
MUSEUMS AOTEAROA QUARTERLY



New Stuff & Renewal
Hui Reports
Waikato Museum 30 Years
New Museum Projects
Learning From Experience
Museums are F***ing Awesome

Contents

Museums Aotearoa

| | |
|-----------------------------------|----|
| Eds Quarter | 3 |
| Message from the Board | 4 |
| Kaitiaki Hui Report | 5 |
| Kaitiaki Hui Report | 6 |
| MuseumCamp | 7 |
| He Tohu | 8 |
| Museum Profile – Lyttelton Museum | 9 |
| Future Museum | 10 |
| Te Haerenga | 12 |
| Beyond the Accessibility Code | 14 |
| Student Experience | 15 |
| NDF Conference Reports | 16 |
| Standing Up, Standing Out | 18 |
| Museums are F***ing Awesome | 19 |
| Like, Share, Tweet | 20 |
| AGMANZ | 21 |
| Staff Happenings | 21 |
| Individual Profile - Kate Elliott | 22 |
| Policy Matters! | 23 |
| My Favourite Thing | 24 |

Next issue

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Cover Images

Main. Interior of the document room in the He Tohu exhibition, National Library of NZ.

Lower. Lyttelton Volunteer Fire Brigade heroes Jason Campbell (L) and Alistair Suren (R) came to help rescue the collection at the Lyttelton Museum.

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

As 2017 draws to a close we have a new government, some new museum experiences, and a whole new museum. While the new government is still in its 'first 100 days' phase and arts, culture and heritage are not immediate priorities, we are hopeful that change at the Beehive will open up some positive opportunities for change in other areas over the next three years. In *Policy Matters!* (p23) I have referred to various possible topics for museums and galleries to address in the year to come.

Also in this issue are articles about Auckland Museum's renewals and the new He Tohu exhibition and installation of our founding documents in the National Library. Other developments currently underway include Te Papa (with the new art spaces to open in March 2018), City Gallery Wellington refurbishing its entrance, and Otago Museum new science centre, Tūhura, opening just before Christmas.

On p12 we look back at Waikato Museum since it was built thirty years ago. This November a whole new museum and community complex opened in Foxton. Te Awahou Nieuwe Stroom (TANS) brings together a Dutch heritage centre; Māori museum, arts and learning centre; and library. Situated beside De Molen (windmill) and the Flaxstripper, facing onto the historic river/wharf area, and including landscaped courtyard and connecting areas, TANS provides a community hub, and is an anchor point for Foxton's Te Awahou Riverside Cultural Park. We hope to profile TANS in a future *MAQ*.

Other recent activity includes the National Digital Forum (NDF) conference. As our reviewers highlight (p16–17), NDF is an annual inspiration for all things digital in the GLAMS. This year I had a feeling that digital is almost a redundant descriptor, as everything we do now has a digital element – the important considerations are about how we employ technology, integrate evolving tools and engage on a human level in a digital world.

Another conference that I went to in Wellington recently was the Australasian Society of Association Executives (AuSAE). This 'association association' has nothing to do with museums or galleries per se, but everything to do with how a professional association serves its members and the sector in which it operates. In that respect we have much in common with the Veterinary, Crane or Organic Farms associations, and it was very useful to share some of our experiences with association colleagues.

In developing our priorities and services for members, we recently conducted a survey of Individual Members. This has been helpful in understanding your reasons for membership, and how important various aspects are. We were delighted to see that 75% of respondents read *MAQ*!

We wish all our readers a wonderful summer, and remind you to renew your MA membership to continue to hear from us in 2018.

Happy holidays, Ngā mihi o te Tau Hou ki a koutou katoa!

Phillipa Tocker
Executive Director, Museums Aotearoa

Message from the Board

I'm writing this a mere three weeks after our most recent Kāhui Kaitiaki hui which was held in Waikato-Maniapoto at Pūrekireki Marae. Each year as a network we host two hui, one early in the year to coincide with the Museums Aotearoa conference and another at the end of the year. From experience, the two hui have quite different āhua to them. The May hui often feels heavy and exhausted after a long week of conference so our hui end up performing the dual task of sharing kōrero and lightening loads. By October, the end of the year is in sight and there's a delight in the reconnection.

For our hui in and around Te Awamutu, the hau kainga were open and generous in sharing their kōrero with us. Our hosts at the Te Awamutu Museum and the Waitomo Caves Discovery Centre showed such manaakitanga that it made the hui a spectacular experience. An enduring lesson I took from the hui was the importance to get out of the four walls of the museum – reading about historic events from the comfort of your office is a completely different experience to hearing about the events from the perspective of descendants while standing at these sites of significance.

As kaitiaki we have advocated at length about how important it is for Māori to have input, if not control, over how Māori stories and taonga Māori are handled. This hui was further proof of the power in recognising the rangatiratanga of iwi and hapū Māori to tell us these histories themselves. In museums we take on the role of authority, an uneasy assumption when working with Māori who are still working to have their erased histories heard.

My time on the Museums Aotearoa Board has been a steep learning curve and I owe much gratitude to my tuakana, Tryphena Cracknell and Dion Peita, and the other Board members for welcoming me and encouraging input. In particular, I wish to thank Tryphena as she has now stepped down from the Board after many years (so many that we can't remember exactly how many!) representing kaitiaki voices at board level. Tryphena has been hugely influential presence in my career starting with when I first got involved with Kāhui Kaitiaki in 2013, and she was instrumental to my joining the Board as the Ika Tauhou junior Kaitiaki representative. In the comparatively short time that I've been involved with Kāhui Kaitiaki, Tryph has driven and executed the lioness' share of work, an immense amount. Every time we thought of a small task that needed attention, we'd find that Tryph had already completed the task. E te tuakana, e kore e mutu āku mihi ki a koe mō ō mahi whakahirahira.

With Tryph standing down, it is also my pleasure to welcome Henriata Nicholas to the Board. Henriata (Ngāti Whakaue, Ngāti Te Mahau, Ngāti Turumakina, Ngāti Unu, Ngāti Kahu – Te Arawa, Waikato-Tainui) is Exhibitions Coordinator at Te Awamutu Museum and is also on the board of Creative Waikato. Aside from all that mahi, Henriata is also an artist and designer who practices uhi tā moko.

The most recent hui in Waikato-Maniapoto was coordinated by Henriata so it feels like a fortuitous time to have her join the Board. Nau mai, haere mai e hoa.

As this is the last Museums Aotearoa Quarterly for the year (despite it feeling so premature!), I'd like to wish you all a safe and merry summer break.

Kia pai ōu koutou wā whakatā!

Matariki Williams

Curator Mātauranga Māori, Museum of New Zealand Te Papa Tongarewa



Matariki Williams
Credit: Tim Onnes

Kaitiaki Hui Report



Kahui Kaitiaki 2017

Kāhui Kaitiaki Hui: he oranga taonga he oranga tangata.

October 18th–20th 2017, Pūrekireki Marae, Pirongia

Ngā mihi nui from the Te Awamutu Museum in the Waipa District. It was pleasure and honour to assist our Kaitiaki Committee in hosting the second hui for this year in the bountiful and beautiful Waikato region. It was not a coincidence that our theme was ‘*Hauora: Maintaining and Nurturing Cultural and Spiritual Wellbeing in our work and sector*’. The theme encouraged us to connect to the whenua to understand the resilience of Māori communities still feeling the impact of past land wars. It also enabled us to appreciate the depth of resistance within the past and present, and remember key statements like this one from the battle of Ōrākau,

*‘E hoa, ka whawhai tonu mātou, ake, ake, ake!’
Friend, we will fight on forever, forever and forever!*

This were allowed us to focus perspectives on how we mahi, and understand some of our realities around how policy and organisational structures affect that mahi. As you can imagine this led to some indepth and colourful discussions.

Location wise, Waipa sits in the food basket of the Waikato encompassing the township of Te Awamutu to the south of Hamilton.

Local kaumatua Tom Roa, Haupai Puke and whānau along with Te Awamutu Museum, staff from Waipa District Council staff and Councillors, welcomed kaitiaki to Pūrekireki Marae in Pirongia. Kaumatua captured our imagination in the narratives about tupuna immortalised within carvings around whareniui. Shane Te Ruki engaged us in conversations of ‘Hauora’ – the appropriate use of te reo when describing our processes when working in our communities and organisations. With day one complete our conversations began to expand in anticipation of day two.

An early morning rise had us on the bus where we toured specific Land War sites. We heard intimate descriptions of battles involving tupuna accounts voiced by descendants.

Uenuku, welcomed us into the Te Awamutu Museum to hear the aspirational future Museum development by staff and Council management.

