of misinformation, inflammatory lies and the 'rebel' branding that has been wrongly associated with our tipuna. It's time to hear about the real experiences of Te Kooti the Prophet and his positive influences and impact in Aotearoa.

The taonga inventory project is a key part of this work and will provide the Trust with a starting point to assess the quantity and quality of information about their tipuna that lies with government entities and other organisations. The Trust will then, through research and analysis, qualify the items on the inventory as to their authenticity and relevance. This essentially means to validate as much as possible, its provenance and its authenticity as an item associated with Te Kooti Rikirangi.



Te Kooti Rikirangi flag. Courtesy of Ngā Uri o Te Kooti Rikirangi, photograph supplied by Te Papa Tongarewa

The Te Kooti Rikirangi contribution to the *Ko Rongowhakaata* exhibition, now at Te Papa Tongarewa, was a result of new relationships with Auckland, Te Awamutu, Tairāwhiti, MTG Hawke's Bay and Canterbury museums, and we know there may be information and taonga held by regional, national and international museums, libraries, archives and government agencies as well as in private collections.

As recently as 2011, a rare and historic flag belonging to Te Kooti Rikirangi was found in storage at Nelson College. It had been taken to the college in 1909 by then student Hetekia Te Kani te Ua, a notable New Zealand tribal leader, genealogist and orator. Some 100 years later, the school discovered the flag and returned it to the Te Kooti whānau. It is now on display in *Ko Rongowhakaata* at Te Papa Tongarewa.

Te Tira Whakaari is working in partnership with Tairāwhiti Museum to gather this information and we hope that all institutions big or small will support our work by searching their catalogue records for relevant material and spreading the word about this project. We know taonga can travel and be found in unlikely places and that there are still discoveries to be made.

Rikirangi Moeau
Project Manager

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We look forward to receiving any relevant information. Please direct any information or questions to:

rikimoeau@gmail.com

021 261 7777

madeleinejones@tairawhitimuseum.org.nz

06 867 3832

.....
Ngā Uri o Te Kooti Rikirangi Settlement Trust
PO Box 50-368, Porirua 5022
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Tuia – Encounters 250

TUIA
2 5 0

ENCOUNTERS

Next year, New Zealand will mark 250 years since the first onshore meetings between Māori and Europeans in Aotearoa New Zealand, when James Cook, European scientists and Tahitian chief and navigator, Tupaia arrived in 1769.

Tuia – Encounters 250 is the national commemoration that will acknowledge this pivotal moment in our nation's history, as well as the extraordinary feats of Pacific voyagers who reached and settled in Aotearoa many years earlier.

The Māori name, *Tuia*, means to weave or bind together and is drawn from a well-known whakataukī and karakia that refers to the intangible bond established between people when they work together.

The logo references ideas central to the meeting of two great voyaging traditions – tall ships and waka hourua (double hulled voyaging canoes); sails and rigging; raranga (weaving) and nautical lashing; navigation and the great waters that have been crossed by all cultures to Aotearoa New Zealand.

The font used for the word *Tuia* is Bodoni – designed by Giambattista Bodoni, who was known for bold new font designs in the late 18th century, around the time Cook and Tupaia were voyaging here.

Manatū Taonga, the Ministry for Culture and Heritage, is working with iwi/hapū, central and local government, regional groups and others to bring this commemoration to all New Zealanders. Events and activities will be held all across the country and preparations are already well underway.

Tuia – Encounters 250 will focus on:

Dual Heritage – Shared Future

Presenting a balanced and honest historical narrative to better understand our relationships, and build a strong foundation for a richer shared future

Voyaging

Uplifting Pacific/Māori and European voyaging and navigation techniques

First meetings, migration and settlement

Considering their impact on contemporary society

The arts, science, technology and mātauranga of two great voyaging traditions (Pacific and European)

The innovation and skill that existed in 1769 and before that time

Whakapapa and identity

Exploring our own stories and our common bond as voyagers to Aotearoa New Zealand.

