

**Highlights from National Services Te Paerangi  
2008–2009**

***Working together,  
building success***





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building success***

# Tribute to Seddon Bennington



Seddon holding the Hector Rock at a Hector family gathering in 2008. An explorer and geologist, James Hector (1834–1907) was the Founding Director of the Colonial Museum (Te Papa's predecessor). He is most well-known for his discovery of a pass through the American Rocky Mountains, named Kicking Horse Pass. From there, this rock was sent to New Zealand by the nearby town of Golden to mark the centenary of Hector's death. The Hector Rock is in Te Papa's collection.

Dr Seddon Bennington, former CEO of Te Papa, passed away tragically in mid July, which was a tremendous shock for staff and colleagues throughout the world.

Seddon's lengthy museum career included a spell as Head of the Professional Services division at the Western Australia Museum, and this is perhaps where his passion for museum outreach, which continued throughout his career, began. Seddon was always adamant that it was the role of a national museum to provide support and advice to museums and galleries, and he was a strong advocate and passionate champion for National Services Te Paerangi.

We shall miss him enormously.

Haere, haere atu rā e te hoa.

# A message from the Kaihautū

## The power of collaboration



Michelle Hippolite  
Acting Chief Executive / Kaihautū  
Te Papa

.....  
Tēnā koutou

*Nāu te rourou, nāku te rourou, ka ora te iwi.*

*With your food basket and my food basket, everyone will have enough.*

This whakatauki speaks of the power of collaboration. The Museum of New Zealand Te Papa Tongarewa (Te Papa) not only has a legislative imperative to work with and support other museums, galleries and other cultural institutions throughout the country, we have a moral imperative. It is our duty to work in a way that shares our resources, including our collections, our knowledge and our expertise, as generously as possible. Through the work of teams including iwi relationships, repatriation, loans, touring exhibitions, and National Services Te Paerangi (NSTP), we offer assistance, advice and support on a range of levels.

It's exciting for me to be a part of Te Papa – a museum that actively develops partnerships and collaborations to build strength and stimulate growth. The benefits of such an approach are exponential – we can all learn from one another, and the result is a much stronger and more effective cultural sector all round.

As you'll read on the following pages, the past year has been a very busy one for NSTP. I look forward to continuing to work with them, and you, to ensure that we keep providing a wide range of exceptional services.

Ngā mihi

Michelle

*Nāu te rourou, nāku te rourou, ka ora te iwi.*

*With your food basket and my food basket, everyone will have enough.*

# A message from the General Manager

## The year in review



Tracy Puklowski  
General Manager

With constant talk of doom and gloom and the 'Global Economic Crisis', it's not surprising that many museums might have felt anxious throughout the past year. However, operating in a climate of financial uncertainty is by no means new to those working in the cultural sector – running off the 'smell of an oily rag' is something we tend to excel at!

The key challenge facing museums and galleries at the current time might therefore not be raising more money (although that's always helpful!), but focusing instead on better advocating for the importance of museums to communities. Part of this is adhering to professional standards, maintaining best practice, and developing effective relationships – all areas where National Services Te Paerangi (NSTP) are committed to providing advice, support, and practical assistance.

I'm proud of the fact that my team shares a whopping 90+ years of collective museum experience. What this means – aside from the fact that we may all be a little older than we'd care to admit – is that we're drawing on a whole range of practical experience when we work with you. Put simply, we know what it's like, because we've been there.

A key word for us throughout 2008/2009 was 'partnership'. We signed off a co-sharing agreement with the Aviation, Tourism and Travel Training Organisation that acknowledged the support we have provided, and continue to provide, to the development and ongoing success of national unit standards in museum practice. We launched the redeveloped NZMuseums website, which enables museums to share information about their collections with their communities, and with one another. As always, we encourage the development of networks and collaborative programmes at national and regional levels.

Being part of the national museum ensures that we have incredible expertise literally at our fingertips – very useful when it comes to answering those 0508 freephone helpline enquiries! Where else can one have access to the advice and expertise of writers, conservators, marketing experts, photographers, botanists, curators of art, history,

Pacific, natural environment and Mātauranga Māori, financial managers, designers and hosts (to name a few!)? Working closely with these experts and taking them out to communities where they can share their knowledge and professional wisdom has been a tremendous pleasure during the past year, and what's even more enjoyable to see is the way that these experiences often lead to long-lasting mentoring relationships, which have great benefits for both parties. Supporting placements and exchanges between museum staff, and museum studies graduates, is a key area that we want to develop in the years to come.

This annual review is the first we have developed, and the aim of it is to share with you, our stakeholders, some of the great stories that have emerged during the course of the year as we've worked with museums, galleries and iwi. We're proud to be working to strengthen the cultural sector, and I hope you enjoy reading about some of our key achievements.

I would like to acknowledge all the people who have provided their support and guidance during the past year, including the workshop presenters whose expertise and enthusiasm never fails to inspire, and the NSTP Advisory Group, whose knowledge and wise counsel is key to guiding our practice and decisions. Members of the Advisory Group come from throughout the country and represent a range of interests and backgrounds, but all share an abiding passion for the vital work of museums and galleries. Finally, a huge thank you to the incredible NSTP team.

Tracy

*'I'm proud of the fact that my team shares a whopping 90+ years of collective museum experience.'*

## At a glance

**\* 500** 0508 helpline enquiries fielded this year.

**40** workshops supported this year.

**546** participants at workshops this year.

**9** institutions supported to take part in the Standards Scheme this year.

**9** Museum and Iwi Development Grants projects supported this year.

**27** Helping Hands Grants supported this year.

**391** museums and galleries with profiles on NZMuseums.

**3098** collection items on NZMuseums and counting ...

**68** museums and galleries have their collections on NZMuseums.

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## Sharing knowledge

Talk, share, kōrero, chat, discuss, meet, network, listen, hui, critique, congregate, rally, support, connect.

Whatever you call it and however you do it, meeting with colleagues and sharing knowledge is a vital way to better your work and better your institution. Here are some of the ways National Services Te Paerangi has helped museums and galleries by sharing knowledge.



Kaaren Mitcalfe, Director Owaka Museum and Judith Taylor, Museum Development Officer with collection items from Owaka Museum.

# Development Officers

## The glue that binds

Our friendly Development Officers provide support to museums, galleries and iwi to help them access the information and services they need, and to provide face-to-face support and advice on a wide variety of issues.



Jackie Gurden, Heritage West Coast.  
Photo courtesy of Jackie Gurden.

Jackie Gurden is no stranger to collaboration. As co-convenor of Heritage West Coast, she understands the 'intrinsic value' of working strategically with National Services Te Paerangi (NSTP) for the benefit of her area.

A few years ago, Jackie and two other West Coasters interested in heritage teamed up voluntarily under Heritage West Coast to co-ordinate a comprehensive brochure of heritage on the Coast. NSTP 'acted as a catalyst for the project', and provided seed funding, and now the popular resource is onto its second print run (thanks to additional funding support from Solid Energy). And we're thrilled to promote it to other regions as a model to follow.

This year, the unstoppable Jackie has directed her energy towards a range of projects, including a Shantytown redevelopment. As part of her business planning, Jackie needed contacts to consult specifically about retail spaces at point of entry, and Judith Taylor, NSTP Museum Development Officer, was happy to point her in the right direction.

Jackie is full of praise for Judith and the role she plays 'connecting us with the right people.' Recently, Jackie was looking to get a new patron on board and was keen

for guidance on how to work with them. 'Judith's ability to keep a look out for information, to source other examples and experiences so that we don't all reinvent the wheel, is so valuable.'

Jackie has also recently undertaken some work towards a funding application 'for a feasibility study for a building for the Shantytown's collections. We needed professional expertise on collection management from a bricks and mortar perspective. Judith immediately put us onto the right people.'

A big believer in making the most of resources, Jackie notes: 'NSTP supports the valuable time of organisations across New Zealand by providing shortcuts for us.'

She likens NSTP Museum Development Officers to 'a big "Google" that's personal, rather than virtual. They have a network right across New Zealand, so if I need help to solve a problem, I know they can link me with someone who can help. They're the glue that binds the sector together.'

As the Shantytown project develops Jackie will keep working with NSTP closely. 'It's a really important project that we're keen to get right, and NSTP have the expertise to guide us through it.'

# Development Officers

## Unsung heroes



Emma Millyn inside the Papakura Art Gallery.  
Photo courtesy of Papakura Art Gallery.

Emma Millyn is the Gallery Manager of Papakura Art Gallery in Auckland. A community art gallery funded by 'a small Council with no specialised arts adviser', Emma relies on the 'great advice, support, documentation and best practice guides' provided by National Services Te Paerangi (NSTP).

When Emma contacted us for advice on the building requirements necessary for the Gallery to qualify to receive external loans, she knew what she was aiming for: 'Touring exhibitions are one way we can create a more exciting and varied programme that will engage our community.' But Emma knew that, in order to qualify for loans, she had to convince the District Council of the need to improve environmental controls and display conditions as part of the Gallery extension.

So Julia Gresson, NSTP Museum Development Officer, 'came to a meeting armed with information' on environmental monitoring and control, display layout and construction materials, as well as the range of loan conditions likely to be required by lenders from Te Papa through to smaller collectors and touring exhibition networks. 'Julia enlightened us on the potential of the building project. We had a very limited budget for the refit but she was able to give practical advice. And because that advice came from Te Papa, the Council listened.'

Emma has since 'passed the specifications on to another local museum, doubling the spread of that information'.

Emma has recently undertaken training at NSTP marketing and photography workshops. She uses her new skills 'everyday!' and enthusiastically passes on tips and skills to other people in the community, 'particularly the artists we work with'. The connections Emma has made with other galleries and museums in the area as a result of attending the workshops make them 'a great networking tool', and she appreciates how 'inclusive and adaptable the workshops are to everyday practice in galleries'.

But it's the support given by NSTP Museum Development Officers that Emma saves her greatest praise for. 'They're the unsung heroes of the museum world. No one else does what they do, and the benefits are so great.'



# Development Officers

## Empowered



Kaaren Mitcalfe at Owaka Museum.  
Photo courtesy of Owaka Museum.

*Kaaren Mitcalfe has had a busy two years. As Museum Director at Owaka Museum, a newly redeveloped museum in a remote town in the Catlins, Kaaren has sought out 'significant support and advice' from National Services Te Pareangi (NSTP).*

As she says, 'The Owaka Museum is taking big steps to develop into a professional museum, steps which require human resources and funding resources combined with experience, knowledge and expertise which are not necessarily available in-house. Working with NSTP has provided all this and facilitated progress.'