Continuing our tour, a moment of silence at Ōrākau was followed by a welcomed by the Tane Tinarau kaumatua, staff and board of the Waitomo Discovery Centre and Museum. This Museum’s footprint encompasses not only the building but the landscape above and under the ground.

Janneen Love from Tamaki Paenga Hira (AWMM) explored the intricacies of how to and how not to, be the conduit between creative artists and Museum staff. Mata Aho inspired us with their down to earth contingencies and planned experiments of how to be creative on a large scale that challenged the viewer and their creative process. Dr. Pricilla Wehi unveiled a host of interesting scientific information on kuri by testing hair samples and working with collection kakahu. Patricia Te Arapo Wallace Ph.D intrigued us with her insights into decorative patterned prints worn by Māori in the early 20thC.

Planning of our hui relied on cross organisational conversations held nationally via email, skype, phone messaging and kanohi ki te kanohi. The Kāhui Kaitiaki Hui committee would like to thank the partner organisations and funding sponsors who highlighted specific aspects of our hui through connecting us to the landscape and narratives held within: Museums Aotearoa, Te Awamutu Museum staff, Waipa District Council, Waitomo Discovery Centre and Museum board & staff, Purekireki Marae committee and caterers, Haupai Puke, Tom Roa, Te Perangi National Services and the Te Maori Manaaki Taonga Trust.

We are looking forward to seeing all of you at the next Kāhui Kaitiaki in Otautahi May 2018.

*Henriata Nicholas
Ngāti Whakaue, Ngāti Turumakina, Ngāti Unu, Ngāti Kahu
Exhibitions Coordinator, Te Awamutu Museum*

Kaitiaki Hui Report

Kāhui Kaitiaki Hui at Pūrekireki Marae 2017

The Kāhui Kaitiaki of Okitopa 2017 was hosted at Pūrekireki Marae in Pirongia just outside of Te Awamutu, Waipa Region of Waikato. From arrival to leaving I was continuously presented with the best and warmest of hospitality. My attendance was motivated as much by ongoing career development, as it was by a need for respite. Fittingly, this year's kaupapa was Hauora: Maintaining and Nurturing Cultural and Spiritual Well-being in our Work and Sector.

Here, in no particular order, I wish to share summarised notes, and reflections.

- Hauora in terms of cultural integrity, access and sustainability, is essential practice for knowledge keepers, teachers, technicians, interns, curators, practitioners and conservators of taonga Māori.
#mahitikamahipono #inthepetridish #highcontextvshighcontent #whereareourpeople
- Present at Pūrekireki Marae was a whakairo I had never seen. Eyes askew making me wonder can they see the hidden me?
#taongatipunaportal #howdoyouaddressyourtipuna #howdoyouaddressyourtaonga #howdoyouaddressotherstipunataonga
- The first morning, a stunner it was, I walked the busy road from the marae heading south alongside a humble Migoto. At a past Kāhui Kaitiaki you rightfully demanded we place our cultural well-being within our health and safety practices. The consequences of not doing so are unfortunately oh so familiar to me and so the savaliga, company and robust korero with you was quietly wished for and much appreciated.
#kaitiakitanga #hauora
- We toured some of the regions 'historical' sites. The peculiar Alexandra Redoubt with its invasive concrete steps to nowhere was a site showing the initial establishment of Colonial posts inland. The ripple effect of this unassuming redoubt site was almost lost on me as the picturesque landscape whizzing past the bus window enticed me into a farming fantasy. How I love me a rural New Zealand landscape but fuck how deceiving. I had to walk away at Te Matakītaki
#merevsmuskets #actofunityagainstterrorism #actofahapuwahinetoa.

- The pretty landscape shattered further at Ōrākau. If not touring with the Kāhui Kaitiaki would I have stopped to learn of its horrific, historically recent foundations?
#300poorlyarmedvs1500betterequipped #alteredlandscapes #learninginlayers.
- Making our way to the Waitomo Caves where we experienced the knowledge and care of kaitiaki over this ancient naturally formed taonga we passed lush farmland after lush farmland. Almost dazing back into my farming fantasy... when keeper of Uenuku, Mr Te Ruki's voice hit my eyes: "stolen lands for as far as the eyes can see".
#kingcountry #stolenlands #apologiestickthebox.
- The tour included the site where Uenuku emerged. It was once an aqua-cultural area that provided kai and materials, now the lake sits still, awaiting the tickle of skimming waka during comp season.
#seeingbodyofwater #hauora.
- Prior to the tour excitement turned to nervously fretting as to what to wear and more importantly, how was I to introduce and conduct myself? Knowing we were going to visit Uenuku was one thing. Standing in his presence was difficult, complex and warming. Uenuku. O a'u lenei, Hatesa Seumanutafa. Fa'afetai ua mafai ona ta feiloa'i ma mafuta
#howdoyouaddressotherstipunataonga #kaitiakitanga
- Having mentioned the Kāhui Kaitiaki to an Aotahi/History student from UC interning at work, who had already expressed her fascination/set-direction with working in the museum sector, it was no surprise to me when she said she received assistance from Uni to attend. Although I am not of Māori heritage, as I sat listening to the final day's kōrero, it felt meaningful and worthwhile having the intern amongst this kaitiaki network, tangata whenua like her, working in the museum sector or other such institutions that hold, share, interpret, research, represent, reconstruct, construct and use our cultural heritage.
#fuelthepassion #awhi #tautoko #kaitiakitanga



Hui hosts and Waitomo Cave guides outside the spectacular Ruakuri Cave

*Hatesa Seumanutafa
Collections Technician Human History, Canterbury
Museum*

MuseumCamp

MuseumCamp August 2017

Earlier this year, I was fortunate to be selected from 200 people to be one of over 100 participants in MuseumCamp 2017. It was a gathering of incredible people from all walks of life, ethnicities, cultural backgrounds, ages and perspectives. We converged at the Santa Cruz Museum of Art & History (MAH) for three days and two nights to participate in some life changing and challenging moments. MuseumCamp was a hands-on extremely engaging experience learning interesting strategies with colleagues that at times stretched your thinking, but mostly, took you way out of your comfort zone in the most thought-provoking way.

From over 100 participants there were four of us that travelled from outside USA and Canada from England, Holland, Australia and NZ, from the Museum, Library, Archives and Arts sectors covering various job descriptions.

Why MuseumCamp? The 'Changemaker' theme was compelling with topics like leading change, advocating for change from a non-leadership role, grappling with external change and using creative techniques to make change in institutions, etc. Nina Simon, the Executive Director of the MAH and her team invited us to commit to the theme and not be afraid of testing ourselves and ways of thinking.

The MAH is an incredible pallet of spaces spanning three levels. However, it isn't your average museum. Staff are crazy about engaging with their community, learning more about its diversity and are extremely excited about developing ways in which community voices can be heard. This spring of enlightenment is fuelled by a small spit-fire of a woman, Nina Simon Executive Director of the MAH. I left Aotearoa with no expectations but a willingness to experience everything! From the first day, I realised how conservative my way of thinking and being was.

The goals of MuseumCamp were threefold:

1. explore ways to make change in your work and our world
2. learn from and with the diverse, creative, wonderful people in Camp
3. create a '30 day change challenge' to jumpstart creative changemaking at home



Nina Simon's Welcome

The first two goals were explored through a series of 'Lightening Talks', inspirational projects by MuseumCamp participants. The third goal was explored indepth on Day Two.

Day one campers were fast tracked to release outside commitments and just be in the moment through a series of 'unlearning' workshops presented by participants. Eight of us were asked to present a one-hour hands on, low tech way to engage the audience through creative expression. Moko Taa – Tamoko, engraved signatures was my way to open perspectives through use of storytelling and self-identification. The day ended with insightful conversations and finding a dark corner of the museum to sleep.

The next two days were filled with stepping into personal power, hearing issue-driven exhibitions through the lens of lost childhood accounts, brainstorming, prototyping, exploring, feeding in and feeding back, revising and activating visions.

'Unconference' sessions ended our MuseumCamp experience. It was a segue into a myriad of topics yet to be explored in half hour focused conversations on making an impact, diversity, and decolonising museum collections.

Take-homes included:

- Indigenous cultural identity and voice is a rare commodity yet to be fully realised in the GLAM sector globally
- Prototype, don't be afraid to fail – give it a go!
- Know the 'why' to engagement
- Understanding the difference between scale and growth
- "Not everything that is faced can be changed, but nothing can be changed unless faced" – James Baldwin.

I would highly recommend this experience. Perhaps we should start a global trend and create a MuseumCamp here....just saying!

