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*Cover: Ko Rongowhakaata iwi exhibition –
Tairāwhiti Museum*

EXHIBITION EXCELLENCE – ART

JUDGES

Megan Dunn (Freelance Art Writer); Heather Galbraith (Associate Professor, Whiti o Rehua School of Art, Massey University); Zara Stanhope (Principal Curator and Head of Programmes, Auckland Art Gallery Toi o Tāmaki).

Te Tuhi Centre for the Arts, Auckland

Share/Cheat/Unite

At the leading edge of curatorial practice and exhibition making within Aotearoa and internationally, this project is an example of Te Tuhi being real innovators and risk takers. Pushing their modest size staff and budget to capacity to achieve an ambitious and responsive exhibition. Exploring different methods of collaboration, a highly ambitious curatorial framework, and an inventive approach to creating a platform for artists and audiences to explore urgent societal and political conditions and concerns. The artists remain central in the production of the new offsite commissions. Impressive audience numbers, and the scope of the programming reflects current methodology and consciousness around art practice and community.



The Dowse Art Museum, Lower Hutt

The Art of Rangi Hetet and Erenora Puketapu-Hetet

The combination of social history imagery and material culture was sensitively and judiciously installed. Working with the Hetet whanau, and showcasing their creative lives and cultural leadership, was curatorially innovative and shifted the way the institution approached their work.



Te Tuhi Centre for the Arts, Auckland

The Hive Hums with Many Minds

A meta-exhibition that responded to global and social concerns and resulted in the production of ambitious new works. The thematic approach wove together practices from across a range of contexts, and a broad range of cultural perspectives. The exhibition felt fresh and coherent, with strong attendance figures, and was generated on a modest budget.



EXHIBITION EXCELLENCE – SCIENCE AND TECHNOLOGY

JUDGES

Tom Trnski (Head of Natural Sciences, Tāmaki Paenga Hira Auckland War Memorial Museum); Tui Te Hau (General Manager Mahuki Innovation Hub, Museum of New Zealand Te Papa Tongarewa); Paul Scofield (Senior Curator Natural History, Canterbury Museum).

Locales/Stardome Observatory, Auckland

Stardome Exhibition

A stand out in this category. The Lego History of Space is innovative and massively popular – this is a real step forward in bringing space travel to a younger audience. The genius use of Lego as a universal language for all ages created opportunities for audiences to engage through hands-on displays and interactive hydraulic levers. With the world's most popular toy at the core, this exhibition integrated well with merchandising opportunities, and is at the interface between Toys, Science and Technology!



Puke Ariki, New Plymouth

BUGS! Our Backyard Heroes

By showcasing local amateur entomologists' collections, this exhibition breaks new ground and takes advantage of skills within the community. The food and 'infotainment' aspect is strong, with lots of touch points and activities for a wide range of audiences.



Museum and Transport and Technology (MOTAT), Auckland

The Innovators

Strongly design driven, making the most of limited collections to support the exhibition. Good use of social media, technology, industry partnerships, and repurposing of materials. A strong social media interface and many hands-on displays.



EXHIBITION EXCELLENCE – SOCIAL HISTORY

JUDGES

Eloise Wallace (Director, Tairāwhiti Museum); Claire Renault (Senior Curator New Zealand Heritage, Museum of New Zealand Te Papa Tongarewa); Philip Howe (Director, South Canterbury Museum); Jock Philips (Historian).

Nelson Provincial Museum

Murder at Maungatapu

Driven by staff enthusiasm and a broad range of talents within the team, the approach to bringing a specific story to life was compelling and innovative. This exhibition focussed on a very specific event, utilising images, re-contextualising objects and information resources held by the Museum. Reaching a younger audience with a range of access points including local history, local artists, theatrical display, digital media and a fascination with murder and CSI type investigations. A relatively low-budget exhibition that created an informative and engaging space, with a great use of digital technology. Enabling today's visitors to gain a vivid impression of the crime and the contemporary sensationalism that it created.



Air Force Museum of New Zealand, Christchurch

80 years in 80 stories

This exhibition used archival collections to provide a balance of stories and presented them in a new, engaging, and unexpected way. Great for audiences to see how the collection will develop as a research tool in the future. Creating a re-usable exhibit which can be assembled in any environment and tells the story in a succinct and human way.