This year, a NSTP Museum and Iwi Development Grant is enabling Owaka Museum's significant moa collection to be catalogued. As a result of the Grant, 'we now have better knowledge of the significance of our collection; the Museum's relationship with the community has been strengthened; and we will be able to have better exhibitions as a result of finding out more about the taonga collection.'

This year's grant follows on from an earlier Helping Hands Grant that enabled a small selection of conservation materials to be purchased for the care of parts of the collection. Importantly, says Kaaren, 'the simple, easy-to-complete application method for this funding suits smaller museums and galleries who are often overwhelmed by forms and requirements.'

Kaaren has also chosen NZMuseums as Owaka Museum's collection management system. (See page 37.)

For Kaaren, the sense of being supported by NSTP, 'even when you're a long way from other museum professionals, is really valuable. It helps to know that there is help available for any question by phone or email contact.'

Funding is 'key to our development into a professional museum', and the resources NSTP provides 'inform all our work' and are used 'as a guide for our projects. The provision of comprehensive information packs is a major contribution to our education. That information is not easily available elsewhere, and it's bicultural, so it's relevant to New Zealand'.

Kaaren also notes that working with NSTP 'helps me feel connected and part of a greater whole.'

'NSTP's unique role should never be underestimated. Museums like us would be less able to raise our standards without an organised, co-ordinated national body working from a central location but covering the whole country. Museums are complicated places with a vital role in the community. NSTP helps us in many ways on many levels.

'Working with NSTP has given us good standards to aspire to. We feel empowered. Thanks to NSTP, we have better education, better interpretation, better funding, better community relations, better awareness of iwi. A better museum professionally.'

*'With NSTP's help, remoteness, lack of funding, volunteer staff, and small size do not need to prevent progress.'*

# 0508 freephone helpline

## 0508 HELP!

The TelstraClear freephone helpline 0508 NSTP HELP (0508 678 743) is the first of its kind. It gives direct access to National Services Te Paerangi (NSTP) staff, who offer information and advice to museums beyond the Wellington region at no cost to the caller.



Jan Emerton on the steps of Te Aroha Museum.  
Photo courtesy of Te Aroha Museum.

Jan Emerton from Te Aroha Museum in the Waikato is a regular user of the helpline, and she appreciates 'the personal touch' the service provides. 'When we ring, they know who we are.'

'As a voluntary organisation a long way from Wellington, we could feel quite isolated without that easy contact,' but NSTP staff 'are a small team who know what they're talking about.' Jan finds the immediate support she can get over the phone 'really spurs me on, it fuels my motivation and enthusiasm.' She also comments that the information and advice 'stops me from wasting time searching out an answer that NSTP can quickly and easily give'.

'No one else does what NSTP does – no one has the expertise, resources and status. And they take our needs seriously. We feel extremely well supported.'

**\* 500** 0508 helpline enquiries fielded this year.

# 0508 freephone helpline

## Who you gonna call?



Young man looking at blood stained shirt on the Police Museum opening night.  
Photo by Michael Edge-Perkins.

Got a blood-stained shirt and don't know how to display it? That was one of the challenges facing Kamaya Yates and her team as they created new exhibition displays for the New Zealand Police Museum.

'We couldn't find any help anywhere,' tells Kamaya, but one call to the National Services Te Paerangi (NSTP) 0508 helpline set them on the right track. 'We were immediately put onto the conservation team at Te Papa, who offered us help and a space to steam the shirt. They also advised us on what not to do.'

The blood-stained shirt, worn by an officer during a 2003 incident (the officer was injured, but not fatally), had been scrunched up in an evidence bag for years. It is now a major talking point in the refreshed museum.

'It was a real reminder that behind NSTP there's a huge organisation with so much expertise. The staff were only too happy to help.'

# Resources

## Every day's a school day

We offer a wide range of practical resources – online and offline. Every year we are developing more He Rauemi Resource Guides, templates, and case studies which are all available for free download from our website.

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Colleen Hira is a great example of someone who has made the most of National Services Te Paerangi's (NSTP) resources. President of the Wainuiomata Historical Museum, Colleen had no experience working in museums before she took on her current role. Yet after only 18 months, she's spearheaded a major refurbishment of the volunteer-run museum that has seen a massive increase in visitation. And how's she done it? 'With NSTP behind us all the way,' she says. Colleen shares her story ...

### **Education**

The moment I became president, I decided I needed to educate myself. I went on websites from all over the world looking for what I needed to know – websites from Australia, Canada, the United States, but a lot of it wasn't relevant to our situation here. Then I found NSTP. That was the turning point. It didn't take me long to figure out that everything I needed to know was right there.

### **The bible**

First I contacted NSTP by phone. I was told about the He Rauemi Resource Guides – which I call my bible now. I'm always flicking through that big folder full of information. That's how I educated myself.

### **Workshops**

Then I discovered the workshops. I did every workshop I could. Where else could you get that hands-on knowledge?

### **Change**

From the knowledge I gained at the workshops and in the guide, and the visitor surveys we'd conducted, I knew we needed to make some changes. Through NSTP, we found a design student who came on board to design the museum refurbishment. Tony Clarke, Te Papa's Preventive Conservator, also visited us to advise.

We closed in July, gutted the Museum, and worked full tilt until we got everything done. It was a massive job, but since we reopened on November 7 2009, the feedback has been fantastic. We are very proud.

### **Ongoing work**

Thanks to NSTP, we now know how important it is to document everything in the collection. All 800 objects in the Museum are now documented, and of the 4000 objects in storage, 1300 of these have been documented so far. Every week we meet to photograph more. I'm implementing everything I've learnt.

### **Working with Te Papa**

NSTP have been behind us all the way. We couldn't have done it without them. They're this huge museum and we're this tiny little minnow. But to them, we matter. That is so important. People shouldn't be daunted by the fact that Te Papa is this huge museum, because they've got so much to offer.

### **The future**

We don't want to rest on our laurels. We'll keep attending workshops, keep reading our bible. Every day's a school day!



View inside the Wainuiomata Museum before the refurbishment.

Photo courtesy of Wainuiomata Museum.



The same view of the Museum after the refurbishment.

Photo courtesy of Wainuiomata Museum.





# Online opportunities

## Twitter leads to collection discovery

National Services Te Paerangi (NSTP) is a big fan of using technology for the benefit of museums and galleries. If used smartly, social networking sites are a great way to boost your online presence and build a virtual community.

Here's what Debra Kane, Collection Manager at the Howick Historical Village, describes as 'a fantastic example of technology working for maximum benefit'.

The Museum had 'an undocumented, unprovenanced item in the collection that we knew nothing about'. So Debra uploaded an image of the item – a painted shell – to NZMuseums. Knowing that they wanted more information on the piece, Lucie Paterson, Communications Officer for NSTP, put the call out on Twitter. The result 'absolutely blew us away', says Debra. 'It turns out that the shell is this fabulous 1880s original artwork. We were able to find who the artist was, the date range it was made in and that it was very important to our collection. That pointed us in the right direction, and from there we were able to pull all the information that people offered together.'

She goes on to explain, 'We've tried to identify this item before, with no luck, and we wouldn't have been able to do it this time without NZMuseums. The community could quickly and easily access their collection information and respond, which is exactly what happened – it's awesome!'

Debra is excited that 'NSTP keeps up with current technology and uses it to the advantage of museums'. And with 68 museums now contributing collections content to NZMuseums, Debra sees this as only the beginning of simple and proactive info sharing between institutions. 'Now the ball is rolling, it will grow and grow as more people access collections online. And communication doesn't necessarily need to be initiated by NSTP, it could be anyone in the NZMuseums community.'

From NSTP's perspective, we're thrilled to see the community working together to share information in this way, and will always try to go the extra mile to help museums get the word out.



Painted shell, Howick Historical Village

A woman with blonde hair tied back, wearing a dark long-sleeved shirt and a watch, is smiling and pointing towards a large screen. The screen displays a design workshop interface with various text and graphics. The scene is lit with warm, orange and blue tones.

## Building skills

The more skilled we are, the better our museums and galleries can be. National Services Te Paerangi is committed to building the skills of people volunteering or working in these organisations.

Here are a few of the ways we've helped people develop new skills over the last year ...

# Workshops

## Nothing lost, everything gained

National Services Te Paerangi (NSTP) provides a range of professional development and training opportunities ranging from entry level to advanced, to meet the varying needs of New Zealand's museums and galleries. This year we introduced professional level workshops aimed at professional staff and larger organisations.

*'There's nothing to be lost, and everything to be gained by working together,' says Philip Howe, Director of the South Canterbury Museum in Timaru.*

Philip takes collaboration seriously. He works hard to ensure his museum is a hub for training, acting as a conduit for the region, and partnering with NSTP to host workshops that 'build a skill base in the Central South Island'.

Regional workshops are 'a very effective tool for getting training out and building a sense of community across the wide range of museums in the region,' says Philip. They also provide a 'useful forum to spread the word about grants that are available, along with other resources'.

He comments, 'NSTP helps facilitate a collaborative approach to our work and training, which works particularly well for the more under-resourced parts of the sector.' Philip believes that 'museums of all shapes and sizes should be doing what we can to assist each other – that way we all win.'

Philip is a big supporter of NSTP's new training workshops aimed at professionals working in medium to large-sized institutions. He describes the practical workshops on lighting techniques, exhibition concept development, and design as 'useful and inspirational. The opportunity to meet with colleagues and advance your own practice is so valuable. NSTP's ability to provide specific targeted training for everyone from volunteers through to experienced museum professionals is unique and incredibly important.

'When we work collaboratively, we all benefit,' says Philip. 'Developments in NSTP in recent years mean that they are superbly positioned to help broker relationships and enable museums to access the right training opportunities. Working with them to make the most of those opportunities is obvious.'