As kaitiaki of our nation's taonga, Aotearoa's museums and galleries have a crucial role to play in bringing the *Tuia 250* kaupapa to life, telling our stories from various perspectives and highlighting the science, innovation and mātauranga that have shaped our nation in creative ways.

Tuia – Encounters 250 will be quite different from the celebration of Cook that marked the 200th anniversary in 1969. The commemoration places the encounters in the context of 1000 years of Pacific voyaging, migration and settlement and will reflect the diverse, confident and inclusive country Aotearoa is now.

The commemoration will take an honest look at our history, opening conversations on challenging questions, both historical and current.

Tuia – Encounters 250 will elevate the exceptional feats of Pacific, Māori and European voyaging that brought us together, provide an opportunity to reflect on our history of migration and settlement, and discuss the kind of nation we want for our future.

Tuia 250 will be a forward-looking commemoration that will support a stronger sense of national identity and cohesion while promoting the value of difference.

Tuia – Encounters 250 has been developed from the community up. Four trusts in the regions of Aotearoa New Zealand where Europeans and Māori met in 1769 (Tairāwhiti, the Bay of Islands, Coromandel and Marlborough) are preparing significant programmes of events and legacy programmes.

The Ministry's role is to support the development of these regional plans, while connecting New Zealand through a three month national voyaging event (October -December 2019) involving traditional and contemporary vessels (waka hourua, tall ships and others); a national education programme; and a national opening event in Gisborne in early October 2019.

This activity is being coordinated by a national committee co-chaired by former Prime Minister Dame Jenny Shipley and leading waka voyager and educationalist Hoturoa Barclay-Kerr.

We are discussing potential events and activities for 2019 with a number of our creative sector colleagues including Heritage New Zealand, Te Papa and Te Matatini. There has been strong interest from museums including Tairāwhiti, Mercury Bay, and Auckland Maritime Museums and we see New Zealand's museums having a pivotal role to play in supporting the Tuia experience trail concept.

Instead of one national exhibition based in a main centre, we want to ensure that all New Zealanders, no matter where they live, can connect with the events, stories and images of the commemoration. Our vision is that people will be able to participate in the commemoration through their local museums and galleries, as well as accessing online resources, social media, simulcasts and live streaming of the national voyaging event.

Our aim is to develop the Tuia experience trail concept further with you and we will be working with Museums Aotearoa to do this.

There is funding available to assist you to develop your Tuia experience trail approach – from Lottery Tuia – Encounters 250 – a dedicated fund of \$9 million for activities that align with the *Tuia 250* kaupapa. Please see www.communitymatters.govt.nz for information and criteria.

A full website for the commemoration will be available later this year; more information is currently at www.Tuia250.co.nz.

*Christine Watson
Senior Advisor Commemorations, Ministry for Culture and Heritage*

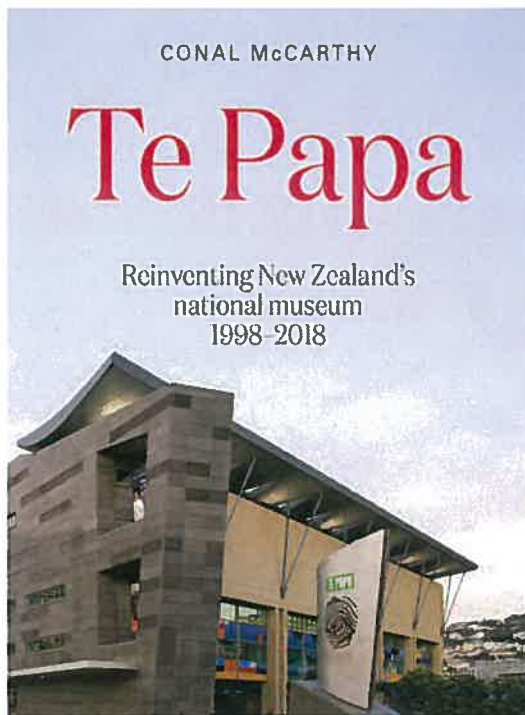


A Māori man and Joseph Banks exchanging a crayfish for a piece of cloth, drawing by Tupaia, c. 1769. Source : Wikipedia