Henriata Nicholas

Exhibitions Coordinator, Te Awamutu Museum

He Tohu

On Hurstmere Road in Takapuna, we stopped two young men and asked them what they knew about Te Tiriti o Waitangi. The pākehā chap blushed, grinned and admitted "I should know... but" - then as our camera rolled, the young Chinese fellow recited - almost verbatim - the three key articles of the Treaty.

Eyes glowing with inspiration from the legendary achievements of the Suffragists, all the dozens of women (and many men) who spoke of the Women's Suffrage Petition finished with a warning: "We're not there yet!"

Māori and Pākehā historians, writers, thinkers, business people all looked to He Whakaputanga as the truly defining document of Nationhood. "The Treaty is the child of the Declaration!"

He Tohu - the new display of New Zealand's three most important founding documents at the National Library was Story Inc's major mahi for two and a half years.

By the time the project was finished, the way we think about our country - and the process of creating an exhibition - had changed. In both cases, the change was about the real meaning of partnership and collaboration. It was about how to create a space where many voices can be heard, rather than one.

The project began for us in the most low-key way possible. We saw a notice for something called the DIA Archives Exhibition Project, a display in the lobby of the National Library. It sounded vaguely corporate. Then it dawned on us that this was a reincarnation of that project - the notorious 'Treaty Exhibition', with its troubled backstory.

Should we put up our hand, or not? The words 'poisoned chalice' sprang to mind. After a certain amount of angst, we decided that we would go for it. We assembled a team of creative specialists that included Studio Pacific Architecture and Click Suite. Then we went back to the early days of Story Inc, and approached Cliff Whiting, whom Steve had got to know during the installation of Golden Days, 20 years ago, when Cliff was the inaugural kaihautū at Te Papa. We were asking Cliff to help us not so much with design itself as with advice on how to make our designs work in a cultural context that would be inclusive to Māori and all New Zealanders.

Cliff needed quite a bit of persuading to become involved. But once he did, he became a touchstone for the project. What impressed us most about



The exterior of the document room

him - apart from simply being a kind, wonderful and extraordinarily creative person - was his ability to think of spaces and visitor experiences from a very specific Māori cultural viewpoint, but then to generalise their meaning so that they would resonate with everyone.

Once we had the people in place, there was just the little matter of making it happen. Understandably, some members of the client team, having been through one or more aborted incarnations of the project, wondered aloud if this one would be destined for the same fate.

To us though, it never seemed that the project might fail again, for a number of reasons. One was the idealistic energy that surrounded *He Tohu*: however difficult things became, there always seemed to be an eagerness on all sides to see it through. Secondly, a huge amount of work was done by senior people in DIA to make sure that the project was supported at the highest levels in Government and in Māoridom. And finally, we simply had confidence in our own ability to see projects through.

He Tohu was the most intensively collaborative and all-absorbing exhibition we have ever worked on. That collaboration was not always a yellow brick road strewn with rose petals. There were plenty of disagreements, mis-steps, and moments of anger. But every time the project seemed to have hit a road block, there was always a way around or through.

"Attracting over 20,000 visitors in five months after opening is a tribute to the care and effort that has gone into He Tohu. It is a remarkable, accessible experience for all New Zealanders, particularly for our young people," said Peter Murray, Deputy Chief Executive, Department of Internal Affairs.

On October 6, 2017 *He Tohu* won a clutch of 'pins' at the Best Design Awards in Auckland, including a gold pin in the Ngā Aho category. Ngā Aho means 'the threads' and is given for projects that show 'Aotearoaness' and cross-cultural collaboration.

As producers of the exhibition, this particular award made us particularly proud - because if *He Tohu* was not about Aotearoa and collaboration... it wasn't about anything.

Steve La Hood
Director, Story Inc

In Memory of Cliff Whiting, 1936-2017, and Alexandra Collinson (graphic designer for He Tohu), 1986-2017

Museum Profile

Lyttelton Museum – Just in time for Christmas

Lyttelton Museum has just reached a major milestone. On 2 November this year the Christchurch City Council voted to gift the land at 33/35 London St – the town’s main street – to the Lyttelton Historical Museum Society. We now have a site in the heart of the community on which to build a new museum.

Let’s go back just a few years. Along with many other organisations, Lyttelton Museum became a casualty of the immensely destructive forces unleashed by the 2010/2011 Canterbury earthquakes. Our building had to be demolished. On the bright side, although it might not have been quite how the text books say you should do it, thanks to the Lyttelton, Governors Bay and Diamond Harbour Volunteer Fire Brigades and staff from the Air Force Museum of New Zealand our collection was rescued in a series of daring emergency recovery operations.

Everything was taken to the Cultural Collections Recovery Centre at Wigram. Seizing the unasked for moment, we engaged two museum technicians to catalogue the collection (which is now on eHive: <https://ehive.com> and search ‘Lyttelton Museum’). We also have several thousand photographs and drawings relating to Lyttelton, Antarctica and the harbour area. Digitising them and cataloguing our manuscripts are the next big projects for the Lyttelton Museum collection. The over 8500 objects, including 204 fish-and-chips-free (see below about our beginnings!) volumes of the Lyttelton Times, have now been packaged into 119 storage units. The collection is in safe storage until Lyttelton Museum can once more open its doors.

It all began in 1965, and the catalyst was a rotted parcel of fish and chips! In an archivist’s nightmare, Baden Norris, future founder of the museum, was doing some research, looking through some copies of the *Lyttelton Times*, and found some severely decomposed fish and chips.

He immediately wrote to the Christchurch City Council about the woeful state of Lyttelton’s historical assets. He suggested that if a place could be found, Lyttelton could have its own museum. There was great public support for the idea and eventually the Council made space available in the Shipping Company Headquarters in Lyttelton. In 1969, the Lyttelton Museum first opened its doors. Baden, with a dedicated team of volunteers and donors saw it grow. The collection currently contains objects and images relating to



Baden Norris served as the Curator of the Museum from 1969–2010, while also working at the Port and as Curator of Antarctic History at Canterbury Museum. In 2013 he was awarded the New Zealand Antarctic Medal for his services to Antarctic History and conservation.

Photo: Dr Kerry McCarthy

maritime and waterfront history, Antarctic history, and Lyttelton social history. In 1980, the Museum moved into the former Merchant Navy Centre at 2 Gladstone Quay, its home until the earthquakes.

Our plans are bold but exciting – we decided that what we needed was a purpose built facility. We extensively researched 10 sites in the area in our quest for a new home and came to the conclusion that ideally it would be right in the heart of the town. We want to be a lively community hub where harbour residents and visitors can engage in the history of Whakaraupō and those who have lived and are living here.

As well as the new building, we intend to broaden our scope so that we can share the stories of not only Lyttelton locals, but also the wider Harbour/Whakaraupō communities. We have started working with Te Hapū o Ngati Wheke at Rāpaki to ensure that tangata whenua history and contemporary concerns are woven into the fabric of our story telling. As well as continuing to feature colonial Canterbury, maritime and Antarctic stories, other themes in the Lyttelton Museum of the future will include the natural environment and the area’s social history of today.

We know that anecdotally there is a great deal of support for our plans, and when the Council put the proposal to gift us the land out for community consultation earlier this year, there were a lot of submissions and the overwhelming majority were enthusiastically in favour. That expression of support undoubtedly positively influenced the Council in their decision. Like many small museums around the country, the Lyttelton Historical Museum Society is made up of a group of volunteers determined to make sure their local history isn’t lost. The gift of the land, with financial value in itself, will also give other potential funders confidence in our project. We estimate that we will need about \$5M for the construction and fit-out of the new museum. We’ve undoubtedly got a busy period ahead! But what an amazing opportunity to build a new museum from scratch. We hope to open the doors in 2020.

Liz Grant
Lyttelton Museum Management Committee
member

Future Museum

Creating a world-class museum for Auckland

Building work will get underway in the coming months at Auckland War Memorial Museum as it moves to implement the next stage of its Future Museum transformation programme.

Auckland Museum Director Dr David Gaimster explains the programme and the role of the Museum in New Zealand's largest city:

Auckland is undergoing a period of unprecedented growth and change.

Last year, the city grew by over 40,000 people and its population is forecast to reach 2 million by 2031. To provide some context, a city the size of Tauranga moves into Auckland every three years.

Auckland's demographics are also rapidly changing. The city is now one of the most multicultural in the world, with half of Auckland's population being born outside of New Zealand.

While growth and diversification presents many challenges, as demands for services and infrastructure increase across the city, it also presents a generational opportunity to reposition the city and its museum.

If Auckland is to reach its goal of being a global city, it requires a world-class cultural sector that provides a range of civic, social and economic benefits.