*'Working in a museum with only one experienced professional on staff, the workshops are vital, as are the online resources. Without these, we'd lose our connection to professionalism. For me, that support is essential.'*

*Debra Kane, Collections Manager, Howick Historical Village*

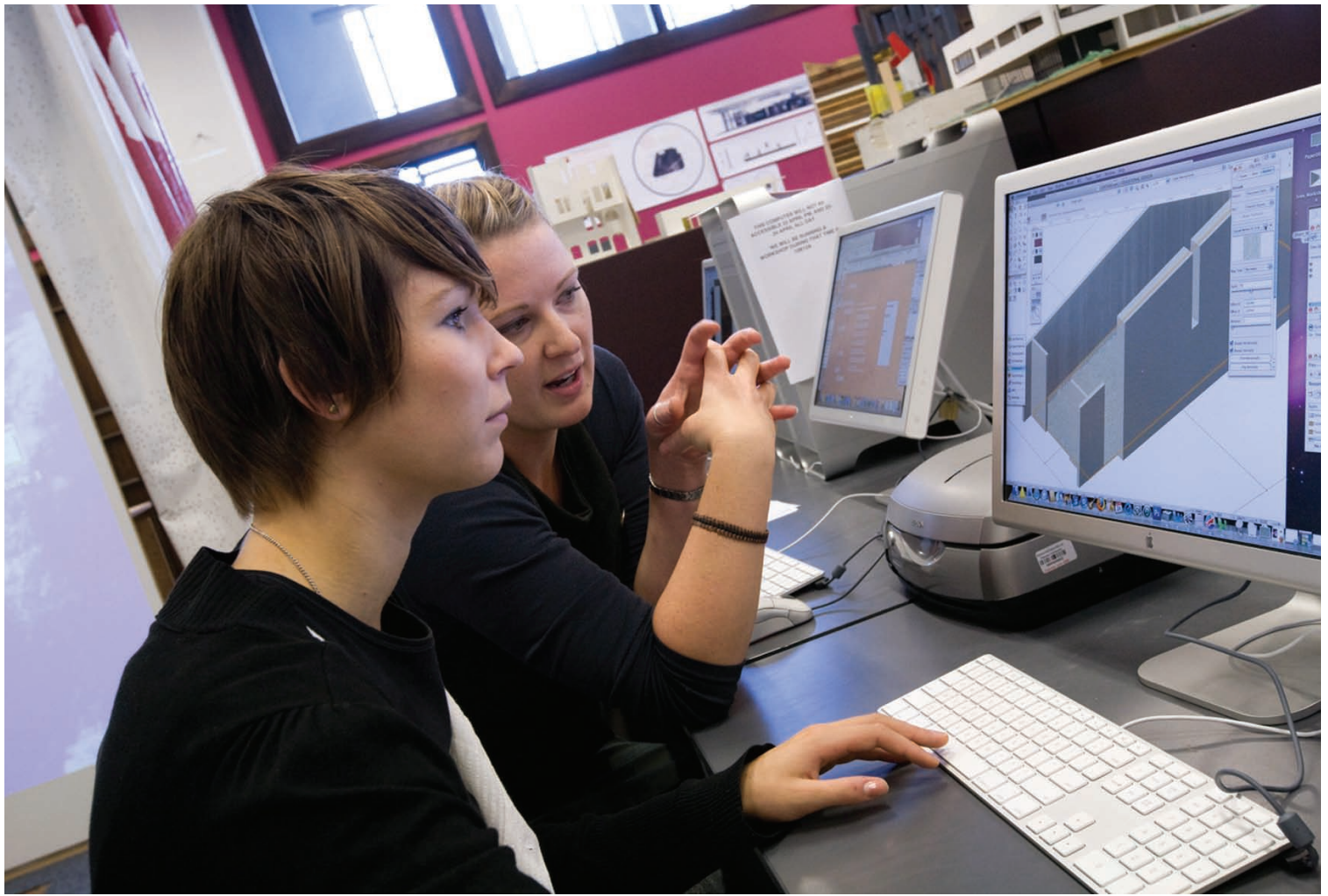
**\* 40** workshops supported this year.

**546** participants at workshops this year.

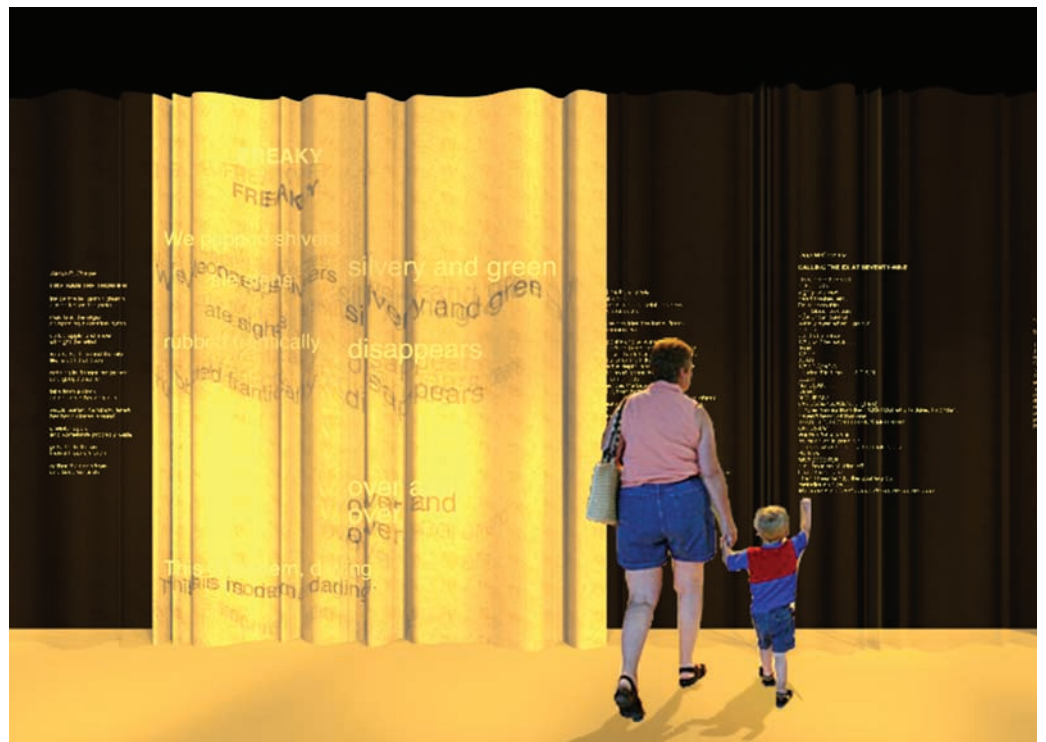




Gerda Nana, City Gallery Wellington and Philip Howe, South Canterbury Museum at an exhibition design workshop.



Morgan Terry (left) and Stephanie Chalmers (right) working on a design at an exhibition design workshop.



Computer rendered graphic created at an exhibition design workshop.



# Workshops

## Nosing around

The old adage to 'follow your nose' proved good advice for Tony Clarke, Preventive Conservator at Te Papa, on a recent visit to Onga Onga Museum Historical Society in Hawkes Bay.

Tony was in the area delivering workshops for National Services Te Paerangi (NSTP), when he stopped in to visit the museum and was hit by an overwhelming smell of lavender. 'The first thing I thought was, if that smell was paint, I'd be worried,' explains Tony. The museum volunteers, following centuries of housewives before them, were using lavender sachets within old army uniforms to ward off moths and flies. But little did they know that, under certain conditions, lavender can be corrosive.

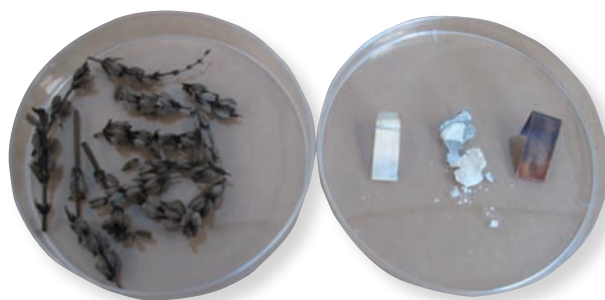
On his return to Te Papa in Wellington, Tony ran a simple test to determine whether or not damage could occur to metal objects exposed over a period of time to the gases given off by the flower. The results were astonishing. The test showed that within enclosed spaces the lavender completely destroyed lead, and tarnished copper – particularly bad news for army uniforms with metal buttons, medals, and metal braid!

'Lavender bags have been used for generations to deter moths in domestic environments such as wardrobes or cupboards. But under these conditions, it's clear that lavender will actually damage objects with metal on them,' explains Tony. 'I now advise museums not to store uniforms or other garments with metal with lavender in enclosed spaces such as cupboards, bags or dust covers, as these have limited air circulation. We don't want to inadvertently harm the collections we're trying to protect!'

While this was a surprising discovery, it's the kind of unexpected benefit Te Papa staff often get from their work in the community. 'If I hadn't been sniffing around Onga Onga that day, I would never have discovered this. I learnt something new and it's great to be able to share that with other museums, large and small.'

Pauline Mackie, president of Onga Onga Museum Historical Society, thanks Tony for his help in finding out about the lavender and says 'I think that we are very lucky in New Zealand to have the staff at Te Papa who call in or are on the end of the phone and are always willing to help.'

So what to do about the insects? 'Lavender within a well-ventilated room should work pretty well,' says Tony. And help you sleep easy.



Oddy test result showing damage to lead and copper coupons.

*'If I hadn't been sniffing around Onga Onga that day, I would never have discovered this. I learnt something new and it's great to be able to share that with other museums, large and small.'*

# Workshops

## Long-lasting benefits

Kamaya Yates looks at the picture she drew on a National Services Te Paerangi (NSTP) course every day. 'It was a dream image – an image of where I wanted a museum to be. It's great to know we're getting there.'

Kamaya was the newly-appointed Director of the New Zealand Police Museum in Porirua when she participated in a NSTP training course, an experience she describes as a 'huge boost to a young museum director'.

Supported by NSTP to attend, Kamaya describes the course as 'a potent mix of ideas, access to minds and models of working. And the ongoing impact has been enormous! The creative problem-solving is something I use constantly, and the course led to a complete re-think of our mission and how we do exhibitions.'

Inspired by what she'd learnt and determined to make a big impact, Kamaya shut the doors of the Museum in December 2008, went into a period of redevelopment and reopened in September 2009. Visitation has shot up, relationships with the police have never been better, and Kamaya has recently been invited to work on an exhibition project for Police HQ.

'I would never have been able to achieve all this without NSTP's support,' says Kamaya. She strongly advises other directors to use NSTP: 'Asking for help doesn't mean you don't know what you're doing. NSTP won't judge you, but they will help, so tell them what you need.'

'I love the way you can call the free number and get immediate advice. There have been times where I have given the number a call and it has led me to a neat solution or to someone who is able and willing to help. I think the future success of the sector lies in the willingness and generosity of people to collaborate. NSTP is a great way of connecting to a myriad of wonderful people'.



Kamaya Yates with Policemen Wayne Grey and Senior Constable Tony Billingham outside the Police Museum.

Photo by Penny Clevely.

*'I would never have been able to achieve all this without NSTP's support'.*



View of the New Zealand Police Museum before the redevelopment.

Photo by Stuart MacLaren



Same exhibit as above after the Museum's redevelopment.

Photo by Penny Clevely



A new recruit takes in a story of an officer badly injured on duty.