Minister for Arts, Culture and Heritage, Rt Hon Jacinda Ardern and partner Clarke Gayford with Hoturoa Barclay-Kerr on the waka hourua he captains – Haunui. Photo: Karyn McLean

Book Review



Te Papa: Reinventing New Zealand's national museum 1998-2018

Conal McCarthy, Te Papa Press, 255 pages, RRP NZ\$45.00, ISBN 978-0-9941362-6-8



The entrance to the art exhibition *Parade* on level four of Te Papa, showing Jeff Thomson's corrugated iron Holden.

With his arsenal of insider-outsider knowledge and meticulous use of sources, McCarthy takes the reader on a personal tour of Te Papa's first 20 years.

Te Papa: Reinventing New Zealand's national museum 1998-2018 is a tale of bold ideas and trailblazing museology that happened at the right place right time. In the foreword, Simon Knell, Professor of Museum Studies, University of Leicester, noted Te Papa's global significance as demonstrated in how Te Papa recast New Zealand's national identity at the dawn of the millennium, and how from deep within the South Pacific, Te Papa invented a new form of indigenous museological praxis.

In 1992 Te Papa was the world's largest museum project. The creation of Te Papa involved the merger of the National Museum and the National Art Gallery. The two national institutions had shared the same building since 1936, yet their institutional histories and museological visions differed. Cheryl Sotheran, founding CEO, backed with the kaupapa and experience of Kaihautū Dr Cliff Whiting, ensured Te Papa opened on time and within budget. The opening day, covered in the introduction, encompassed Māori ceremony and a speech from Prime Minister Jenny Shipley. Shipley described the physical building and the museology within Te Papa as a "mirror" where "we can look at ourselves" and see our past and future (p17).

Over six chapters McCarthy captured Te Papa's unique brand of museology. Taking a chronological approach, the key talent who created Te Papa is the topic of chapter one. Chapter two takes the form of a guided tour of Te Papa as it was on February 14, 1998, and in doing so McCarthy has explained both the architectural features and exhibition's messages. Chapter three revealed the praise and scorn that soon followed – Australian-based museologist Kylie Messenger loved the exhibition *Parade* (p75), which mixed high culture objects with everyday objects, whilst the traditional old guard art elite fumed.

Chapter four is the keystone chapter to understanding Te Papa's museology, which is a combination of western traditions interwoven with tikanga – a Māori worldview or way of doing things. Chapter five is based on interviews with selected personnel, from those who work behind the scenes on the collections to those involved in the visitor experience, to offer a snapshot of Te Papa in 2017. Chapter six is future-focused, and it is no surprise that the curators and the other key professionals so necessary in the creation of the Te Papa experience want to do it all over again.

A glossary helped explain the key Māori words and customary concepts that are core to museum practice at Te Papa and in New Zealand museums more generally. The notes reflect both the breadth and depth of McCarthy's research.

McCarthy has provided an excellent overview of the glorious reinvention of New Zealand's national museum. The culmination of Sotheran and Whiting's bicultural vision spearheaded a radical new museology that created Te Papa and embraced the people of New Zealand – he tangata, he tangata, he tangata.

Dr Joanna Cobley
Adjunct Senior Research Fellow, History, University of Canterbury

Book Review

Make Her Praises Heard Afar: The Hidden History Of New Zealand Women In World War One

Jane Tolerton, Booklovers Books, 2017, 320 pages,
RRP NZ\$59.99, ISBN 978-0-4733996-5-8



Annie Leahy went to Britain in 1916 and took work in a munitions factory. Credit: Wendy Leahy

In a 1918 letter home from London, following news of the armistice, one of the Crabb sisters (Doris or Helen) from Palmerston North wrote to her family, '[w]e all feel like totally different creatures.' Many New Zealand women who had done war work overseas felt similarly when they arrived back in this country at war's end. For Gladys Luxford of Auckland 'the return to civilian life was not easy,' and for Featherston's Lorna Monckton 'the future seemed rather meaningless.' Amber Reeves, originally from Christchurch, longed 'for some hard work again that brought one up against outside life.'