Tāmaki Paenga Hira Auckland War Memorial Museum

Volume: Making Music in Aotearoa

The museum stepped out of its comfort zone and excelled in making an immersive participatory exhibition that created emotional connections for visitors. Appealing to a wide range of audiences and inspiring social interaction, whilst underpinned by sound music history knowledge and respect. Curators unearthed some great objects and the audience can take away elements which they have created giving an extra buzz to the exhibition.



Toitū Otago Settlers Museum, Dunedin

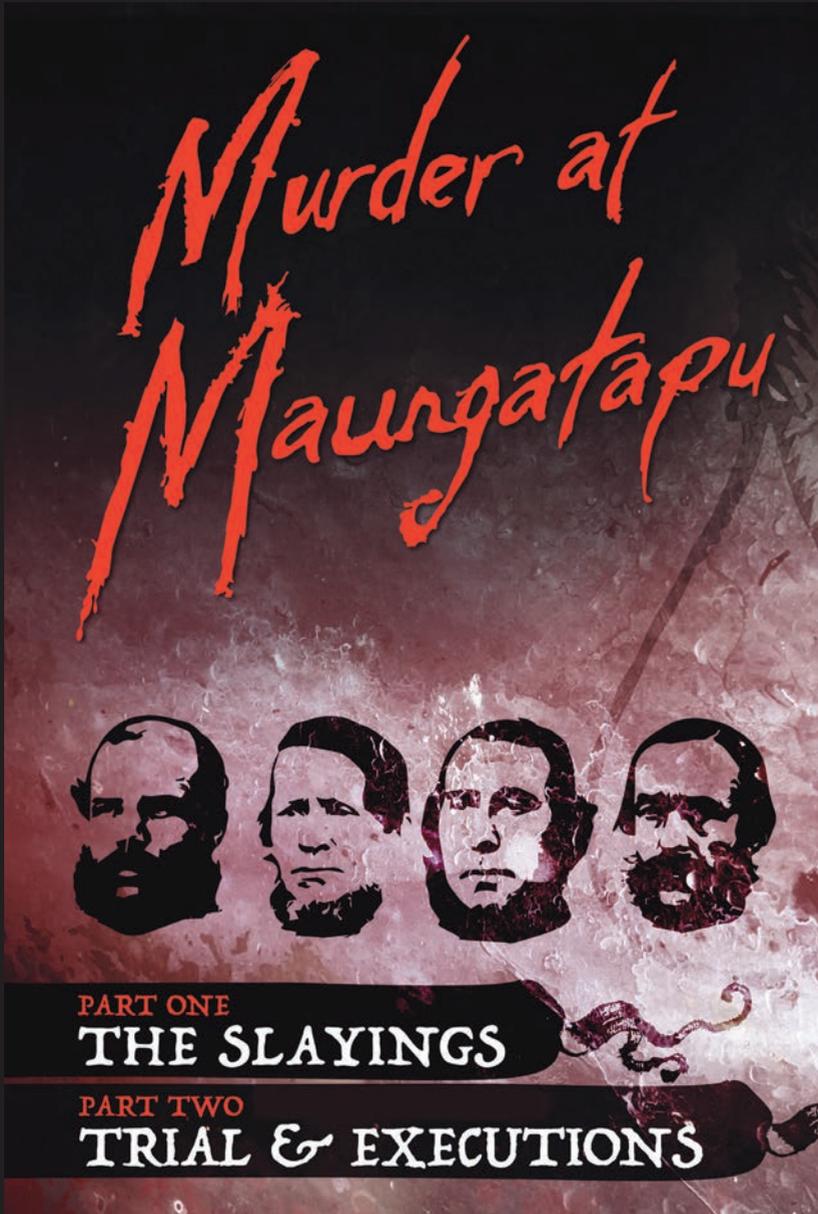
Slice of Life: The World-Famous Dunedin Study

This presented a well-known internationally important academic study to a wide audience using the elements that museums do best – combine objects, images, text and interactives to create an immersive and engaging visitor experience. Worked closely with Dunedin Study research community. It increased local pride and tapped into community nostalgia and curiosity.