Photo by Penny Clevely





# The New Zealand Museums Standards Scheme

## Helping museums reach professional standards

The New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa supports both large and small organisations to reach higher levels of professionalism. Practical and user-friendly, the Standards Scheme manual helps users review their practices against a set of standards. Museums and galleries can see where they're doing well, and identify areas for improvement.



David Butts  
Director of Tairāwhiti Museum  
Photo courtesy of Tairāwhiti Museum

Armed with a clear sense of direction, and a peer review to back it all up, museums and galleries participating in the Standards Scheme often move onto projects that grow and enhance their facility. Funding bodies listen, and NSTP is there to help support that growth.

David Butts, Director of Tairāwhiti Museum in Gisborne, explains the ongoing benefits of the Standards Scheme for his institution.

### Immediately useful

When the Museum went through the programme, we identified a number of needs we had in terms of storage and upgrading collection documentation. The peer-reviewed report – which was overwhelmingly positive about things like governance and programmes – also outlined some projects that we needed to pursue in the short to medium term, so it immediately became a very useful advocacy document.

### Advocating for more support

The report demonstrated to the District Council that the Museum was being operated effectively, but that there were some needs which had developed over time – the Museum had reached full capacity and all the existing storage spaces needed to be upgraded.

### Funding success

The Standards Scheme report helped to secure an increase in funding from the local body, and helped to authenticate applications for external funding. We were able to go to Te Puni Kōkiri and get significant funding for documentation of the Taonga Māori collection, and the upgrading of the existing storage area, which NSTP also supported.

### Now we feel the benefits

Our access to the Taonga Māori collection has been greatly enhanced by the database project and the improvement to the storage of that collection. The collection is now being used intensively – in February 2009 we opened our new

Tairāwhiti history exhibition, and in December 2009 we opened an exhibition from our collection of the Iwirakau carving tradition. It would have been much more difficult to develop these exhibitions prior to the work that's been done as a result of the Standards Scheme.

### Better access

The whole collection is now accessible to a wide range of people – we take school classes in there, and groups of kaumātua. Now individuals and families can connect much more directly with the taonga that they relate to, even if the taonga aren't on display.

### People take notice

For us, the benefit of having external professional evaluation is really important. The advice from NSTP was extremely useful. People take notice of it because it comes from that national level. In terms of advocacy, that's particularly important.

### Supporting professional development

The Standards Scheme report also emphasised the need to maintain professional development for the existing staff. Even experienced staff need to have access to continuing professional development.

### Workshops

In the last year, we've hosted a number of NSTP workshops, combining opportunities for our staff to have professional development with other people in the region. This has the added benefit of helping us build relationships with other communities in our region.

### Ongoing support

Undertaking the Standards Scheme and working with NSTP has enabled us to tap into a whole range of resources such as the workshops, publications, and the advice of the Museum Development Officers. But in the long run, the ongoing relationship with NSTP is the most important thing for us because it enables us to remain connected to the wider profession. For those of us who are in communities that are distant from the large metropolitan centres that's particularly important. We really value that.

*'Four years on, the Standards Scheme report continues to give us a clear sense of the strategic direction that the museum should take.'*

**\* 9** institutions supported to take part in the Standards Scheme this year.

# Internships and secondments

## Tomorrow's directors

National Services Te Paerangi (NSTP) offers internships to recent graduates of museum studies and places skilled New Zealand museum personnel from larger institutions into smaller, less well-resourced ones.

*We recognise that today's museum studies students are tomorrow's curators and directors. So we work closely with Massey University (Palmerston North) and Victoria University of Wellington (VUW), giving input to lecturers and students and helping connect theory to practice.*

Conal McCarthy, Head of Museum and Heritage Studies at VUW, comments that working with NSTP is 'critical to keeping our programmes attuned and relevant. They're up to date with current practice, and the students get the benefit of their vast knowledge.'

NSTP also works as a key link between graduates and the wider museum sector, offering internships to recent graduates of museum studies as part of a graduate internship. The internships are for up to three months to work in a small, professionally-staffed institution. Graduates work on a tailor-made project, providing enthusiastic and able human resources to museums often hungry for extra assistance. The impact for a graduate of developing a project 'from go to whoa is very important for their career development,' says Susan Abasa (Programme Co-ordinator Museum and Heritage Studies, Massey), 'giving them that vital first notch and adding lustre to their CV'. (See the interview with Tamara Patten, pages 24 and 25.)

Developing a relationship with NSTP when you're a student, says Susan, is particularly important because it teaches students to take control of their own professional development – 'It's the beginning of a commitment to practical, life-long learning; it connects students into the wider profession; and it teaches them imaginative ways to use resources to the best effect.'

And what museum studies student serious about getting work wouldn't want to be building relationships with the national museum? As Conal notes: 'Direct contact with NSTP staff is invaluable – they provide vocational advice, act as a sounding board for students, and mentor them.'

For university staff, the relationship is also 'hugely significant', says Conal. 'It means that we're teaching with them, not about them.' He goes on to say, 'If we want to know what's going on in the sector, we talk to NSTP. Their insights are vital and their work is really progressive. We couldn't achieve the research we do without them.' Susan agrees: 'The collegial network at senior level, where we can have meaty conversations about policy and practice, is essential to my research and teaching.'

Both academics acknowledge 'the leadership role that NSTP plays in safeguarding kaupapa Māori.' Susan notes 'the care with which Rhonda Paku (NSTP Manager Iwi Development) has assisted our students investigating bicultural governance models. And knowing that this is a core value of NSTP reinforces a sense of belonging for our Māori students'.

*'Direct contact with NSTP staff is invaluable – they provide vocational advice, act as a sounding board for students, mentor them.'*

*Conal McCarthy, Head of Museum and Heritage Studies, Victoria University of Wellington.*

# Internships and secondments

## Unexpected bonus

Tamara Patten didn't expect to curate her first online exhibition during a three-month internship, but that's exactly what happened.

A graduate of Victoria University's Diploma in Museum Studies, Tamara was selected for a graduate internship and headed to the Tairāwhiti Museum in Gisborne in early 2009 to begin work re-housing and documenting the Museum's hanging textiles collection.

After ten busy weeks her re-housing project was complete, so Tamara moved on to her next project: to devise a concept for an exhibition of the collection. This quickly grew into the idea of an online showcase of the collection. In her final two weeks Tamara wrote all the copy for the exhibition, and in April 2009 *Dresses for Special Occasions* was launched on Tairāwhiti Museum's website [www.tairawhitimuseum.org.nz](http://www.tairawhitimuseum.org.nz)

'It was such a privilege to work on this dedicated project at Tairāwhiti. I discovered a real passion for working with textiles, and I can't quite believe I got to do an exhibition – that definitely wasn't part of the deal! As a new graduate, getting that first big opportunity is so important. Now I feel like I have something real to show employers, I've begun to get my name out there and my skill base has shot up.'



Screenshot of online exhibition *Dresses for Special Occasions*

One of the unique benefits to graduates on internships is that they are mentored by a professional, in this case Collections Manager Ann Milton-Tee. 'The mentoring is so important while you get a feel for the museum. Ann was incredibly generous with her knowledge, and is still in touch, sending me information and job opportunities. I really feel like she's looking out for me.'

Ann acknowledges that the re-housing project and the online exhibition 'wouldn't have been possible at this time without the internship, so it would be marvellous to host another graduate! There's always more work to do.'

Tamara is 'really grateful for the leg-up' and has gone on to a fixed term role with National Services Te Paerangi. She understands that she's now 'well-placed to build a career in the sector,' and has this smart advice for new graduates considering applying for the internship programme: 'Have a crack at it!'

### Tamsin's internship



Akaroa Museum staff with Alexandra Shackleton (second from the left). Photo courtesy of Akaroa Museum.

Massey University graduate Tamsin Falconer (left) was an intern at Akaroa Museum in early 2009. Her three-month placement involved preparing the Museum's collection to be relocated to a new storage facility.



*'It was such a privilege to work on this dedicated project at Tairāwhiti. I discovered a real passion for working with textiles and I can't quite believe I got to do an exhibition – that definitely wasn't part of the deal!'*



# Internships and secondments

## Sharing ideas and experience



Liz Grant  
Team Leader Writing, Te Papa

In 2008, Auckland Museum took on two in-house writers, Greg Meylan and Kirsten Macfarlane. Neil Anderson, Director of Capital Projects at Auckland Museum, says, 'It was a recognition that professional writing creates a better museum.'

'It was a time of reorganisation at the Museum; we wanted to be audience-focused; and we saw the opportunity to bring some great communicators into our Experience team.'

This year, Greg and Kirsten got in touch with Liz Grant, Team Leader Writing at Te Papa, with some questions about writing style and other text production issues. National Services Te Paerangi agreed that it would be useful to set up a short-term secondment for Liz to go to Auckland, so off she went.

Liz did the exchange in two bites – first, she had one day in Auckland to get an idea of the issues Greg and Kirsten were concerned about. She also talked to other staff about how they saw the role of the writers and the Museum's writing processes. And she also spent time looking around the Museum at what text is currently in place, and how it is presented.

A couple of weeks later Liz returned for two days. She held a workshop for exhibitions-related staff looking at the role of text as an interpretive tool, and got the participants talking about the needs of their museum.

At that time, Auckland Museum was preparing for *Wonderland: The mystery of the orchid*, so Liz also worked with Kirsten and Greg on some of the text for the exhibition. She then spent the rest of the time discussing the Museum's draft document on signage and label policy.

In Liz's words, 'This secondment was not a one-way street – I found it a stimulating, thought-provoking, and enjoyable experience. I was made very welcome at Auckland Museum, and I like to think the exchange has laid the foundation for keeping up our conversations.'

Neil agrees. 'The exchange of skills and ideas is such fertile ground – we don't all need to reinvent the wheel. In a very short time, Liz was able to come in and make a big impact. She helped us articulate what we're trying to achieve, and took us through the philosophical thinking that underpins the writer's role in the new museum.'

And as Liz says, 'I see the secondment as a useful model for other New Zealand museums and galleries. Having a designated writing team isn't always possible, or even the answer, but good writing is not something that can be dashed off – it takes thought and practice. As museum professionals, sharing our knowledge and experience can only be a good thing.'

*'The exchange of skills and ideas is such fertile ground ... Liz was able to come in and make a big impact, helping us articulate what we're trying to achieve, and the philosophical thinking that underpins the writer's role in the new museum.'*

*Neil Anderson, Project Director, Auckland Museum.*



# Internships and secondments

## Dancing to the same tune

Tony Kuepfer was chosen by National Services Te Paerangi (NSTP) to undertake a secondment which aims to enable growth and development throughout the sector.

