

**MUSEUM OF NEW  
ZEALAND  
TE PAPA  
TONGAREWA**

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Wellington  
New Zealand

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64-4-381 7249  
[www.tepapa.govt.nz](http://www.tepapa.govt.nz)



21 December 2023

Tēnā koe,

**Re: Official Information Act (OIA) Request – use of te reo Māori**

I am writing in response to your email dated 23 November 2023 in which you requested the following information:

- *Any changes to policy on the use of te reo Māori in either internal or external communications since October 13 2023*
- *Any internal communications (including emails, texts, messages and memos) relating to the use of te reo Māori since October 13 2023*
- *Any advice received or prepared on the use of te reo Māori since October 13 2023*

There has been no change to any policy regarding the use of te reo Māori at Te Papa. There is no advice received or prepared on the use of te reo Māori during this period.

We have located approximately 500 pages of information within scope of the second part of your request and will provide this to you before 26 January 2024. This includes:

- audience-facing work (e.g. exhibition development, complaints from members of the public, website editing, Te Papa Press publications and public programming);
- other service delivery and corporate information (e.g. recruitment, sector support hui, kaimahi learning, translation of key terms for business use, mihi whakatau, Biodiversity Research Centre naming, brand refresh, donation box design).

If you are not satisfied with this response you have the right to seek an investigation and review by the Ombudsman. Information about how to make a complaint is available at [www.ombudsman.parliament.nz](http://www.ombudsman.parliament.nz) or freephone 0800 802 602.

If you wish to discuss any aspect of your request with us please contact [OIA@tepapa.govt.nz](mailto:OIA@tepapa.govt.nz).

Yours sincerely

Frances Lawrence  
**Principal Advisor Strategy, Planning and Performance**

## Document 1: emails and attachments - audience experience mahi

**From:** [Haley Hakaraia](#)  
**To:** [Asha Nath](#)  
**Subject:** NGA TANIWHA O RUPAPA | DINOSAURS OF PATAGONIA EXHIBITION  
**Date:** Monday, 16 October 2023 12:00:17 pm  
**Attachments:** [Toko Waaka - Dinosaurs - Letter.pdf](#)

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Kia ora Asha – can you please send the email below to Toro Waaka [REDACTED]@gmail.com and CC me in please? Nga mihi, Haley

s 9(2)(a)

Tena ano taua e taku rangatira, e te hoa, e Toro.

E mihi ana ki a koe me nga kaupapa nui e pikau ana koe i tenei wa.

Ko ta tatau kaupapa tonu tenei e karanga ana, a, koia ko te whakaaturanga hou ka tu ki roto i to tatau whare.

Thank you for your response VIA text and your guidance to work together during October. I am available all day this **Wednesday 18 October** if you had any time available? I am happy to meet in whichever way is suitable understanding how valuable your time is. I understand that both Migoto and Ariki Spooner have also been in touch regarding this kaupapa.

Me he patai, he korero apiti ranei au - tena tukuna mai. If you have any other questions or queries please let me know.

Nga mihi nui e taku rangatira.

Naku i roto i nga mihi,

Arapata

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**From:** Raewyn Bull <Raewyn.Bull@tepapa.govt.nz>  
**Sent:** Friday, September 1, 2023 3:41 PM  
**To** [REDACTED]@gmail.com s 9(2)(a)  
**Cc:** Haley Hakaraia <Haleyh@tepapa.govt.nz>  
**Subject:** Sent on behalf of Dr Arapata Hakiwai - NGA TANIWHA O RUPAPA | DINOSAURS OF PATAGONIA EXHIBITION

Please see attached letter.

**Dr Arapata Hakiwai**

**Kaihautu**

Museum of New Zealand Te Papa Tongarewa

Executive Assistant : Asha Nath

DDI: [REDACTED] | Email: [asha.nath@tepapa.govt.nz](mailto:asha.nath@tepapa.govt.nz)



# HE KAUPAPA WAKA

A Fleet of Waka



E TUWHERA NEI  
OPEN NOW

Ka tā te Ngāwhiri i te Māori i te 1980. Te Kaitiaki Take Kōwhiri i te 1980. Te Kaitiaki Take Kōwhiri i te 1980. Te Kaitiaki Take Kōwhiri i te 1980.

1 September 2023

Toro Waaka



s 9(2)(a)



Tēnā koe Toro

### **NGĀ TANIWHA O RŪPAPA | DINOSAURS OF PATAGONIA EXHIBITION**

Kei ngā taumata kōrero o ngā pae o te motu, kei ngā reo karanga o runga i ngā ātea, e Ngāi Ringahora, ngā tohunga o te manaaki - Mohaka awa, Mohaka tangata tēnā koutou katoa.

Kai taku rangatira, kai taku karangarua, kai te hoa, e Toro - ka nui taku mihi ki a koe, otirā ki tō iwi o Ngāti Pāhauwera i ngā āhuatanga o te wā. E manako nui ana mātau ko tō whānau o Te Papa Tongarewa e ora pai ana koutou ko tō whānau whānui.