Future Museum is our response to this changing environment and it will make a significant contribution to enhancing Auckland's cultural sector to one that is of global standing.

Launched in 2012, it is a 20-year strategic and capital investment programme that will revitalise the Museum through transforming the onsite public experience, opening-up the collection, increasing the use of technology and restoring the historic building.

Future Museum will dramatically improve the visitor experience and ensure the Museum is in an optimal position to meet the needs of all Aucklanders, as well as visitors to the city.

The programme is made up of three major planks of work – onsite transformation, digital museum initiatives and offsite engagement – all of which complement each other to make the Museum and its collection as accessible as possible.

Improving the onsite experience

Over the next five years, we will be undertaking a capital works programme that will transform large parts of the Museum.

The Museum will remain open throughout this work with an exciting programme of special exhibitions and events.

By 2021, we will have redeveloped large portions of the Museum's ground floor. One third of the Museum's galleries will be revitalised and a major new gallery will open that will showcase the people and the places that make Auckland unique. This will be Auckland's living room and weather station, enabling Aucklanders and visitors to interrogate the city – its past, its current state and future evolution.

The heritage building will also be restored and connectivity to neighbouring communities will be improved.

The South Atrium will be redeveloped to create a vibrant hospitality and retail precinct, generating a new connection with both Aucklanders and visitors, encouraging them to visit many times to explore galleries, meet friends and spend more time in the Domain. This will allow us to grow our self-generated revenue and improve our long-term sustainability.

A larger special exhibition hall will also be created, which will be capable of hosting international shows, which Aucklanders want to see and that will draw visitors to the city.

New internal walkways will be built on each side of the ground floor to create a direct link from the Atrium to the Māori Court. This will make it easier for visitors to find their way around the Museum. And a new external pathway will also be constructed to improve pedestrian access to the Museum from Parnell and Newmarket.

Creating a digital museum

Future Museum will see the Museum recognised as a leading digital museum.

Technology will allow us to connect with more people, and make more of our collection available through traditional and non-traditional channels.

Since *Future Museum* was launched in 2012, we have placed more than one million of our 4.5 million items online, and our online collection is growing by 2,000 items a month. This project is one of the largest imaging and cataloguing initiatives ever undertaken by a museum, and our online collection has about 40,000 page views on a typical day.



The project was recognised as an ‘example of best practice’ by the World Wide Web Consortium earlier in this year, and we are one of 50 leading natural history institutions participating in Google’s Cultural Institution, which aims to bring the world’s treasures online for all to see.

We have been at the forefront of developing digital experiences, such as virtual reality interactives and collectible content, and these will be embedded further in our galleries and programmes, allowing visitors to make new meaning of the collections and the world around them.

Emerging technology will also be showcased to Aucklanders to excite and engage them. We will work alongside Auckland Council to make Auckland one of the leading ‘smart cities’ in the Asia-Pacific, allowing the Museum to become a place where Aucklanders come to explore the future, allowing them to navigate the rapidly changing world in which they live.

Reaching out to the community

We are primarily funded by Aucklanders, however, not all Aucklanders are in a position to visit the Museum. Addressing barriers to participation is a critical component of *Future Museum*.

Our staff and collections will increasingly be found in libraries, schools, shopping centres and at community festivals, delivering education programmes and showcasing the collection.

We will also transform our education offer to broaden its appeal, relevance and point of difference, ensuring the needs of children are put first.

The creation of a new offsite collections centre will enable the Museum to create an object laboratory for researchers, students, and partners, and allow the Museum to mobilise its collection to more people who can help interrogate the content and find new meaning.

Formal research partnerships will be formed with universities on a number of mutually critical investigation areas, creating opportunities for digital innovation and engaging students at all curriculum levels. This collaboration will enable the Museum to be the priority impact partner for the tertiary sector.

Future Museum is a vital programme for the Museum and it will change how we connect with our audiences – onsite, offsite and online.

Once completed, we will be able to reach more people in new and exciting ways and maximise our contribution to the region’s tourism, research and education sectors.

These are exciting times for the Museum and I look forward to sharing more information as we progress on this journey.

David Gaimster
Museum Director, Auckland War Memorial Museum

Te Haerenga

The Journey:

Towards Te Whare

Taonga o Waikato

On Saturday 3 October 1987 New Zealand's Governor General, Sir Paul Reeves, opened the Waikato Museum of Art and History. The gleaming, Ivan Mercep-designed building near the banks of the Waikato River in central Hamilton would win awards for the remarkable synthesis it achieved with the landscape. A tapu-lifting ceremony performed at dawn by Tainui elders, and attended by more than 700 people, preceded this civic opening and celebrations continued through the weekend.

For several interlocking reasons, the opening of the Museum was one of the most significant cultural events to ever take place in the Waikato. In the first and most concrete sense, the new building was the manifestation of years of local aspiration for a purpose-built museum and art gallery in Hamilton. Hamilton had grown in the post-war decades from a sleepy service town to become New Zealand's fifth largest city. Amid this growth, building roads and sewers to keep pace with urban expansion, took priority. For years, Hamilton lacked the degree of cultural investment of New Zealand's longer-established centres. In the early-1970s this situation began changing when the Council took control of both the city's art gallery (this small facility, run by the Waikato Society of Arts had staged many important exhibitions in

the 1950s and 60s) and a material heritage museum that members of the Waikato Historical and Museum Societies had opened in 1965.

These two organisations subsequently combined, first as a Council administrative unit and then a new institution, the Waikato Art Museum. In 1973, the Art Museum opened on the top floor of the PSIS (Investment House) building on London Street. The merger was the beginning of a sometimes uneasy but long-term and fruitful amalgamation of the major fine art and history facilities of a young city. Despite the many achievements of a creative team at London Street, by the late-1970s, its rented premises were inadequate to house growing collections and visitor access was proving a problem. Plans took shape for a new building at Grantham Street in the southern end of the central city. Following many years of planning and several delays, construction finally began in this location on the renamed Waikato Museum of Art and History in 1984.

Three years later, Hamilton at last had a state-of-the-art modern museum. Comprising five interior and three exterior levels, the JASMaD building had high tawa ceilings, spacious galleries filled with natural light and ample room for administration, collections and workshop operations.

The significance of the new museum, however, lay not only in its fulfilment of a dream to improve amenities in the city. The new building and the institution it contained also represented a unique opportunity to further the cause of biculturalism, a potential remarked upon at the time, in particular by Sir Paul Reeves in his short but eloquent opening speech. Reeves and others considered Waikato, with unhealed wounds related to its history of war, land appropriation and forced conscription, as an ideal location to start the process of partnership and the critical reckoning with the past this would involve. The task would be challenging, but the region was also uniquely privileged as a traditional locus of Māori organisation and autonomy embodied by the Kīngitanga movement. Indeed, a key moment in the pre-1987 history of the institution had been the gifting in 1973 by the Māori Queen Te Arikinui Te Atairangikaahu of Te Winika. Te Puea Hērangi had recovered the majestic waka taua (sunk during the Waikato War) from Port Waikato, overseeing



Waikato Museum of Art and History toward the end of its construction.

Circa 1987

its restoration by a team of carvers at Tūrangawaewae in the 1930s. Te Winika took pride of place in the London Street gallery space, symbolising the developing relationship between the Museum and Tainui. Fourteen years later, cranes lifted Te Winika into its new home at Grantham Street: a permanent gallery overlooking the Waikato River, where it remains today.

In its first years of operation, Waikato Museum of Art and History staff enthusiastically embraced both the bicultural and the pragmatic interdisciplinary visions for the institution. The young team was led by Bruce Robinson, who had been Director and Clerk of Works during the planning phase and would make a number of important hires of Māori and female staff in these years. Prior to the opening, Robinson had observed that the institution intended to break with the traditional view of a museum as a “cold, esoteric place, a perfect environment for the preservation of dead things” and it would rather be “a totally plastic venue which will allow for a range of diverse activities philosophy”. This commitment was evident in the extent to which, in addition to many vital exhibitions held during this formative era, non-traditional outputs such as lecture series, community installations and other collaborative projects counted among the Museum’s most successful activities during the period. Worth noting in particular were the dynamic and well attended lecture series associated with the exhibitions *Ngā Iwi o Tainui Waka* (1990) and *Ngā Mahi Whatu a Rangimarie Hetet* (1991).