Tony describes his experience at the Geraldine Vintage Car and Machinery Museum as a 'unique opportunity that I was very pleased to be part of'.

The Geraldine Museum identified a need for assistance with customer service, and as one of Te Papa's most experienced hosts, Tony was the right man for the job. Like Liz Grant (page 26), Tony initially spent a day at the Museum assessing their needs, then went back to Geraldine a couple of weeks later to undertake the secondment.

Tony runs training programmes for Te Papa's hosts, which he adapted to suit the Geraldine Vintage Car and Machinery Museum's 'needs, context and personalities.' With a range of different volunteer groups minding the entrance, it was important to Tony that everyone undertook training to provide consistent customer service so they were 'dancing to the same tune'.

During his time in Geraldine, Tony also helped the Museum improve their signage and exhibition display presentation. And he helped the volunteer staff look at their Museum from the visitor's perspective. Because, as Tony wisely points out, 'it doesn't matter if your institution is big or small, if you don't get customer service right, they won't come back.'

The secondment was followed up with a comprehensive report, complete with observations, and 'realistic and achievable' recommendations. Now a few months on, Tony is on the end of the phone if the Museum wants any additional advice. As he notes, 'once the relationship is developed, it's really important that it's maintained, even if it's just the odd phone call to check in and see how things are going.'

Tony appreciated the 'rewarding' opportunity to share his knowledge. 'Recounting what I know helped me consolidate my knowledge and understanding of my own work. It also reminded me of areas I need to work on.'

Tony encourages other museums to take up the opportunity of the secondment scheme. 'It's a resource to be used. Working together is a great way to grow and develop.'



Volunteers at the Geraldine Vintage Car and Machinery Museum.

*'Recounting what I know helped me consolidate my knowledge and understanding of my own work. It also reminded me of areas I need to work on.'*

## Building capacity

New Zealand is a small country with a significant number of cultural institutions. To make the most of our collective knowledge and resources, we encourage collaboration and networking wherever possible. We're particularly happy to support regional and interest-specific groups to facilitate collaborative work in their communities.

We also know that building capacity is more than just training. It's also about supporting key projects that can have major, sustainable community outcomes.

The partnership between Founders Heritage Park and Whakatū Marae clearly demonstrates that one project can have significant, positive 'ripples' throughout the community.



Rendering of Founders Heritage park and Whakatū Marae development.

Image courtesy of Whakatū Marae.

# Museum and Iwi Development Grants

## Developing the space between

Museum and Iwi Development Grants are available for strategic projects initiated by museums and iwi organisations. Preference is given to applications for projects that encourage collaboration and have long-term, sustainable outcomes.

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National Services Te Paerangi (NSTP) welcomes grant applications that bring together the resources and ambitions of more than one organisation.

So we were especially pleased to fund a project to develop a shared interpretive space between Whakatū Marae and the Founders Heritage Park in Nelson.

This unique project will sit on the physical boundary line between the two cultural institutions. Over the years, both have offered independent experiences to visitors, which were often linked by the same aspiration – to tell stories about the early history of the area, from two different cultural perspectives.

The new 'gateway' will provide a unique link, both symbolic and physical, between the marae and heritage park. Visitors will encounter stories and shared histories

of early settlers and Māori, and experience contemporary Māori art and culture.

The project is 'growing and strengthening relationships,' says Carol Hippolite, from Whakatū Marae, 'not just between the Marae and Founders Heritage Park, but also with the six iwi affiliated to this Marae, the local museum, and our community. It will make us stronger and enable us to achieve our moemoea (dreams) for our people to share and tell their stories.'

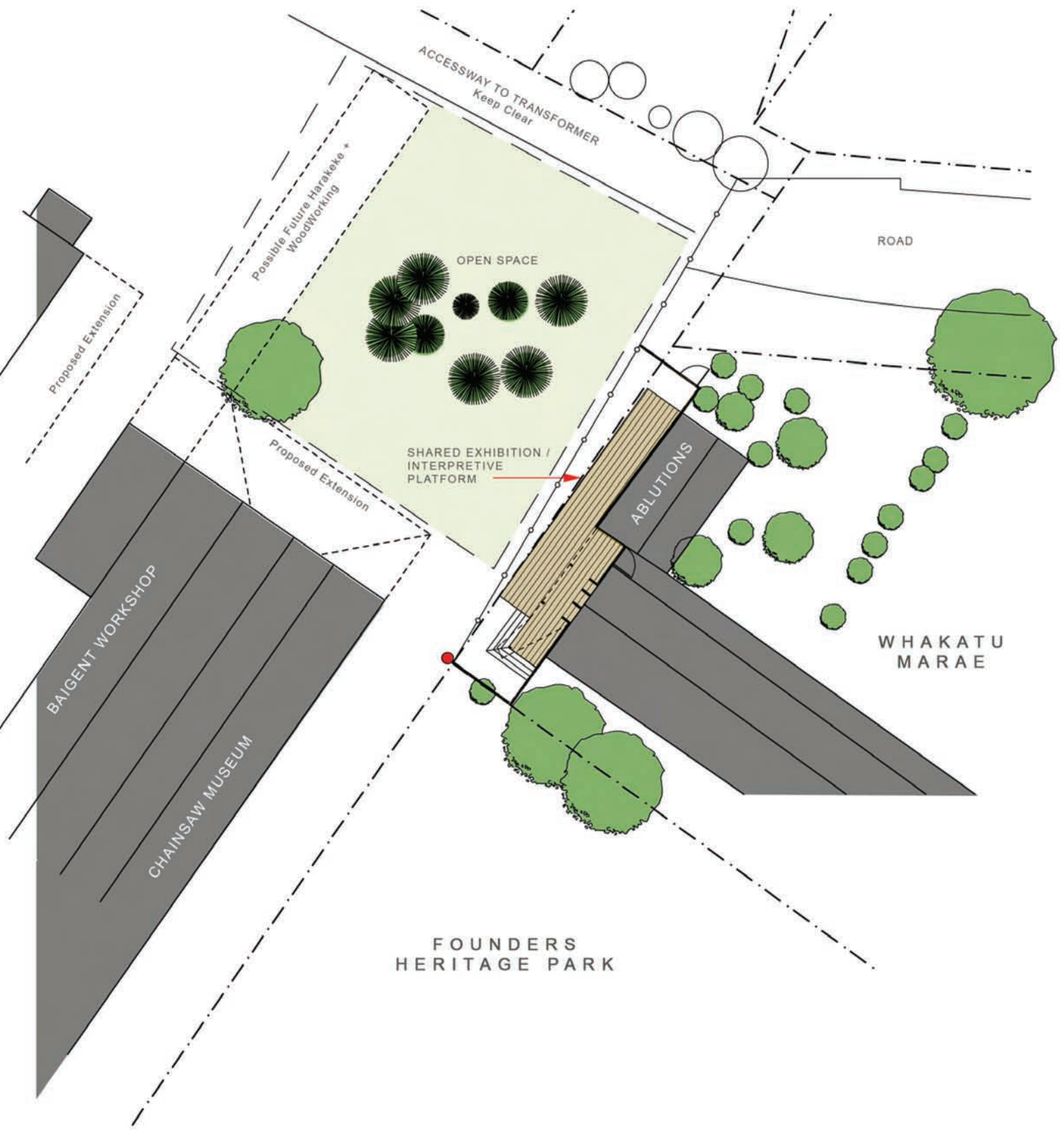
The initiative has also provided an opportunity to leverage support from other agencies, with Work and Income New Zealand coming on board to employ eight whānau to work across the sites. 'We are all excited about the positive outcomes this will provide for the eight whānau employed, who all have the opportunity to up-skill themselves,' says Carol.

*'E ki ai ki nga kōrero a ngā tūpuna, ko koe tēnā, ko au tēnei, kīwai o te kete'.*

*According to the ancestors, 'You on that handle, me on this handle of the kete.' Relationships and sharing of knowledge is important.*

*Carol Hippolite, Whakatū Marae*





Draft concept site plan.  
Image courtesy of Whakatu Marae.



# Museum and Iwi Development Grants

## Pumpkin Cottage collection brings major growth

This year, Expressions Arts and Entertainment in Upper Hutt received a Museum and Iwi Development Grant to work on their newly-acquired Pumpkin Cottage Paintings Collection.

The grant enabled this significant collection to remain in the area it came from. But acquiring the collection meant the theatre and gallery complex needed to embark on what Director Stephanie Cottrill describes as 'a period of major growth' as her team developed the additional skills to care for the historical art collection. National Services Te Paerangi (NSTP) have been there to help them every step of the way.

### First

The Pumpkin Cottage Art Collection is Expressions' first permanent collection, so they didn't have policy developed to accept it, or deal with the works. 'We wanted to develop the collection and to promote the little-known story, and we looked to NSTP to support us with funding and models of best museum practice before we could accept the collection,' says Stephanie. Going through the steps of applying for the Museum and Iwi Development Grant was 'trouble-free, and fitted logically with existing project planning'.

### Additional support

Now Expressions can on-sell the benefit of having the collection to other partners, funders and supporters. They're currently applying for support for the touring exhibition they've developed out of the collection, and 'when we say we've got the support of NSTP it gives other funders the confidence to support us too. Endorsement at the national level can't be beaten.'

### New territory

'Having this collection is new territory for us. Going through the acquisition process with the support of NSTP and the Museum and Iwi Development Grant has helped us raise our standards.'

### Next steps

'The whole project has focused our attention on the visual arts component of our Centre and pitched our galleries at a higher level. Now we're looking to the other services NSTP provides. We're enrolling in the New Zealand Museums Standards Scheme. We're looking to take more loans from other institutions and this is helping build relationships that we haven't had previously. We're meeting new standards and monitoring the environment in our gallery spaces, based on the guidance NSTP provides.'



Kohai Grace with James Nairn work during condition reporting.  
Photo courtesy of Expressions Arts and Entertainment.

### Communication

And the communication that NSTP provides, 'helping us get the story of the Pumpkin Cottage Paintings Collection out to the sector will raise the profile of this little known gem of New Zealand's art history,' says Stephanie.

### Seamless

'Knowing that NSTP are supporting us to develop the collection, that the expert guidance is there when we need it, that they can spread the word, connect us with the right people – all this is critical. It's a seamless package deal!'



Museum and Iwi Development Grants projects supported this year.

# Helping Hands Grants

## Getting it right

Helping Hands Grants assist museums that rely on volunteers to operate, and do not receive substantial operational funding to carry out their responsibilities.

Marilyn Wightman is the Manager of the newly-established community archive in Feilding, the Feilding & Districts Community Archive (FDCA). Run by volunteers, the facility is committed to housing community records that up to 2009 were stored and maintained by the Manawatu District Council or Feilding Library on behalf of the people in the area.