*Stardome Exhibition –
Locales/Stardome Observatory*



*Graphic used in publicity for the exhibition –
Nelson Provincial Museum*

EXHIBITION EXCELLENCE – TAONGA MĀORI

JUDGES

Ngarino Ellis (Senior Lecturer, Co-ordinator, Museums and Cultural Heritage Programme, University of Auckland); Tryphena Cracknell (Development Coordinator, Hastings City Art Gallery); Paora Tibble (Iwi Development Advisor, Museum of New Zealand Te Papa Tongarewa); Ranea Aperahama (Museum of New Zealand Te Papa Tongarewa).

Tairāwhiti Museum, Gisborne

Ko Rongowhakaata

Above all, this was an exhibition by and for Rongowhakaata. The museum provided a space in which iwi could utilise the collections and the staff with their specialised skill set to support their goal of exhibitions. The gradual development of the relationship between people/art/taonga – from calling all taonga and artists to their marae, and then opening the waharoa to welcome the communities in – is unprecedented and the most innovative approach seen in indigenous museum practice in recent years. The methodology of this series of exhibitions is significant, an exemplar for how hapū and iwi are engaged and empowered throughout the exhibition process. A museum allowing the expert voices within its community to be heard, the community claiming ownership of their taonga and their museum, and the open-hearted and supportive team at the museum is awe-inspiring.



Waikato Museum, Hamilton

Te Whaanau Maarama: The Heavenly Bodies

The exhibition reached out to a broad range of Te Reo speaking audiences by using Te Reo throughout the exhibition, through oral narratives in Māori, the use of Te Reo in the English-language version, and the recitation of karakia at the start of the exhibition. An excellent presentation of expert knowledge already held within the community paired with recent research into contemporary Māori and New Zealand cultural practices.



Tāmaki Paenga Hira Auckland War Memorial Museum

Kōrero Mai, Kōrero Atu

This is a strong example of a museum working to open their collections to creative practitioners in order for both to benefit – the artist to learn new skills and forms, the museum to become a hub for creative energies that are stimulated by their collections in a powerful realisation of the transformative nature of taonga, and their ongoing lives in communities, particularly creative communities. Demonstrates partnership with Māori outside the institution, and enhancing the profession of Māori staff in the museum.



Nelson Provincial Museum

Mai I Hawaiki – Te Ahi Kā Roa

New mātauranga was generated in the making of the exhibition. The concept was driven by members of two local iwi who were responsible for sourcing histories, taonga and photographs presented in the exhibition. The exhibition represents an important milestone in the area, as little was known publicly about the history of these two iwi.



EXHIBITION EXCELLENCE – INNOVATIVE USE OF TE REO MĀORI

JUDGES

Ngarino Ellis (Senior Lecturer, Co-ordinator, Museums and Cultural Heritage Programme, University of Auckland); Tryphena Cracknell (Development Coordinator, Hastings City Art Gallery); Paora Tibble (Iwi Development Advisor, Museum of New Zealand Te Papa Tongarewa); Ranea Aperahama (Museum of New Zealand Te Papa Tongarewa).

Tāmaki Paenga Hira Auckland War Memorial Museum

Mana Aotūroa

An incredibly rich and well thought through programme which has carefully regarded early childhood pedagogies. The desired objectives of learning about natural sciences in Te Reo Māori and incorporating mātauranga Māori elements were clearly met. The photos show the excitement that the tamariki have learning in these education programmes – with the educators from the museum down at their level, they discover together the wonders of science. Delivering the programme in Te Reo reinforces for the tamariki the importance of their understandings of science in their own words. The educators worked with experts at the museum to develop new language for scientific concepts and models of delivering content, based on collections. This programme has the potential to create aspirations for tamariki to become global leaders in science.



Nelson Provincial Museum

鸡年吉祥 | Good Luck for this Rooster Year | Ngā mihi nui mō tēnei tau o te Tamaheihei

This is an exciting exhibition which reaches out to new communities with its novel trilingual approach to display. It has real potential to engage with different audiences through use of language in a number of different ways. As the demographic of New Zealand changes, it is important that museums large and small are able to reflect this changing population in exhibitions.