Doris, Helen, Gladys and Amber had chosen not to remain 'at home' and experience the war from afar through fund-raising, support work and local sacrifices, although neither were they nurses. Their choices effectively placed them outside the generally known history of this country's war experiences, along with those stories of other women who 'sent themselves' overseas to contribute more directly to the war effort. But Wellington historian Jane Tolerton seeks to redress this situation in her latest book, *Make Her Praises Heard Afar*.

Tolerton also argues that this slice of our war experience has not simply been forgotten, for it was never fully acknowledged. Even during the war itself, the contributions of most of these women were invisible back in New Zealand, simply air-brushed out of the picture.

The success of Tolerton's book, which she calls 'a collective biography... an attempt to reflect reality,' is the organic way in which she allows her argument to unfold. As often as possible the women's own words show us the difference they made individually and collectively, and it seems to have been the sad coincidence of the diverse and distributed nature of the work they undertook, the contemporary milieu, and their distance from the ears and eyes of home that has left their contribution unheralded for so long.

The book's unusual structure is time and geography-based. New 'characters' are introduced as each arrived in an overseas location from New Zealand, and as the war progressed their individual experiences are visited within the relevant timeframe. At first, I struggled to make sense of what seemed to be a collection of mini-vignettes, but once I understood the intent of the book's organisation I found myself irresistibly drawn into the volunteers' view of their wartime world. It became clear that what initially seemed a weakness is actually the book's strength.

Stroppy, complex, smart, capable, determined, non-compliant and generous, these women found roles, or created them, sometimes funding their initiatives as well as themselves. They served globally from Manhattan to Malta, Cairo to Corsica, Serbia to Surrey, not only supporting the wounded in hospital and soldiers on leave, but driving vehicles, supervising munitions and military equipment factories, working with women and families in England, writing propaganda and patrolling English night-time streets. Their writing is frank, disarming and utterly unguarded. Every volunteer was a treasure, and I'd like to think I would have numbered among them had I been so tested.

Writing in 1965, New Zealand-based doctor, Eleanor McLaglan, who stepped into a male role during the war, believed 'the First World War not the vote ... really brought about the emancipation of women.' What better time, then, for this book to be available than during a year of suffrage commemoration.

While a more nuanced introduction, preparation for the reader regarding the structure, and better proofing might have enhanced the book, the publication is an important addition to our war historiography. Certainly, my perspective is the broader, and richer, for having read it.

Gail Romano
Associate Curator, History, Auckland War Memorial Museum

My Favourite Thing

My favorite thing in a museum collection is impossible to choose. One item does stand out however, as an enigmatic example of its kind and as an intriguing story with a twist.

In 2009, as part of my role as a Curator Māori for Te Papa, I went to Auckland to view an interesting collection of taonga for sale in a public auction.

A very intricately carved pūtōrino, or Māori flute bugle, caught my attention. On closer inspection, what was peculiar was the fact there was no bore at the tapered lower end. That was very strange, as pūtōrino were customarily carved from selected pieces of resonate timber that has been split, skilfully hollowed out, tapered, sealed with natural gums and rebound together with prepared fibre binding. The pūtōrino, although exquisite in its own right, didn't quite feel right. The construction and non-functionality was a give-away.

On returning to Te Papa, I checked the museum records and discovered that the pūtōrino was from the museum collection, ME001921. It was made by James Little, an antique dealer from England who specialised in producing the most exceptional of fakes.

The pūtōrino was acquired by the museum around 1910, from Major Horatio Robley. Little's work has been knowingly, and unknowingly, purchased by many major collectors and museums. The fact that this object was once in the museum collection, and also a fake, made this a very interesting case.

We managed to stop the sale, much to the protest and consternation of the auction owner, and the pūtōrino was returned to Te Papa. Auction houses still circulate Little's work. Buyer beware indeed.