When Marilyn contacted National Services Te Paerangi (NSTP) Museum Development Officer Julia Gresson, 'she advised us to immediately apply for a Helping Hands Grant.' This allowed the Archive to purchase high quality storage boxes and folders to ensure the long-term preservation of the records.

'Straight away we were given expert advice and guidance on the correct archival methods to use. Professional help has been critical in ensuring the best methodology has been employed to establish the whole structure of the community archive on a sound basis.'

This professional help has come from a range of sources

– The Community Archive, the National Preservation Office, and National Services Te Paerangi – who all work together to provide specialist advice and support in their own areas of expertise.

For the FDCA, advice on purchasing custom-made conservation boxes maximised the storage space available in their recycled, mis-matched shelving units. The transfer of records immediately into high quality boxes reduced double handling of fragile paper materials, and allowed the boxes to be catalogued and labelled at an early stage.

'The professional advice we were given was practical and relevant,' says Marilyn. And the relationship between the Community Archive and NSTP has created a new link with the museum that oversees the Archive. Because of the support and advice from NSTP they are keen to host meetings for similar museums and archives in the region to network about archival skills and knowledge.

 **27** Helping Hands Grants supported this year.

# Helping Hands Grants

## Sharing funding, sharing expertise



Peter Millward, Director  
Nelson Provincial Museum  
Photo courtesy of Peter Millward.

National Services Te Paerangi (NSTP) was very pleased to support the Nelson Provincial Museum set up a Regional Museums Meeting in July 2009.

We're always keen to bring museums and galleries together and support them when they are proactively seeking to expand skills and create opportunities for professional development.

Peter Millward, Director of the Nelson Provincial Museum, explains how a NSTP Helping Hands Grant helped them help their region.

'We take our role as one of the larger institutions in the region quite seriously – we have a provincial responsibility to support and encourage the work of other museums in the area. We are restricted by budget in terms of what we can offer, but we can act as the conduit and gathering point.'

'We have had three regional meetings in the past 12 months and have plans for more. The meeting participants select topics and we hold the gathering in different venues each time.'

'Helping Hands Grants make a big difference because the money benefits as many as ten other institutions. NSTP's focus is even-handed and largely non-competitive so it encourages sharing to a greater extent. And this sort of grant allows budgets to be stretched by what is contributed at the local level.'

'The July meeting saw a security expert fly in from Wellington to give us the benefit of his experience. The feedback from the meeting suggested that the investment by NSTP was very much appreciated by the participants from Golden Bay through to Blenheim.'

'The meeting topic was of benefit to us all, and the meeting also provided a venue for sharing ideas. With the presence of the NSTP Museum Development Officer, the benefits were made even greater.'

'NSTP's support makes our regional work easier to achieve.'

*'Helping Hands Grants make a big difference because the money benefits as many as ten other institutions. NSTP's focus is even-handed and largely non-competitive so it encourages sharing to a greater extent.'*



# Helping Hands Grants

## From banana boxes to acid-free storage



Mike Gribble, Manager  
Morrin Museum

Mike Gribble, Manager of the Morrin Museum in Morrinsville had a long association with National Services Te Paerangi (NSTP).

Mike is the Coordinator of the Waikato Museum Network, regularly attends NSTP workshops, uses NZMuseums and the 0508 helpline, and has a great understanding of the range of support that NSTP can offer small museums and galleries.

This year, Mike successfully applied for a Helping Hands Grant towards conservation supplies. He comments that 'small items are often overlooked by other funding agencies, so it's good to have support for small but essential supplies like conservation supplies.'

The grant helped the museum acquire acid-free boxes for use in storing and helping catalogue archives. This ensured a more easily accessible system for staff and researchers, as well as ensuring the longevity of the collection – some items had been stored in banana boxes!

Proving to us that relationships are always a two-way street, we advised Mike on the correct boxes to purchase with the grant, and he found a cheaper supplier. Thanks Mike!

*'Small items are often overlooked by other funding agencies, so it's good to have support for small but essential supplies like conservation supplies.'*

# Iwi workshops

## Igniting the spark

National Services Te Paerangi (NSTP) offers assistance to iwi, hapū, and whānau in their culture and heritage initiatives. We are committed to increasing skills and knowledge among Māori to deliver museum, culture, and heritage services through training, and promoting networks and collaboration.



Michael Hall delivering an iwi workshop in Hawke's Bay.

For Te Papa staff, providing workshops to museums and iwi across the country isn't just about passing on skills. It's also about developing relationships and building trust. As photographer Michael Hall says, 'Te Papa is full of stories that come from the community, I see this as our way of giving back.'

In 2008, Michael and his fellow Te Papa photographers ran digitisation workshops for small museums, 'helping them make their collections visible in the online world'. The workshops also helped 'improve photographic skills and consider why we photograph, as well as how we photograph'.

In 2009, tailored photography workshops were also offered to iwi. Michael explains that the workshops initially grew out of a desire to 'record photographs on marae walls. Often those pictures were the only record of particular people. By photographing them, the iwi gain the ability to share images and enter into newer technologies to get their stories out there.'

Iwi workshops also offer techniques on how to photograph three-dimensional taonga and portraits. Michael says that while there's an obvious benefit to upskilling, 'the conversations that begin at these workshops are also really important, and can lead iwi on to a range of other projects, such as filming or oral history,' as each group starts talking about their own particular needs, and whether the images should be captured at all. 'Having that information recorded will help future generations to whakapapa back, to tell their stories.'

And if groups decide to go further with a project, there's a range of other ways we can help. 'NSTP is the interface between the community and all the knowledge and expertise housed within Te Papa. Hopefully the workshops are just the beginning of being able to help – the spark that ignites a bigger project.'



## Building communities

Online communities, regional clusters, iwi, hapu, professional sector groups ... whatever your community, whatever your needs, National Services Te Paerangi has the resources and funding support to help bring you together and achieve your goals. So go on, collaborate and win.

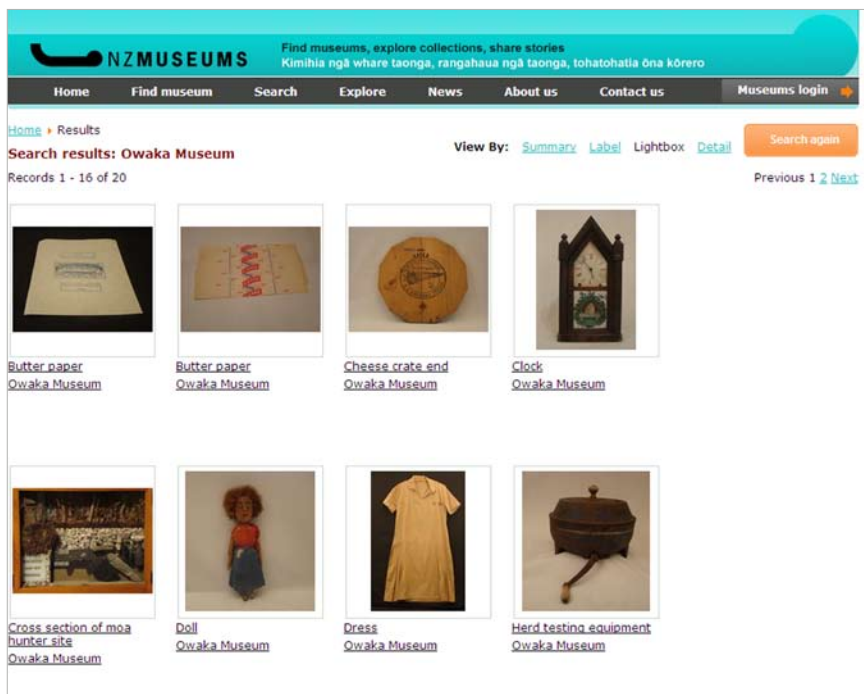


Gavin Reedy, Iwi Development Officer and Julia Gresson, Museum Development Officer with participants of an iwi workshop on digitisation and paper conservation held at Whakaoriori Marae in Masterton.

# NZMuseums website

## Online collection management

The NZMuseums website was launched in September 2008. It is a website for all museums in New Zealand to have an online presence and showcase their collections to the world.



Screenshot of Owaka's collection on NZMuseums.

Owaka Museum Director Kaaren Mitcalfe says 'NZMuseums made getting a web presence simple, thanks to the easy-to-follow method.' And the fact that it had 'no initial costs reflected an awareness of the issues and needs of small museums'.

National Services Te Paerangi (NSTP) partnered with Vernon Systems Ltd (VSL) to provide this new experience for museums and their publics. VSL has created eHive, an online collections management system which allows museums to catalogue their collections online and showcase them to the world through communities like NZMuseums.

Paul Rowe, joint-CEO of VSL, says 'working with NSTP during the development of the software meant we came up with something we couldn't have done immediately. It's been a great project for us and is a great partnership.'

Owaka Museum was one of the first to use NZMuseums as its collection management system. Director Kaaren Mitcalfe talks us through the decision:

'The cataloguing of a collection is a big undertaking. It also involves specialised knowledge and financial outlay. After assessing several collection management systems, NZMuseums and eHive was selected because it was cost-effective, made in New Zealand, a one-stop shop covering information cataloguing, image storage, back-ups, and also because it enabled accessibility via the web.

'The extensive support service through NSTP and their relationship with VSL means that if I move on from the Museum, there will still be support for using eHive, so the online catalogue is future-proofed.'

\* **391** museums and galleries with profiles on NZMuseums.  
**3098** collection items on NZMuseums and counting ...

**Visit NZMuseums**  
[www.nzmuseums.co.nz](http://www.nzmuseums.co.nz)





1959 Scout jamboree poster, 1958, National Scout Museum.

# NZMuseums website

## It stops us from being isolated

*'We've had more feedback on our collections in the last couple of months than we have had in the past few years!' declares Paul van Herpt from the National Scout Museum in Kaiapoi, Canterbury. So what's happened? NZMuseums.*

Paul explains, 'In September we had a visit from Judith Taylor (National Services Te Paerangi Museum Development Officer). We told her that we needed to do something to make the museum more national in its reach, and she suggested that loading items onto NZMuseums might be a good way to do it. She was right!' Since then, Paul and his team have loaded almost 200 images and objects from the Museum's collections onto the site, and are now regularly receiving emails from other museums and individuals around the country.

'As a museum staffed by volunteers, we've struggled to promote ourselves nationally. Now, with very little effort we've got a much better profile, and people are able to contact us with ease.'