Museum of Transport and Technology (MOTAT), Auckland

The Innovators

MOTAT forged a new way of working Te Reo into larger sections of English-language texts in order to normalise Te Reo as part of a general vocabulary in relation to innovation which audiences would appreciate. Having texts which weave together two languages is cheeky in its covert way of educating the English-language reading audience to learn kupu Māori.



Waikato Museum, Hamilton

Te Whaanau Maarama: The Heavenly Bodies

The exhibition has the potential to inspire Māori-language speakers to seek further information and study further the area of Māori cosmology. By having a Māori narrative, the information and themes in the exhibition are disseminated to the audience.



SERVICEIQ MUSEUM VISITOR EXPERIENCE AWARD

JUDGES

Leanne Wickham (Director, Expressions Whirinaki Arts and Entertainment Centre); Paul Thompson (Deputy Director and Head of Learning, Programming & Content, Museums Wellington); Cherie Meecham (Director, Waikato Museum); Sally Manuireva (Director Public Experience, Tāmaki Paenga Hira Auckland War Memorial Museum).

Mokau Museum

“Save Mokau Museum”

The Mokau Museum has done everything that a small museum can do to bring itself up to a professional standard, exceeding all visitor expectations and transforming their spaces. What a great story of a small museum, run by volunteers endeavouring to save their museum with a strong focus on the visitor. A nearly 500% increase in visitor numbers, positive feedback and multiple channels undertaken to make a change, mean this project is a stand-out winner. By securing more volunteers, connecting with the local marae and working with local council and tourism they achieved a lot with very little, using buckets of ingenuity and being very open to input from others. The museum increased its own levels of knowledge and operational expertise, and also raised community expectations. This could serve as a model analysis and approach that other volunteer museums could adopt.



Dunedin Public Art Gallery

Yayoi Kusama: The Obliteration Room – Open Fun Day: Spot Ya

Providing this free fun day was important for the community. It attracted good numbers and participation, and engaged people in the work of the artists. A nice example of how to attract a family audience to an art exhibition – creative and fun. An innovative way of breaking down public perceptions of art galleries as intellectualised institutions.



MTG Hawke's Bay, Napier

Somebody's Darling: Stories from the Napier Cemetery 1855–1917

A nice example of how to work with local community in the preservation of heritage. Conceptually going beyond the walls of the museum and regarding material objects (graves) out in the community as de facto collection items shows a progressive approach. This had a wider effect in the community – the Napier City Council has now put more resources into this historic cemetery and vandalism has decreased.



MOST INNOVATIVE PUBLIC PROGRAMME

JUDGES

Leanne Wickham (Director, Expressions Whirinaki Arts and Entertainment Centre); Paul Thompson (Deputy Director and Head of Learning, Programming & Content, Museums Wellington); Cherie Meecham (Director, Waikato Museum); Sally Manuireva (Director Public Experience, Tāmaki Paenga Hira Auckland War Memorial Museum).

Otago Museum, Dunedin

Yoga with the Butterflies

The vision of delivering inspiring community programmes to more audiences in lifelong learning experiences is achieved through this unique, innovative and ‘out of the box’ public programme. This is public programme thinking at its best: bringing in new audiences in diverse ways and thinking about how to connect people with your museum. Museum spaces can be used for a variety of purposes, in this case the visitor experience goes from passive observation to a more involving interaction with the exhibit. Yoga as an exercise combines the physical and the spiritual – not areas with which museums regularly get involved. A new and refreshing way to encourage interactions with the butterflies and the space, comments from visitors were outstanding and their responses deep.



Christchurch Art Gallery Te Puna o Waiwhetu

Good Vibrations

A forward thinking energetic and multi-faceted approach to public programming. Great use of spaces across the facility, with clever pop up bars in-situ to pay for the event costs, creating connections with new audiences, mixing art with music with food and wine, transforming galleries and providing new experiences.