Perhaps the greatest reflection of the Museum’s bi-cultural potential occurred a decade after its 1987 opening, but was in many ways the culmination of collaborative practices establishing during its early period. In 1997, the Museum opened *Te Ara o Tainui/Tainui: The Journey*. The exhibition, which told the story of the people of the Tainui waka through the use of historic and contemporary taonga, had a budget of close to \$1.5 million. A key component of the vision of the exhibition was to unify Tainui taonga scattered in institutions around the country. In a sense, the mana of the taonga was expected to help signpost the future of Waikato-Tainui following the watershed Waikato Raupatu Claims Settlement Act 1997 and Crown apology. Preparation for this challenging project crucially involved the establishment of a landmark partnership

between the Hamilton City Council and the Tainui Māori Trust Board. The unprecedented financial and curatorial collaboration between the groups is credited with playing a key early role in helping to galvanise the beginnings of long-term and still unfinished process of reconciliation following the 1995 settlement. In the approach that had proved successful earlier, the exhibition was accompanied by a lecture series featuring Kaumātua, and kuia, politicians, historians and experts weighing in on the history of the Waikato and the Kīngitanga. *Tainui The Journey* was considered a great success and its influence would be felt locally for many years.

For three decades in its current building and during earlier incarnations, Waikato Museum has realised community hopes for a combined art gallery and museum, while promoting a bicultural vision for Hamilton and the Waikato. The core goal of the institution is to reflect the bicultural heritage of the region to its current multicultural communities in fun and accessible ways, while expanding horizons through a range of interdisciplinary local and touring exhibitions. Here’s to another 30 years!

Dan Morrow
Curator, Waikato Museum Te Whare Taonga o
Waikato

For a brief account of the Museum’s history and interpretation of a special selection of items from its vaults, order a copy of our anniversary publication Te Haerenga The Journey: Toward Waikato Museum Te Whare Taonga o Waikato.



Waikato Museum Te Whare Taonga o Waikato front entrance with Michael Parekowhai’s Tongue of the Dog sculpture, 2017. Collection of Hamilton City Libraries HCL_M01664.53 / Dan Inglis, archive of Waikato Museum Te Whare Taonga o Waikato

Beyond the Accessibility Code

Otago Museum goes beyond the accessibility code

Tūhura Otago Community Trust Science Centre, opening in Otago Museum in early December, has gone beyond the code in accessibility – thanks to its consultation with Strawbridge Accessibility.

The three-year project to ‘rethink and redevelop’ its 20-year-old science centre was led by Caroline Cook, Director, Marketing and Development, Otago Museum.

The first stage of the project was building a new planetarium, alongside a digital interactive gallery with 12 giant screens of images and video. The second stage was redeveloping the existing site.

“It’s very experiential and interactive, inviting play and engagement,” Caroline says. “There is minimal text. Instead, we have a team of science communicators on the floor if you want explanations and guidance.”

In May, Otago Museum contracted Jason Strawbridge of Strawbridge Accessibility to advise on the centre’s accessibility.

“One of the project’s guiding principles is to be accessible to everyone,” Caroline says. “Working with Jason, we realised we could aim at achieving best practice rather than just ticking the boxes.”

“He was very patient and consultative. Together, we reviewed all the plans, especially in terms of its physical space, and realised that raised floors weren’t accessible for everyone. We changed the plans to include ramps and handrails, and then realised that was a negative solution.”

The answer was to remove the raised floors and provide a flat surface throughout the centre.

Another example of Jason’s input was the host station at the entrance to the science centre. “We had worked hard to make the counter accessible so it was high at one end and low at the other. But as Jason showed us, best practice is to have the counter at one height accessible to everyone: young children, wheelchair users, staff.

“Jason encouraged us to go beyond the code and guided us through the process from the depth of his experience – not just from the book,” Caroline says.

Jason worked for Barrier Free New Zealand in Wellington for four years as its Technical Manager and Educator. In October 2016, he moved to Dunedin and set up Strawbridge Accessibility. Although based in Dunedin, he provides a New Zealand-wide service.

“Otago Museum showed its commitment to accessibility by seeking advice at an early stage of the redesign process,” Jason says. “The outcome of this very collaborative process was greater accessibility for both staff and visitors. It even lowered the overall construction cost.”

Meeting accessibility requirements, set out in the Building Act 2004, the Building Code and the New Zealand Standard NZS 4121:2001, doesn’t have to be expensive. Jason says he can provide venues and building owners with information and ideas to make practical, cost-effective upgrades.

“My point of difference is that my knowledge is based on years of experience, firstly as an architectural designer and then working for Barrier Free New Zealand, where I worked closely with the disability sector.”

As an architectural designer, he says his “eyes were opened” to the importance of accessibility when his grandmother had a stroke.

“My grandmother’s experience changed my career path,” he says. “At the time, I knew that the legislation said public buildings had to be accessible. But I couldn’t understand why so many buildings were falling short of the requirements and making simple activities like a trip to the local library harder than they had to be.”

Jason says he can provide professional, technical and independent advice to local councils, designers, arts and cultural organisations and venues, building owners and landlords.

“Getting the right advice early on in the design process will achieve better outcomes for accessibility and add value to your project,” he says.

Ensuring your building has the basic accessibility requirements is “hugely beneficial” for staff and visitors, some of these basics include:

- an accessible route from car parking or the street, through the venue entrance to the reception
- an accessible reception or greeting counter, with a lowered counter top or section that works for a wheelchair user both behind the desk or in front of it
- clear, contrasted wayfinding signage indicating the accessible bathrooms, lifts, exhibits and other points of interest
- wide, level pathways so people can move around exhibits and other people free of obstruction
- accessible toilets with appropriate size and layout
- braille and/or raised pictograms on lifts and other signage for blind people
- handrails on stairs and ramps
- contrasting nosings (i.e. lines) on steps and stairs. In most cases, yellow is the best colour for partially sighted people.

Strawbridge Accessibility is a member of the Arts For All Otago Network, which is facilitated by Arts Access Aotearoa. For more information about the Arts For All Network and to become a member, contact Claire Noble, Community Development co-ordinator (E: claire.noble@artsaccess.org.nz T: 04 802 4349).

Student Experience

Compassion Today

When I first walked up the drive to the Home of Compassion, I was greeted by half a dozen nuns in full habits piling out of a minivan. I was at the Home of Compassion for a Museum Studies practicum as part of my graduate studies at Victoria University. I'll be honest, as a non-Catholic, my first thought was "Well, this is going to be an experience." My time with the Sisters was an experience, but in none of the ways that I first thought.

The Sisters of Compassion were founded by Suzanne Aubert in 1892. She established Our Lady's Home of Compassion in Island Bay in 1907, and it's been the Mother House ever since. The Sisters are currently renovating the Home of Compassion to be a place of pilgrimage and retreat and, as part of new visitor spaces, have hired Craig Turvey of 3D Creative to help create a new Exhibition, which will tell their story. For my practicum, I'd been tasked with doing research, interpretation, and concept development for the portion of the exhibit that will talk about what the Sisters are doing today.

As it turns out, the nuns I saw on that first day weren't actually Sisters of Compassion. The Sisters of Compassion don't wear habits anymore which means they stand out from the crowd a bit less—at least until you get to know them. And getting to know them was an essential part of telling the story of their work today. To do so, I knew I had to talk to as many people as I could about their mission. This meant sitting down and interviewing Sisters, as well as other staff and volunteers who work with them.

Good interpretation involves learning as much as you can about something, but even more importantly, it's listening. It's being open to the story that emerges rather than charging in with a story you want to tell. For the Sisters of Compassion, they don't want their story to be about the 'Sisters'. They want their story to be about 'Compassion'.



Dawn at the Home of Compassion in Island Bay
Photo courtesy Paul Ramsay

"Presence is more powerful than action. I can do lots of things and not be present," Sister Magdalen told me. Sister Carmel said, "I go out wherever there is need. I'm interested in you, regardless of your faith". Sister Catherine noted that the Sisters of Compassion are known for being practical, even ordinary. "I think being ordinary is a very precious thing", she told me.

Through my interviews I learned that the Sisters do not believe what they do matters nearly as much as how they do it. They pride themselves on serving all people in need, regardless of faith, and doing it in the simplest way possible. They meet people where they are, in the way that they need.

As the design has continued, the project development team is continuing to discover much about the lives of the Sisters of Compassion. It continues to be a challenge to present the essence of this unique and significant community.

My first impression of the Home of Compassion was anything but ordinary. But the Sisters – and hopefully the Compassion Today story in their exhibit – will challenge us all to make compassion an ordinary part of everyday life.

Lara Simmons

The Sisters of Compassion Exhibition at Our Lady's Home of Compassion is expected to open in Autumn 2018. An exhibit celebrating Suzanne Aubert's life is open Monday-Saturday 10am-3pm; Sunday 12noon-3pm.

Lara Simmons has just completed her coursework for her Masters of Museum and Heritage Practices at Victoria University. She has continued to work with 3D Creative on the Sisters of Compassion Exhibition since her placement. She plans to start an internship at the Auckland War Memorial Museum in March.