'Scouts recently celebrated the 50 year anniversary of a jamboree held in Auckland in 1959. Down here in Kaiapoi we were able to load up images from the 1959 event onto the website, creating a direct link to people in Auckland at the commemorative celebrations.'

And the next step? Paul explains that 'the Museum is currently a repository for other people's collections, but now we're trying to sort those collections into a museum collection. We're re-cataloguing and scanning as we go, which makes it easy to load images onto the NZMuseums website quickly. And when we have questions, we go to National Services Te Paerangi. Having them there stops us from being isolated.'

*'As a museum staffed by volunteers, we've struggled to promote ourselves nationally. Now with very little effort we've got a much better profile, and people are able to contact us with ease.'*



Boer War button, 1900, National Scout Museum.



Sir Charles Maclean visits Whakatane, 1967, National Scout Museum.

**\* 68** museums and galleries have their collections on NZMuseums.

# Fostering growth

## Narrowing the gap



Te Papa Conservator Rangi Te Kanawa giving advice on the preservation of Maori textiles to iwi members at a marae workshop on taonga preservation.

‘We can almost count on one hand the number of Māori conservators in the world working with taonga,’ warns NSTP’s Rhonda Paku, ‘which makes our conservation workshops targeting Māori critical. We need to motivate people, especially younger generations, to care for our taonga.’

For Te Papa Conservator Rangi Te Kanawa, the practical conservation workshops she runs for National Services Te Paerangi ‘narrow the gap between iwi and the big museum’ by encouraging everyone on them to understand that ‘to care for collections, to preserve heritage, to let our taonga live longer is a shared responsibility’.

The workshops teach the concept of conservation and give practical advice for creating what Rangi calls ‘support systems for taonga’. Made from acid-free tissue and card, these ‘support systems’ are archival boxes made to enclose and protect artefacts.

Running the practical workshops on marae – ‘the place where participants feel most comfortable’ – is an important part of their success, says Conservator Vicki-Anne Heikell. ‘We all learn best when we’re comfortable.’

Conservation workshops are tailored to the needs of each community: ‘Every iwi is at a different stage of development’.

Vicki-Anne tells how ‘one of our most recent success stories is a woman who came to a workshop at Parawhenua Marae where she learnt how to make archival folders for the preservation of manuscripts and books. She went home, passed on the knowledge, and at the next workshop we held in the region, she came back, told us how her hapū were using the skills, and helped the Te Papa team teach the new group how to do it.’

The impacts of the workshops are numerous: ‘Gaining confidence in their new skills, and sharing ownership over conservation’ are two key outcomes, says Rangi, while for Vicki-Anne, ‘still getting calls from people who came to a workshop nine years ago means we successfully opened the door to Te Papa for them, and that’s really important’.



# Kaitiaki Māori

## Back at the Board table

Museums' Kaitiaki Māori are guardians of our nation's heritage. They play a unique role in ensuring cultural safety in museums and providing proper care for taonga throughout Aotearoa. But until recently, the nationwide network of Kaitiaki Māori had been waning.



A group at the Kaitiaki Māori hui at Tairāwhiti Museum

In August 2008, supported by National Services Te Paerangi (NSTP), Kaitiaki Māori were brought together in Gisborne and significant decisions to pave the way forward were made. Kaitiaki Māori affirmed their role in museums and galleries, agreed to reconnect through their membership of Museums Aotearoa, and later, nominated Laureen Sadlier as the Kaitiaki Māori representative on the Museums Aotearoa Board.

Rhonda Paku, NSTP Manager Iwi Development, 'recognised the role for me on the Board,' says Laureen, 'and she supported me to give it a go'.

Manu Kawana, Kaihautū at Te Manawa Museum, has since joined Laureen on the Board – a welcome enhancement for both Kaitiaki and Museums Aotearoa.

The network is now committed to meeting up once a year – at a hui attached to the annual Museums Aotearoa conference – to discuss relevant issues for the group.

Laureen sees her role as 'influencing the Board in a way that benefits not just Māori but all museums' staff.' Laureen worked with the Board to ensure that this year's Museums Aotearoa 2009 conference provided important learning and professional development opportunities for Māori, 'to make attending the conference worthwhile. We want to lift our

game so that the Kaitiaki Māori hui is as important as the rest of the conference programme.'

Phillipa Tocker, Executive Director of Museums Aotearoa, says 'NSTP was a key driver in reinvigorating this important network. They recognise the fundamental role Māori play in museums and were able to provide the support, networks and dedicated staff to Kaitiaki.'

'The network is also about fostering new relationships that support the individual careers of Kaitiaki Māori', says Laureen. 'We hope that Kaitiaki Māori will be empowered to positively influence the way their museum deals with tikanga Māori.'

'Now we're all rowing in the right direction, we're working with NSTP towards a better communication system for Kaitiaki Māori. That's the next step.'



# Museum Education Association of New Zealand

## Helping reboot museum education



Margaret Tolland, *President*  
MEANZ  
Photo courtesy of Margaret Tolland.

Supporting professional organisations across the sector is an important part of what we do, so when we heard that Museum Education Association New Zealand (MEANZ) was languishing, we were happy to answer their call for help. MEANZ has a long and vital history in New Zealand, but changes in the governance of the organisation meant they needed a boost to get them back on their feet.

Our support has enabled the appointment of a part-time coordinator, Miri Young, for a fixed term to work with the Board on strategic planning, communications and the administration of MEANZ's bi-annual conference in early 2010. We even supplied Miri with a desk to work from at Te Papa! This support helps to ensure that MEANZ will have a successful and sustainable future.

Margaret Tolland, President of MEANZ, explains what National Services Te Paerangi (NSTP) support has meant to them: 'NSTP's support came at a critical time for us. Their funding injection means that we are now able to reinvigorate and cement the role of MEANZ in the sector.' And she comments that 'the way NSTP works is really important – supportive but not controlling; they've helped unify what we're doing, given us focus and direction, and supported us with standards and guidelines. We're no longer isolated. And even better, our colleagues in the gallery and museum world see what we're doing and are proud. It's elevating the profession. Thanks to NSTP, we're never going to fall back into an unsupported place again.'



A Wellington class explore Yayoi Kusama's Dots Obsession Day (2009) at City Gallery Wellington.

Photo courtesy of City Gallery Wellington.

*'We're no longer isolated. And even better, our colleagues in the gallery and museum world see what we're doing and are proud.'*

## Partnerships

Partnerships are central to our work.

We develop partnerships for the benefit of museums and galleries. We couldn't do what we do without them.

And while we'd like to think that we bring real value to our partners, we also acknowledge that these relationships are reciprocal in nature – we benefit from them too.

And so, to all our partners, we salute you. Thank you for helping us help others.



Tracy Puklowski, General Manager NSTP, Brenda Christie, ATTO former GM Workforce Development, Michelle Hippolite, Kaihautū Te Papa. Elizabeth Valentine, Chief Executive, ATTO.  
Photo courtesy of ATTO.

# Partnerships

## Clear link to funding success

Did you know that funding agencies consider participation in National Services Te Paerangi (NSTP) programmes as a sure sign that your organisation is committed to professionalism? Even better, you're more likely to be funded if you work actively with us.

NSTP is committed to working with funding agencies to support their work in the cultural sector. We provide advice so that agencies can learn more about the sector and make the most out of the funding they have on offer.

### ASB Community Trust

For Auckland's ASB Community Trust, 'NSTP are the professionals working with museums and galleries throughout the country, so we can be assured the advice they provide us is comprehensive and the best we can get.' The advice NSTP provided this year 'was invaluable when we were reviewing our Heritage Policy,' says Grants Advisor Catherine George. 'We want to ensure that grants that we make are being used effectively, and giving priority to groups that have worked, or intend to work with NSTP is one of the best ways of doing this'.

'We want to ensure that organisations we fund are achieving, or are working towards achieving, appropriate professional standards. We encourage groups to become involved with the New Zealand Museums Standards Scheme – it is such a practical, user-friendly tool for museums and heritage organisations of all shapes and sizes!'

ASB Community Trust will consider applications from organisations that are involved with the Standards Scheme 'for funding support such as volunteer expenses or relief staff to help them undertake the Standards Scheme'. Catherine goes on to say, 'the steps undertaken through the Standard Scheme help us to be confident that our grants are going to organisations that take professional development and professional standards seriously.'

### Lottery Grants Board

For Diana Bastion, Lotteries Environment and Heritage funding advisor, 'the expert knowledge we receive from NSTP is critical in making sure our funding is upholding best practice principles.'

Lotteries fund a range of projects, so the advice they require is far-reaching, from large-scale capital works projects, 'which need to be built to appropriate museological standards', to archival projects, collection management systems, even conservation of discrete items. NSTP is a 'pool of expert advice and support,' says Diana, and the 'perspective they give on projects is incredibly helpful'.

It's also critical to Lotteries that 'no organisation we fund is siloed. We want to see good evidence of collaboration – with individuals in the community, other provincial museums in the area, and working collaboratively with NSTP in terms of upskilling.'

Diana affirms that 'NSTP do excellent work, running courses at very low cost and steering organisations in the right direction. For us to see people taking advantage of training opportunities shows us a commitment towards good practice.'

'We're very pleased to work in tandem with NSTP towards the same ideal: the conservation of New Zealand's cultural heritage.'

*'The expert knowledge we receive from NSTP is critical in making sure our funding is upholding best practice principles.'*

# Partnerships



## Digital revolution

Digitising content is important for accessibility to museums' collections. So this year, we've worked with Digital New Zealand, a nationwide initiative whose goal is 'making New Zealand digital content easier to find, share and use'.

Virginia Gow, DigitalNZ Content Manager, describes the partnership: 'Together, we reach out to organisations that need training and skill development in the area of digitisation best practice. We are also working to increase the visibility of collection items on the NZMuseums website, and reveal related collections,' so users get more valuable search results.

As a result of the partnership with National Services Te Paerangi (NSTP), DigitalNZ has enjoyed 'greater levels of engagement by the cultural sector, particularly for the 'Make it Digital' service; increased content available through our search services; and a better understanding of the training and development needs of small and medium-sized museums, enabling us to ensure our digitisation guides complement the work of NSTP in this area.'

Virginia notes that 'NSTP helps us to communicate about our services with museums and galleries, saving us time and effort and improving our reach. As a result we have built many new relationships with places we otherwise would not have had time and resource to start a relationship with from scratch.'

And all that has got to be good for the sector.

## ATTTO

The Certificate in Museum Practice was developed by the sector in response to an identified need for an entry level museum qualification. The Certificate is administrated by the Aviation, Tourism and Travel Training Organisation (ATTTO). National Services Te Paerangi (NSTP) supports ATTTO by promoting the qualification to museums, often in partnership with ATTTO's own staff.