*Awhina Tamarapa
Principal Advisor – Culture and Exhibitions
Horowhenua District Council*



Pūtōrino made by antique dealer, James Little
Credit: Awhina Tamarapa

Partnerships and Collaborative Strategies for Contemporary Museum Practice

WHO

The Museum and Heritage Studies programme of Victoria University of Wellington is undertaking new research aimed at unveiling current trends in New Zealand museum practice. The research topic is focused on the evolving relationships between museums and their socio-economic environment.

WHEN

In April/May 2018 many New Zealand museums will have received via email an online questionnaire.

WHERE

The survey will be distributed through your institutional email address with an information package containing all the details about the project and the researcher, and a link to access the online questionnaire. The questionnaire is divided into five thematic sections designed to cover the most relevant aspects of museum relational dynamics.

WHAT

The purpose of the project is to examine contemporary museum activity from an organizational perspective, paying particular attention to the analysis of the potential benefits that collaboration with external institutions, partnerships with public and private bodies, and community engagement may generate within the museum environment.

WHY

Partnering with other institutions is increasingly becoming a strategic choice for museums, which in many cases are developing innovative ways to meet their financial, social, and cultural targets by means of “collaborative approaches” and original cross-connections with the social fabric of their own territory.

Therefore, the study is expected to:

- help us understand the way New Zealand museums are leveraging on partnerships with the wider society to achieve their mission;
- contextualize and analyse collaborative practices by evaluating their impact within the sector;
- explore potential applications and future innovations for museum sustainability.

Responses will help to unveil the current state of strategic relationships within the New Zealand museum sector, and will contribute to gaining a better understanding of opportunities, complexities, and new approaches to museum management. From this perspective, the ideal outcome of the survey is to encourage the debate about the contemporary role of museums within their communities, and eventually help guide future directions in the area of public engagement and museum sustainability.

OUTCOMES

The results of the survey will be collected, analysed, and distributed in national and international publications, journal articles, and conferences. The research is expected to shed light on new trends in museum practice and on the innovative connections between cultural organizations and their ecosystem.

Interested museums will have the opportunity to receive an edited summary of the data collected and the research results.

For any questions, inquiries, or suggestions, please contact the following email address:

samuele.destefani@vuw.ac.nz





MP for Mt Albert

Minister for Arts, Culture & Heritage

Minister for Child Poverty Reduction

Minister for National Security & Intelligence

04 SEP 2018

Courtney Johnston
Chair, Museums Aotearoa Board

Tēnā koe Courtney

My warm greetings to you and the Board of Museums Aotearoa. I am delighted to advise that Cabinet recently agreed to bring forward the commencement date for the new levy exemption for collection items held by public museums, public galleries and where taonga. The exemption will now come into effect from 1 July 2019, which will be much sooner than the commencement of the remainder of the regulations supporting the Fire and Emergency New Zealand Act 2017.

We have agreed to the earlier commencement date because we knew that collecting institutions were anticipating the exemption would start during 2019 and had adjusted their budgets accordingly; and that the delays were causing some uncertainty. We wanted to avoid continuing to charge the levy on collections insurance due to delays related to the wider structural reform of Fire and Emergency New Zealand.

More importantly, the Government recognises the critical role public collecting institutions play in our communities as custodians of our heritage, and the need to design sustainable solutions to support this sector. Thank you and to your colleagues for bringing this matter to our attention.

I am very pleased the Government has been able to acknowledge in a small way the contribution that public museums, public galleries and where taonga make in caring for and presenting our unique and invaluable cultural heritage. I would also like to take this opportunity to acknowledge the work Museums Aotearoa does in advocating for the sector and for working with my officials on this matter.

Nāku noa, nā


Rt Hon Jacinda Ardern
Minister for Arts, Culture and Heritage

cc: Phillipa Tocker, Executive Director, Museums Aotearoa
Hon Tracey Martin, Minister of Internal Affairs
Hon Grant Robertson, Associate Minister for Arts, Culture and Heritage
Hon Carmel Sepuloni, Associate Minister for Arts, Culture and Heritage