NDF Conference Reports

I was fortunate enough to have the opportunity to attend my first National Digital Forum Conference this year on the 21st and 22nd of November thanks to Museums Aotearoa. It was perfect timing as we at the Adam are, like so many other institutions, evaluating our online appearance with planning underway towards a new website and online collection presence.

It was inspiring to see the work which is being done around Aotearoa and the open way which people were able to share not just their successes but also, thinking here of Harkanwal Singh's keynote address, failures, and how these failures, whether failures to the internal or external eye, are important learning experiences.



Twitter was especially taken by Keir Winesmith on the pitfalls of embracing technology for technology's sake

I have never been at a conference where there was such fluid use of te reo. This is vital, and, I hope that in the future we marvel and laugh at this having been something to even comment on, in the way we did at Mayor Justin Lester's anecdotal disbelief in the mid-nineties that email might replace the written letter. Lester also referenced the acceptance of a world whereby his two young digital natives may never write and post a letter.

Pia Waugh and Keir Winesmith's keynote addresses bookended the conference with aspirational notions. Pia spoke to the future we are heading towards, the risk of reinventing the past and the importance of not simply avoiding painful topics. Her views on systems and structures of power and how we might break through normativity were exactly the kind of expansive entry points needed for the plethora of information which I was about to be privy to over the next 48hrs.

Having spent years cataloguing objects and artworks onto spreadsheets and into databases it is refreshing to see how this information might be put to use in innovative ways, as was epitomised by Keir Winesmith's work at SFMOMA. Their 'Send Me SFMOMA' on demand text service for art, which went viral earlier this year, was only possible through the diligent work of cataloguers over the preceding fifteen years who, without envisioning that this might ever be an outcome of that work, tagged as part of their cataloguing process all things contained in the image.

I was particularly drawn to Winesmith's invocation of James P Carse's notion of finite games and the infinite game. Of how if we approach projects with less finite boundaries, rules or winners, or losers, and connect to those which play with boundaries and reset the goal posts with no real end game that this is where real and unexpected progress can be made.

I found myself thinking during and following the conference, a touch anxiously, of just how much work I have to do on our collection, but also buoyed by the ideas of community, inclusivity and adaptation, with which people across the sector are approaching this work.

*Sophie Thorn,
Collection Manager, Adam Art Gallery Te Pataka Toi, Victoria University of Wellington*



A node in the network

Car, boat, bus, plane, car, train and a brisk scamper around the waterfront on a gorgeous Wellington morning was the start to two mind opening days of total awesomeness at the NDF Conference 2017!

Hailing from the small and feisty non-profit Waiheke Community Art Gallery, I was very fortunate to receive one of this year's Museums Aotearoa NDF conference bursaries, which allowed me to attend. To Museums Aotearoa a heartfelt thank you from us all at the gallery for this opportunity.

From the welcoming and beautiful opening powhiri, all the way through the rich and diverse line up of speakers and presentations, the conference programme was outstanding, so inspiring.

I encourage everyone to watch the NDF YouTube session recordings as they become available on their channel and revisit the online conference programme to contemplate and digest the feast of information and connections.

Here are just a few relevant takeaways, useful in the gallery and our community:

- Digital platforms, social media, new technologies and innovative ways in which they can be employed are invaluable to an isolated yet unique position such as where this gallery is located.
- Pia Waugh: Paradigm changes and tipping points, Challenges driven by pressure, Challenges - from simple to increasingly complex, Vision - leadership is critical, represent the best interests of the community.
- Aimee Whitcroft: Learn By doing....don't assume, talk with people, start small and iterate!
- Claire Hall, Honiana Love and Ariana Tikao's presentation: Whakahoki ki te kāinga: the long (digital) road home for Taranaki's Atkinson Letters was very moving, and an example of the depth of journey and care for the people and objects concerned.
- Harkanwal Singh: ..You never need permission to learn things...play to win VS play to play, the finite and infinite game; I found Harkanwal's presentation entertaining and stimulating especially around data visualization an area that I am particularly interested in. Similarly, Nick

Richardson's talk around the collaboration with RMIT design students and the ACMI data sets has ignited my curiosity and I can't wait to explore data visualization as a presentation and teaching tool for the gallery.

- The NDF AGM: Conference participants were invited to attend, I thought I'd go along and get a better understanding of what NDF was about. What a hardworking and committed bunch of folk working for the GLAM sector, another thank you to the Board and everyone involved. I'll be joining up and encouraging others to do so as well.
- Keir Winesmith: what a way to finish! The delivery of his presentation around museums, digital and time was deliciously mind-bending to someone like me who is very interested in astronomy, distance, and time, don't get me started...I've only got 500 words!

Other words echoed in my mind, on my way home: kindness, stories, collaboration, sit as gentle groundings alongside the exciting language and concepts of the digital world.

I have returned to the island brimming with new knowledge, friends, connections and ideas, and am looking forward to developing innovative programmes, improve systems in the gallery and to being an effective and contributory offshore 'node in the network' thanks @drkeir! <https://graphcommons.com/graphs/1f1e51dc-106e-4bd8-8378-e8bfb6231d90?auto=true>

Digital adventures and hard work lie ahead in the arts and cultural sector and I look forward to being a part of it!

Kim Wesney
Gallery Assistant, Waiheke Community Art Gallery

Standing Up, Standing Out



Megan Wells

EMPNZ five years on

Wow! Next year, EMPNZ will turn five. During our first Museums Aotearoa conference in Napier we all wore small Emerging Museum Professional stickers on our name tags – a not-so-secret code to let us know who the other newbies were, to find our peers and share morning tea or a drink at the end of the day. From there we grew.

Our EMP Huakina Conferences have become a standard part of the build up to the MA Conference each year. If you or your staff members have never been, then look into it. Planning for the 2018 EMP Huakina in Christchurch is ramping up and looking like it will be a great experience, turning museums inside out and taking control with the theme 'Inside Insights'.

In May this year, EMPs held a two day wānanga at Te Rangimārie Marae in the lead up to the Manawatu MA17 conference. EMP Huakina create a safe space to ask the big questions and nut out the hard stuff. Discussions on leadership and inclusion crept into the main conference while EMPs built on their networking with the friends they made amongst the snoring and late night conversations over the weekend.

EMPNZ is a keen supporter of and platform for all advocacy, networking and professional development amongst museums and galleries in Aotearoa. If you have an idea, then let us know! Everyone is welcome aboard our waka – new members bring new ideas. Because every year EMPs 'emerge', and every year we need new leaders to take their place, bringing their energy and ideas and new things to try.

If you would like to find out more or become a member, please check out our page on the MA website and email your details to EMP@museumsaotearoa.org.nz. Also look for our Facebook page EMPNZ.

Megan Wells
Curator Social History, Puke Ariki
Chair EMPNZ

Museums are F* * *ing Awesome

As well as my main role in collections, I deliver talks at the Nelson Provincial Museum. I started doing this last year for three main reasons:

1. No talks or tours were available at the museum, so the talks were a way for visitors to absorb the information in our displays in a different way, and to reinterpret the permanent galleries for locals and return visitors.
2. Because I'm a huge history nerd and I wanted to share all the incredible stories I was coming across in my work at the museum with everyone around me. That's why my first talk was 'Women of Early Nelson'- because I couldn't believe all these amazing, inspiring women that kept popping up from Nelson's past. I wanted to share their stories.
3. I have a crusade in life which is convincing the rest of the world that history (like museums) is f***ing awesome. A big part of this is making it appealing to people like me. Speaking from experience, there are young adults in Nelson who want interesting things to do - and I want to bring them to the museum.

All of these reasons mean that I have a lot in common with an American company called Museum Hack.

Museum Hack was started by Nick Gray when he went on a date to the Met in New York and fell in love... with the Met. He began giving his friends unauthorised tours and trying to get them to love museums as much as he did. So Museum Hack was born.

Museum Hack offer unconventional 'VIP' tours of major US museums, with the tagline 'not your average museum tour' (as well as the title of this article). The tours are aimed at 21-35 year olds and their goal is to shatter the idea of what constitutes 'normal' museum behaviour (spontaneous yoga in the galleries, anyone?) and to get rid of the idea that museums are intimidating, exhausting or just plain boring.

Last year I attended a Museum Hack audience engagement workshop at Te Papa. It was run by Ethan Angelica, a Museum Hack tour guide with inspiring levels of energy and skill. He took us through the main principals of Museum Hack, but only after we'd had an icebreaker that involved dance-walking in turn through an arch created by the rest of the group. After talking with us about audience engagement and Museum Hack tours, Ethan put his words into action by taking us on a 'hacked' tour of Te Papa that he'd whipped up for us in a very short amount of time!