NSTP now has a co-sharing agreement with ATTTO, which sees us actively promoting the qualification throughout the country. We've also begun aligning our training and resources against the Certificate's Unit Standards so that ATTTO trainees attending our courses get credit for doing so.

NSTP staff have been trained as assessors for the qualification, and we also sit on the Museum Training Council, providing advice on matters relating to museum training.

We do all of this to ensure that access to the best training possible is simple and straightforward for people working in New Zealand's museums. As Debbie Martindale from ATTTO asserts, 'It's important for museums to have appropriately qualified staff. By sharing expertise we're giving museums the right support to engage in training.'

This support from NSTP has had a big impact on Sharon Henderson from Okains Bay Māori and Colonial Museum, south of Christchurch.

Aside from the confidence and new knowledge she's gained, Sharon's clear about the benefits of undertaking training with ATTTO and NSTP. 'They steer your learning, and they know what it is we need to know, which is a fast track to lifting your standards. The next step for us is the New Zealand Museums Standards Scheme. And that will start opening up funding opportunities.'

## Events live

Did you know that if you're on the NZMuseums website, you're also on the NZLive website (New Zealand's biggest cultural event website)? That's because National Services Te Paerangi (NSTP) and NZLive have worked together to make sure that all 391 museums and galleries listed on our site are also featured on theirs.

And even better, if your event or exhibition is listed on NZLive, then it is automatically updated on NZMuseums. We've worked with NZLive to get their events feed for the 'What's On' section of our site. And with each site reaching different online communities, that effectively doubles your audience!

This collaboration is made possible by NSTP and NZLive 'working for the benefit of all,' says Jackie Hay, Manager of NZLive.com. 'We both know that every museum and gallery in the country, no matter how big or small, is resource-poor and time-poor. We both want to help with marketing and promotion as much as possible, so we work together to share information and minimise museums' workloads.'

Towards the end of 2009, the Ministry for Culture & Heritage (MCH) made a strategic decision to discontinue NZLive and enter into a partnership with the Eventfinder website, extending the reach for cultural events information to an even larger website audience and information network. NSTP and Vernon Systems Ltd have worked with MCH and Eventfinder to ensure that the links between NZMuseums and NZLive have been successfully reproduced using Eventfinder. The transition was completed in March 2010.





# Partnerships

## Wrapping support around iwi

‘It’s been our experience that when working with iwi they don’t necessarily segregate their taonga. Paper-based documents, books, objects, photographs, oral history are all described as taonga,’ explains Rhonda Paku, National Services Te Paerangi (NSTP) Manager Iwi Development.

So the community outreach sections of NSTP, National Library of New Zealand, and Archives New Zealand have formed a cross-sector group to share information and (where possible) meet with iwi together. ‘We help to explain those distinctions that our organisations make so that iwi are able to access the support and funding they need,’ explains Rhonda Paku, NSTP Manager Iwi Development.

Rhonda describes how the three national institutions work to ‘wrap support around iwi cultural and heritage projects’.

### **United front**

Many iwi are involved in research to support Treaty claims. For some iwi, this has also involved a search for cultural and heritage assets held in our three national institutions. For this reason, we work closely together so that tribes seeking to access collections, knowledge, and expertise don’t feel like they’re being sent from pillar to post. The collaboration acknowledges that iwi

need to know how each of our organisations can help them, clarify our roles, what we do, and how we can best support them respectively.

### **Singing the same song**

We’ve built joint communications to teach iwi how we work. We carry presentations on behalf of each other when we’re out on the road, and we take each other’s resources, so if questions come up that relate to another agency’s work, we’re all singing the same song.

### **Consistent**

The information-sharing ensures that the community gets consistent messages, and our communications are accurate and up-to-date.

### **Robust and holistic**

The group also meets to update each other about iwi groups or projects in common and where they’re at with each of our institutions. This high-level information-sharing minimises any duplication, and ensures that we’re assisting communities robustly and holistically.

### **Turning aspirations into strategies**

We all want to build long-lasting collaborations with iwi, so we advise them how to turn their aspirations for their taonga into strategies that can be supported by each institution in turn.

# National Services Te Paerangi

National Services Te Paerangi (NSTP) is a unit within the Museum of New Zealand Te Papa Tongarewa. Our mission is to strengthen the museum sector by providing practical and strategic help to museums, galleries and iwi throughout Aotearoa New Zealand.



The National Services Te Paerangi team.

**We build stronger cultural institutions by offering a range of services and resources, and by encouraging sector collaboration at a local and national level.**

We offer support, advice, and practical assistance in areas such as:

- governance, management, and planning
- care of collections and taonga
- exhibitions and other public services
- relationships with communities
- customer service.

Our services and programmes include:

- the New Zealand Museums Standards Scheme Ngā Kaupapa Whaimana a Ngā Whare Taonga o Aotearoa
- He Rauemi Resource Guides
- practical training opportunities designed for the differing needs of volunteer and professional museums
- Development Officer service – face-to-face advice and support
- a freephone helpline: 0508 NSTP HELP (0508 678 743)
- professional development opportunities
- advice on Mātauranga Māori and the development of cultural centres
- tours by national and international subject experts
- on-site support.

\*The term museum includes: museums, art galleries, whare taonga, tribal museums, cultural centres, historic places, science centres, interpretive centres, and exhibition centres. They usually carry out a range of functions, which include but are not confined to the care of collections, public programmes including exhibitions, education, and community relationships.

## **Current Advisory Group membership:**

Chanel Clarke, John Coster, Catherine Lomas, Tim Walker, Anthony Wright.

# Contact us

National Services Te Paerangi has a staff of eight. Five of us are based in an office at Te Papa, while our three Development Officers travel around New Zealand assisting museums, galleries and iwi, and feeding back to the team.

Want to know more? Contact us ...

#### Website

[www.nationalservices.tepapa.govt.nz](http://www.nationalservices.tepapa.govt.nz)

#### Email

[natserv@tepapa.govt.nz](mailto:natserv@tepapa.govt.nz)

#### Freephone helpline

0508 NSTP HELP (0508 678 743)

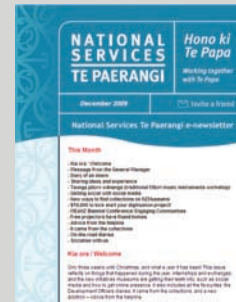
#### National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa  
Cable Street, PO Box 467,  
Wellington, New Zealand



Pa kahawai (trolling lure for kahawai), Te Huringa I.

## Join us online



### E-news

We send a quarterly e-newsletter, monthly e-alert and flyers about workshops and events happening in your region.

Just go to the National Services Te Paerangi website and click on 'subscribe to our e-news' on our homepage.

### Facebook

[www.facebook.com](http://www.facebook.com)

Search for 'National Services Te Paerangi'

### Twitter

[www.twitter.com](http://www.twitter.com)

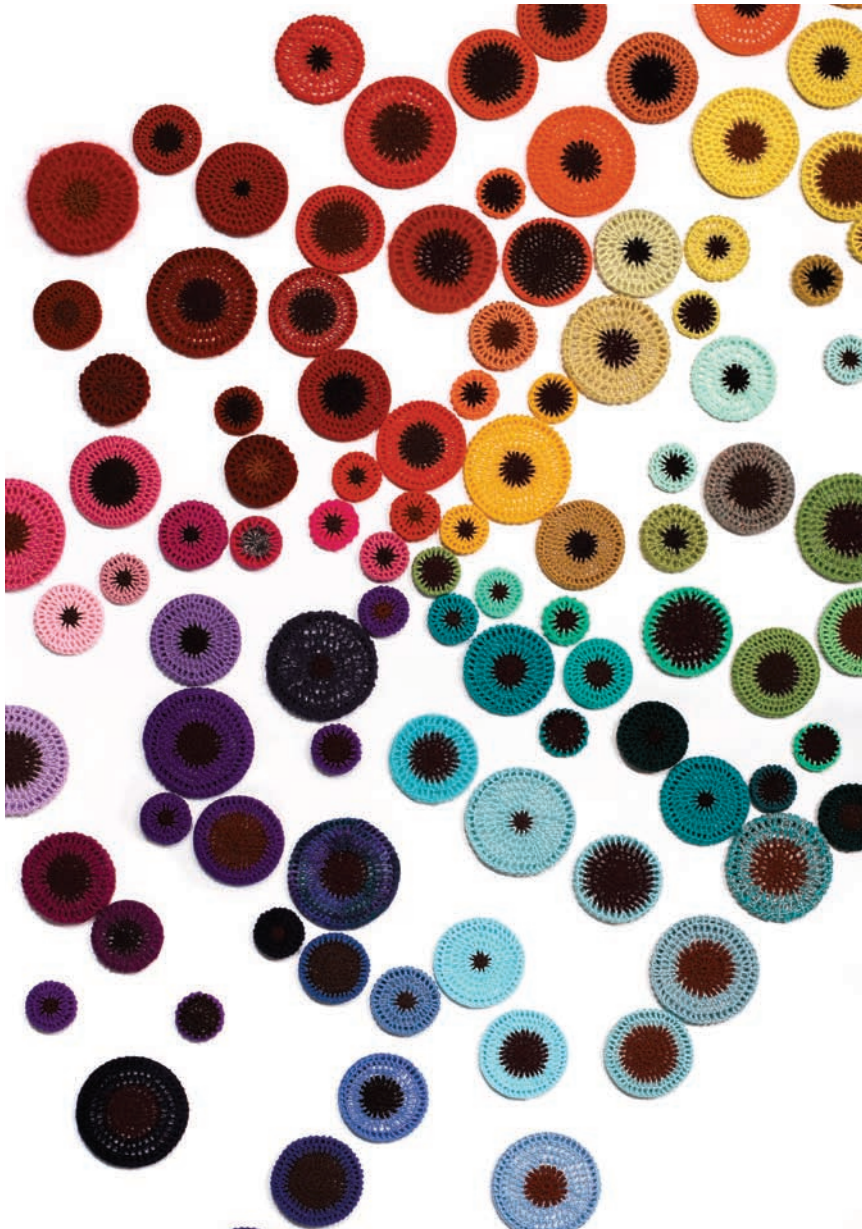
Search for 'NZMuseums'

### NZMuseums

Check out [www.nzmuseums.co.nz](http://www.nzmuseums.co.nz)



# Acknowledgements



Ani O'Neill, *Rainbow Country* (detail), 2000

This document wouldn't have been possible without all of you! Thank you to everyone from museums, galleries and cultural organisations all over New Zealand that offered their stories and experiences to make this annual review possible.

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## National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa

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