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EXHIBITION EXCELLENCE

Art

JUDGES

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

Hastings City Art Gallery, Hastings

#keeponkimiora: Edith Amituanai and Kimi Ora Community School



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

MTG Hawke's Bay, Napier

Tūturu



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

Te Tuhi, Auckland

Yona Lee: In Transit (Arrival)



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

Dunedin Public Art Gallery, Dunedin

Shannon Novak: The Expanded Gallery



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

MTG Hawke's Bay, Napier

Yuki Kihara: Te Taenga Mai o Salome



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

EXHIBITION EXCELLENCE

Science and Technology

JUDGES

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

Kaikoura Museum, Kaikoura

New Normal – The Kaikoura Earthquake Exhibition



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

Otago Museum, Dunedin

Far from Frozen

Finalist

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

Pearson & Associates, Auckland

Brave Hearts – The New Zealand Cardiac Story

Finalist

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

EXHIBITION EXCELLENCE

Social History

JUDGES

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

Museum of Transport and Technology (MOTAT), Auckland

Changing Gear



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

Akaroa Museum, Akaroa

Revitalising Akaroa Museum



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

Auckland War Memorial Museum Tāmaki Paenga Hira, Auckland

Pou Kanohi New Zealand at War



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

Waitangi National Trust and Workshop e, Waitangi

Treaty House Reinterpretation



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

Tairāwhiti Museum, Gisborne

Recovery: Women's overseas service in WW1



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

EXHIBITION EXCELLENCE

Taonga Māori

JUDGES

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

MTG Hawke's Bay, Napier

He Manu Tioriori – 100 Years of Ngāti Kahungunu Music

Joint
Winner

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

Otago Museum, Dunedin

Tūhura Otago Community Trust Science Centre

Joint
Winner

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

Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch

He Rau Maharataka Whenua: A Memory of Land



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

Tairāwhiti Museum, Gisborne

Kete Puāwai – Basket of Evolution



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

MOST INNOVATIVE PUBLIC PROGRAMME

JUDGES

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

Otago Museum, Dunedin

Extreme Science – Taking Science to the Chathams

**Joint
Winner**

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

Taupō Museum, Taupō

Dog Show and Gallery for Dogs

**Joint
Winner**

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

Ashburton Museum, Ashburton

MindPlus Kids Curators Programme 2017



Finalist

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

Dunedin Public Art Gallery, Dunedin

Gordon Walters:

New Vision – A Complementary Discourse



Finalist

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

MUSEUM PROJECT EXCELLENCE AWARD

JUDGES

Conal McCarthy (Programme Director Museum and Heritage Studies,
Victoria University of Wellington);

Nina Tonga (Curator Pacific Art, Museum of New Zealand Te Papa Tongarewa);

Riah King-Wall (Arts Facilitator, Whanganui Regional Council);

Claire Regnault (Senior Curator New Zealand History and Culture,
Museum of New Zealand Te Papa Tongarewa);

Awhina Tamarapa (Principal Adviser – Culture and Exhibitions, Horowhenua District Council);

Shelley-Maree Cassidy (General Manager – Marketing & Product Development, ServiceIQ).

Te Awahou Nieuwe Stroom, Foxton

Te Awahou Nieuwe Stroom



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

Museum of Transport and Technology (MOTAT), Auckland

MOTAT Inventory Project 2016–2018

Finalist

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

Museums Wellington, Wellington

Flux

Finalist

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

Otago Museum, Dunedin

Tūhura Otago Community Trust Science Centre

Finalist

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

He Tohu, Wellington

He Tohu: Signatures that shape New Zealand

Special
Mention

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

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

JUDGES

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

Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch

Wayne Youle: Look Mum No Hands



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

The Dowse Art Museum, Lower Hutt

The Pattern Project



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

Auckland War Memorial Museum Tāmaki Paenga Hira, Auckland

Being Chinese in Aotearoa: A photographic journey



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

Te Manawa, Palmerston North

Santa's Cave Centenary Collectibles



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

Arts Access Aotearoa MUSEUM AWARD

JUDGES

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

Canterbury Museum, Christchurch

The Bristlecone Project



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

New Zealand Maritime Museum, Auckland

Jae Kang: Knot Touch



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



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



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



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



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



*Tūhura Otago Community Trust Science Centre,
Otago Museum, Dunedin*



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



*Dog Show and Gallery for Dogs,
Taupō Museum, Taupō*



*The Bristlecone Project,
Canterbury Museum,
Christchurch*



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



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



The Pattern Project,
The Dowse Art Museum, Lower Hutt