Later in the year I was lucky enough to attend an actual Museum Hack tour while I was visiting my sister in Washington D.C. My guide Hannah's goal was to convince our tour that D.C.'s National Gallery of Art is the Best Museum in America. It was fun and brilliant and by far the most engaging museum tour I've ever been on. We had a competition throughout to find a new lover for Ginevra de' Benci, the subject of the only Leonardo da Vinci portrait in North America. We also took home polaroids of us posing next to our favourite Rodin sculpture. The highlight for me was how Hannah angled the tour to her own passion, interests and knowledge; a fundamental element of a Museum Hack tour (all guides choose their own content). I think this enthusiasm for what you're talking about is vital for engaging visitors on a tour.

Many of the elements of a Museum Hack tour don't work in a smaller institution like Nelson Provincial Museum. My talks are usually around 45 minutes, so having breaks for museum fatigue isn't necessary. Our space isn't big enough to find a little corner or object that the visitors may not have otherwise seen. But the same principals apply- we can still tell stories that make visitors feel as though they're getting insider or behind the scenes knowledge, we can twist the regular stories on their head and pull out weird, funny, scandalous and sordid tales that relate to the objects on display. We can tell the stories of those who, for whatever reason, history has chosen to skip. We can still convey that museums aren't boring.

Over the past year and a half, I've taken a lot of my talks off-site. Almost all of these have been to seniors' clubs like Probus who meet regularly and are always looking for speakers. These outreach talks are great but without realising it, I filled up a lot of my time with them this year and didn't develop as many new talks to try and bring in that younger audience that I was trying to target to begin with. So it's important that I remind myself of my original goal! The great thing is that the museum's repeat visitors and usual demographic - older Nelsonians, come to all the talks regardless. They love to hear about prostitutes and drunk driving via horse and cart and hot historical criminals! So aiming at a younger group is not excluding our wonderful usual visitors. It's ensuring a more varied audience and capturing those who think the museum isn't for them.

I'll leave with this great quote from the Museum Hack workshop's 'Hacking Guidelines':

"The Story isn't about you. The experience isn't about you. The knowledge isn't about you. It's about the people you are telling it to."

Jessie Bray Sharpin
Social History Curator, Nelson Provincial Museum



Jessie giving a Halloween themed talk at the Nelson Provincial Museum in October.

Like, Share, Tweet

How to use social media in the museum and gallery sector

Social media are platforms where people and organisations can share ideas, products and services in a digital environment. They can start a conversation and spearhead social change. At the Air Force Museum of New Zealand, we are increasing visitor engagement and raising our profile online as well as offline by using social media. We can instantly connect and listen to our visitors and use it as a source of inspiration for creating future social media content or other digital content, such as blog posts and emails.

Communicating with an online audience is an important part of any museum or gallery's marketing and communication strategy. In this digital age, communicating and sharing ideas are predominantly done through the use of social media. Facebook has around 2.07 billion monthly active users ('Number of monthly active Facebook users worldwide', 2017), while Instagram has around 800 million monthly active users ('Number of monthly active Instagram users worldwide', 2017). By building and growing an online community, you can connect directly with your audience, which can help raise awareness of your museum or gallery to other potential visitors. It also creates an online space for people who have a keen interest in learning what you have to offer even though they may never physically walk through your doors. At the Air Force Museum, social media allows us to interact with our online community. We share our collection, exhibitions, public programmes and other museum-related events and activities with them.

Where do I begin?

Outline your museum or gallery's vision to form your social media strategy. This will ensure that your content is always relevant and stays on message. This also makes it easier to generate content.

If you are not already on social media, it is a good idea to begin with only one or two platforms, rather than spreading yourself thin across a range of social networking sites. Creating an account and posting content for the different networking sites like Facebook, Instagram, Twitter and Pinterest is free.

Facebook is a great platform to start with and is currently the Air Force Museum's most followed social media network site. On Facebook people can share thoughts, comments, anecdotes or even pictures in response to your post and also interact with other followers. Visuals are a key component of any great social media post. Instagram is a good social media network site for visually presenting your collection or a look behind the scenes.

Once you have established a social media strategy and have at least one social media platform, create a monthly social media plan and schedule for posting content which will allow to maintain consistency to help grow and sustain your online community.

Take time to get to know your audience and engage with them by replying to comments. Ask questions in your posts to start a conversation.

Social media is social, so keep this in mind when you think about your writing style and tone. Writing authentically and following the structure of 'what, who, when' will help you write succinctly. Take part in online events like #museumweek, which can be a great inspiration for creating content. #MuseumWeek is an international online event celebrating and showcasing



Air Force Museum - Share your visit

all things from cultural institutions over 7 days, 7 themes, 7 hashtags. Taking part in this online event, and using the seven themes and hashtags as a starting point, provided us with an opportunity to share interesting stories from our collection. Where possible, get your wider team to write content, provide photos or share ideas, all of which will provide different points of view.

Measure and review your posts to ensure that you are providing relevant and valuable content to your audience. You can judge how your content is performing by using reporting tools built in to the social networking sites. These allow you to easily see which content your online audience engage with and share with other online communities or individuals.

With a clear message and understanding of your audience and consistent communication, your social media platforms can help grow and sustain your online community and general profile in a #fun way!

Maryke Benadé
Communications Assistant, Air Force Museum of New Zealand

References

Number of monthly active Facebook users worldwide as of 3rd quarter 2017 (in millions). www.statista.com/statistics/264810/number-of-monthly-active-facebook-users-worldwide/.

Number of monthly active Instagram users from January 2013 – September 2017 (in millions). www.statista.com/statistics/253577/number-of-monthly-active-instagram-users/

#MuseumWeek 2017 is coming! museum-week.org/en/7-days-7-themes-7-hashtags/.

AGMANZ

Dear colleagues,

Museums Aotearoa, Te Tari o Ngā Whare Taonga o Te Motu, in partnership with Christchurch Art Gallery Te Puna o Waiwhetu is thrilled to announce the digitization of legacy publications.

All available issues of AGMANZ News (1969-1984), AGMANZ Journal (1984-1989) and New Zealand Museums Journal (1991-1997) are now available online:

<https://christchurchartgallery.org.nz/about/library/agmanz>

or <https://tinyurl.com/AGMANZ>

AGMANZ, the Art Gallery and Museums Association of New Zealand was what is now Museums Aotearoa and its variously titled publications covered a huge range of issues at a crucial stage in the development of museums in New Zealand. Growing professionalism, the development of specialisations such as conservation and registration, the introduction

of computers to record collections, new and bigger buildings, and debates about how Māori art should be displayed and described all feature prominently in its pages. Articles longer than half a page are indexed on INNZ.

We hope that anyone with an interest in the history of museums and art galleries will find these digitized magazines of interest – and if anyone can work out why the run started at volume two, rather than the more conventional volume one, then please let us know!

With huge thanks to Airi Hashimoto, Janine Bruce, Anita Parris and Deborah Hyde in Christchurch and to Phillipa Tocker, Talei Langley and Mariah Fagaloo-Time in Wellington.

Tim Jones

Librarian, Christchurch Art Gallery Te Puna O Waiwhetu

Staff Happenings

Neal Stimler has come from The Metropolitan Museum of Art, New York, to take up the new position of Head of Public Engagement at **Auckland Art Gallery**, where he will lead the newly created Public Engagement team. New team roles include Public Programmes Manager **Johnny Hui**, previously a Family and Early Years Programmer at Auckland Museum, and Learning & Outreach Manager **Ioka Magale-Suamasi**, who formerly led the Gallery's Outreach programme.

Jaenine Parkinson is the new Director of the **NZ Portrait Gallery** following the departure of Gaelen Macdonald. Jaenine was previously Arts, Museums and Heritage Advisor for Kapiti Coast District Council.

Anita Robertson has moved from the **NZ Portrait Gallery** to Hamilton as Senior Registrar at **Waikato Museum**. Former Waikato Museum Registrar **Kate Elliott** is now **Regional Collection Advisor** for Waikato.

Nelson Provincial Museum has lured **Nils Pokel** from his role as Digital Innovation Strategist at Auckland Museum to be their Experience Leader from January 2018.

Individual Profile

Name: Kate Elliott

Museum/Gallery Role: Regional Collections Advisor

Current Employer: Waikato Museum Te Whare
Taonga o Waikato, with funding from Trust Waikato

What was your journey to this role?

My journey to this role has been one of progression which began with my background in logistics, specialising in purchasing and materials management. Having thrived in a role that required a disciplined and methodical philosophy along with a love of history and the arts, it felt a natural evolution for me to become a Museum Registrar.