Finalist

City Gallery Wellington

Bullet Time Education Programme

The number and high level of personalities in these panels is outstanding, with a wide range of genres and topics and some absolutely fabulous speakers. This programme revamps the traditional idea of a panel discussion in galleries and transforms it into a highly political and timely conversation which drew in a wider range of audiences and added currency and vibrancy to the exhibition. Very good example of an event delivering strongly to the vision of the gallery.



Finalist

Sarjeant Gallery, Whanganui

The Tote Bag Project

This was a clever way of linking education with environmental concerns and having a tangible product at the conclusion. By communicating ideas to younger audiences in a positive and meaningful way, the programme was resourceful and has a far-reaching impact.



Finalist



Mana Aotūroa –
Tāmaki Paenga Hira Auckland War Memorial Museum



*Yoga with the Butterflies –
Otago Museum*

MUSEUM PROJECT EXCELLENCE AWARD

JUDGES

Greg McManus (CEO, Waitangi National Trust); Dion Peita (Head of Collection Care, Tāmaki Paenga Hira Auckland War Memorial Museum); Suzi Nock (Sector Manager Travel, Tourism and Aviation, ServiceIQ); and Phillipa Tocker (Executive Director, Museums Aotearoa).

The Suter Art Gallery Te Aratoi o Whakatū, Nelson

Redevelopment Project

The design is visionary and clever, retaining the feeling of the old and a connection with the gardens, keeping the essence of what was there before, and adding modern elements. A very innovative re-fresh, adding a new state of the art storage centre and other facilities to create multiple uses and welcoming spaces. The redevelopment not only involved community, but gave them a sense of ownership. This 20-year project shows perseverance and commitment to building a legacy, aiming for the future!



Pearson & Associates, Auckland

Kaikoura Museum

This redevelopment built on existing foundations, strengthening appeal to international visitors without losing touch with its community roots. Visual, colourful, tangible and educational. A strong connection with their environment, and a small-town charm within the design.



MUSEUM SHOPS ASSOCIATION OF AUSTRALIA AND NEW ZEALAND AWARD – BEST NEW RANGE

JUDGES

Karryn Baudet (Head of Commercial & Visitor Services, Museums Wellington), Matt Lee (Retail Merchandise and Visitor Services Manager, Australian National Maritime Museum), Stephen Quinn (Retail Operations Manager, National Museum of Australia), Sharon Sikkema (Manager, Beaconsfield Mine & Heritage Centre), Larry McInerney (Retail Manager, Museums Victoria).

Tāmaki Paenga Hira Auckland War Memorial Museum

Volume: Making Music in Aotearoa

The range presents a wide variety of price points and product types, catering to a broad range of customers. All products have been produced using suppliers local to Auckland where possible, or at the least within New Zealand. Environmental consciousness has been recognised through the use of organic and unbleached fabrics. Very clear & cohesive design with minimalistic black & white style across all products. The work of producing a CD specific to the exhibition is a great innovation in the industry and the clear process to establish credits to the musicians is commended. The relevance of the exhibition merchandise to the museum and the exhibition is clear, and the many artists and musicians donating fees back to the museum shows community support for the initiative.



ARTS ACCESS AOTEAROA MUSEUM AWARD

JUDGES

Richard Bengé (Executive Director, Arts Access Aotearoa); Robyn Hunt (Senior Consultant, AccEase); Phillipa Tocker (Executive Director, Museums Aotearoa).

Te Manawa Museum of Art, Science and History, Palmerston North

NOA Open Studio and Inspired By

NOA Open Studio demonstrates a commitment to open access for all, proudly putting this front and centre at Te Manawa. Inspired By takes this a step further by giving otherwise unseen and unheard creative voices professional curation and high-quality exposure as an integrated part of the exhibition programme. These projects are the product of an ongoing commitment to inclusion across Te Manawa – from governance to front of house staff, fully embracing community ownership of the museum.





Mokau Museum



The Suter Art Gallery Te Aratoi o Whakatū from Bridge Street.
Left to right: Suter Theatre, Jane Evans Foyer, Suter Memorial Art Gallery.

Photo credit: Paul McCready



*Volume Pop-up Store –
Tāmaki Paenga Hira Auckland War Memorial Museum*