In 2016, in my 14th year as a Museum Registrar at Waikato Museum, the newly created position of Regional Collections Advisor was advertised. I knew this role would be a fantastic opportunity and a great privilege to offer staff in the regional museums within the Waikato my knowledge and expertise in looking after collections.

What do you do in a typical day?

In a typical day I head out to one of the regional museums to meet the team. We catch up on any projects that were started since my last visit or we may start an entirely new project. Whether a site is seeking the knowledge on how carry out a process or procedure or just the assurance they are following best practices, no two days are the same.

What is the most interesting thing about your job?

The interaction with people and the common thread we all share in caring for and ensuring the objects in our collections are here for many generations to come.

I find it really interesting to see that each museum is developing their own point of difference, through the strength of their collection and the stories they tell.



What is the strangest thing you have encountered in a collection?

It would have to be the pickled thumbs on display at the Waihi Museum. Losing a thumb in a workplace accident was worth £400 (the cost of a small house) in compensation to a miner in the 1920s. As a result, hard-up men sometimes arranged for a friend (such as a butcher) to cut off one of their thumbs. Miners' wages were not high at the time, and the money was often used to build or repair their homes or to pay off gambling or pub debts. Eventually the mining company's insurers refused to pay out on neatly severed thumbs, so the miners began to use detonators, sometimes with horrific effects.

Who has influenced your museum philosophy?

My mother is the greatest influence on my museum philosophy. Right from an early age, she taught me to respect and appreciate the objects that made up our family home. She introduced me to a world of beautiful things to admire, respect and learn from. She would tell me the stories behind how something came into her possession, such as who owned it before her, how far it had travelled and why she cherished it so much.

As I grew older, I started to accumulate my own collection of cherished possessions. Having been encouraged to respect and care for objects early in life has definitely influenced my museum philosophy and mirrors my passion to help others care and preserve the objects within our region's collections.

Policy Matters!

We have a new government – so what does this mean for museums?

After 9 years of any government, policy direction tends to be fixed, and the opportunities for change limited. A new government means that we may have some new policy pathways to explore.

Prior to the election, the Labour Party published its 5-page Arts, Culture and Heritage Policy. The headline statement is encouraging:

"Labour recognises that participating, creating, growing, and achieving in arts and culture are basic parts of human expression and identity ... A strong cultural and creative sector is vital to our national identity and economic development. Labour believes that the sector deserves support and certainty from government to maintain its sustainability. "

In addition Labour promised to, "deliver stable sustainable funding to the arts and culture sector, as well as galleries, libraries, archives, and museums".

Labour's coalition partner NZ First had very little to say about culture, before the election or since, apart from including a commitment to "build a museum to commemorate the Māori Battalion at Waitangi". The Green Party's policy was dated 2014.

We now have Prime Minister Jacinda Ardern as Minister for Arts, Culture and Heritage (ACH), and Associate Ministers Grant Robertson and Carmel Sepuloni. Museums Aotearoa has written to the Prime Minister, and we have also invited her to our MA18 conference. At the time of writing, the delegation of the ACH portfolio among the three Ministers has not yet been finalised. However, all are within the Labour caucus, and all have a good track record of engagement and support for ACH, so we are hopeful that there will be positive progress in this area.

Hot topic(s) for Museums Aotearoa in 2018?

Over the past year, MA has successfully worked with our members to achieve a Fire Service levy exemption for museum collections under the new FENZ legislation. This was a major win, and testament to the power of collaborative advocacy. We have recently been in discussion with DIA about wording for the regulations, and are nearly at the end of this process.

MA and our members have also been addressing questions around copyright as MBIE developed the background study for a proposed review of the Copyright Act 1994. Several of us attended a recent symposium 'Balancing Copyright in NZ' arranged by the Screen Association, and some sector experts are working closely with the Library and Information Association (LIANZA) which has been surveying its members.

Copyright was also a prominent topic at the National Digital Forum (NDF) conference in November. There is a continuing tension between public access and protection of artists/authors rights, as well as the cost/revenue arguments. At this stage it is not clear to me whether there is a cohesive museum sector position on any of these factors, and the timing of the review is dependent on the new government's priorities.

MA is continuing our engagement with local government. In July 2017 we had a stand at the Local Government NZ national conference, which was a

great opportunity to have targeted discussions with Mayors, Councillors and officials from around the country. We expect to have more engagement at LGNZ's 2018 conference, and with local councils in as many positive ways as we can.

In the UK, the government has just released a new review of museums. The Mendoza Review looks particularly at the role of central government and its funding, and how it could be used more effectively. While the sector ecology in Aotearoa is very different from the UK, there are many similarities in terms of the challenges and societal changes that we face. The Review recommends a more joined-up approach across government and related agencies, and proposes strategies and priorities for museum funding, workforce and operations.

While The Mendoza Review notes that free entry to UK national museums has been endorsed by all political parties, local museums and galleries operate under a range of charging regimes in the UK and in Aotearoa. New Plymouth District Council has a long history of pressing for entry charges to the Govett Brewster Art Gallery and Len Lye Centre, and has narrowly decided – by the Mayor's casting vote – to charge non-locals \$15 from August 2018. Coming in the same week as a report by BERL which estimated the Centre's \$4.7m annual contribution to the New Plymouth economy, we hope Mayor Holdom is correct in his belief that this will not affect visitation. There are indications that some other councils are pushing for a similar regime of charging non-locals.

The MA Board will look at prioritising these and other policy and advocacy topics at its next meeting on 23 February 2018. We will also extend the time allocated for the AGM in May to allow for a members' forum. We invite members to comment on and raise issues with me or the Board at any time.

Phillipa Tocker
Executive Director, Museums Aotearoa

References

The Mendoza Review, UK Government review of Museums, November 2017 <http://bit.ly/2AP5Snz>

Labour Party 2017 arts, culture and heritage policy (scroll down page)
<http://www.labour.org.nz/broadcasting>

MBIE Copyright Act Review
<http://bit.ly/2uL8SjA>

My Favourite Thing

I found it very difficult to come up with a 'favourite thing.' I don't really care about objects in and of themselves. I'm not sure if this strange for a museum professional and former art history student or not. Objects themselves just don't really move me.

What I find important is an object's relation to people. I am interested in what objects communicate to me about people and their communities. This is why I studied art history and work in museums today. I think that's why I work in public programmes.

When I considered this motivation, it was easy for me to pick a favourite thing.

The Church of the Irish Martyrs (1909) in Cromwell. Designed by the Catholic Diocese of Dunedin's prominent church builder, Francis Petre. The church is a basic Gothic structure, no more than a bell tower and a nave.

The Irish Martyrs is not as impressive as the Cathedral of the Blessed Sacrament, Christchurch which was compared by George Bernard Shaw to the architecture of Filippo Brunelleschi. It is not as unique as St Mary's Basilica, Invercargill which was built in a Byzantine style not often seen in Aotearoa. It does not have the historic significance of St Patrick's, Arrowtown where Mary Mackillop - the only Australian recognised as a saint by the Catholic Church - once taught.

To me, it is special because it allows its community to communicate with me.

It is the first building you see when you drive into Cromwell. It is larger than the other churches in the town. It has the most prominent spot beside the Kawarau River. It has a bright orange roof. It is a Catholic church in a town called Cromwell.

It is not merely a place of worship. It is a statement.

Churches are places where Christians celebrate their community today. The next generation is celebrated through baptisms, for example. By naming it for the Irish Martyrs, it also became a celebration and commemoration of the community's ancestors.



The Church of the Irish Martyrs, as seen from the North West on Sligo St
Credit: Max Reeves. *Church of the Irish Martyrs, Cromwell, 2015*

When I was a child I remember visiting my grandparents in Cromwell, and that orange roof told me we had arrived. This small personal connection is what inspired me to learn about it. The more I learned about the building, the more I learned about the people who used it.

The church was funded through a national fundraising campaign run by the Catholic newspaper *The Tablet*. "The name of Cromwell is a perpetual reminder of his victims and the innumerable martyrs of Ireland" it declared. This was important for Cromwell, and the Diocese of Dunedin. I cannot imagine how insulting it would be to live in a town named after the great persecutor of your ancestors.

Today, the building remains a statement. Its existence allowed me to learn about the perspectives and feelings of those who built it and worshipped in it. It isn't a gaudy expression of wealth and it isn't antagonistic. It is just a Gothic church, with a bright orange roof, sitting beside a river, announcing the presence of a community. I think that's pretty special.

Max Reeves
Visitor Programmes Coordinator, Ashburton Museum