Heoi anō ēnei pahupahu. Kia hāngai rā taku aro ki te kaupapa o te wā, ā, koia ko tō tātau whakaaturanga hou e pā ana ki ngā mokonui e kīia ana ko Ngā Taniwha o Rūpapa | Dinosaurs of Patagonia.

He mea ārahi mātau e ngā mātāpono e toru, ā, koia ko te Mana Taonga, ko te reo me te mātauranga Māori mā te momo pēnei me te whakapapa, me te rautaki hou o Te Papa e hāngai ana ki te hāpai ahurea, te whakawhanake i ngā tikanga whare taonga, ā, ko te Māori me ngā hapori te poutokomanawa ki te manaaki me te mōhio ki ā rātou taonga, ki ō rātou mātauranga, me ā rātou kōrero. Ka tūhuratia ngā momo uara pēnei i te paleontology, te hononga i waenga i Aotearoa me ngā mokonui o Patagonia, me te mātauranga Māori i tēnei whakaaturanga.

Hai tūāpapa pea mā tātau, i te wā o ngā mokonui, i takoto ki te whenua kotahi a Aotearoa me Rūpapa. Kua taunakitia ēnei kōrero e ngā rangahau kua tūhuratia ki roto i a koutou o Maungataniwha, otirā o roto i te awa o Mangahouanga i Kahungunu, me ngā mātātoka kōiwi mokonui i kitea e Joan Wiffen ki ēnei rohe.

Arā ētahi wāhanga o te whakaaturanga e kōrero ana mō ngā kōiwi mokonui i hahua e Joan Wiffen rātau ko te Institute of Geological and Nuclear Sciences Limited (GNS) i Maungataniwha me Mangahouanga. Pēnā koutou e hiahia ana, ki konei pea whai wāhi atu ki ngā momo kōrero pēnei i te whanaungatanga i waenga i a Ngāti Pāhauwera koutou ko Ngāti Kahungunu ki a Joan Wiffen.

Me he kōrero tuku iho ō koutou mō Maungataniwha me te ngahere o Maungataniwha e hiahia ana ki te whakakōrero, ki konei pea whakakōrerotia ēnā pūrākau. E tika noa ana mā koutou tēnei wāhanga e whakakōrero, i runga i te take ko koutou tonu te mana whenua o Mangahouanga ki Maungataniwha.

Ko te tono tēnei i runga i te ngākau whakaiti, kia mahi tahi mātau ki a koutou, e tika ai tā tātau whakaputa kōrero mō ngā hītori, mō ngā pūrākau, me ngā kōiwi mokonui nō roto i a koutou o Maungataniwha.

From 16 December 2023 to 28 April 2024, Te Papa will be hosting a family-focused touring exhibition from Argentina's Museo Paleontológico Egidio Feruglio (MEF) about Patagonian dinosaur discoveries. This show is intended to appeal to Māori, Pasifika and Asian audiences.

One of the largest creatures to ever walk the planet is showcased in the middle of this exhibition, which is the recently discovered, Patagotitan (2014). Along with the Patagotitan, many other South American dinosaurs which trace back some 230 million years will be on display in the exhibition.

Since our land masses were once joined during the age of the dinosaurs, some dinosaurs that are being displayed are related to those of Aotearoa. Our team has identified local taonga and stories that connect to the Patagonian stories, which we would like to explore within the available space and time. One of these opportunities is for the kōrero of fossils from Maungataniwha and Mangahouanga.

Due to our guiding principles of Mana Taonga, te reo Māori and mātauranga Māori which all relate to whakapapa, a key priority for Te Papa is to ensure we work alongside you, so that you may tell your own stories about your rohe where these taonga were recovered.

I understand Migoto has made contact to notify you that I was going to be in touch. Pending your availability and priorities, please let me know the best way we can engage and partner with you on this kaupapa.

We are more than happy to host you in person here at Te Papa, or to travel to meet with you wherever is most convenient. We are also happy to meet online to discuss the opportunities and the best way forward if that is preferable.

Please contact Pou Awhi-ā-Iwi, Haley Hakaraia, via [Haleyh@tepapa.govt.nz](mailto:Haleyh@tepapa.govt.nz) or 0296010030 to indicate your availability to kōrero further about this kaupapa.

Hai whakakōpani ake i te wāhi ki a au, tēnei te mihi kau atu ki a koe, e taku rangatira, otirā koutou o Ngāti Pāhauwera i manawanui mai ki tēnei tono a mātau.

Me ngā tauwhirotao o te wāhi ngaro.

Nāku noa nā,



Dr Arapata Hakiwai  
Kaihautū

**From:** [Robbie Titchener](#)  
**To:** [REDACTED]@xtra.co.nz  
**Cc:** [Visitor Services Managers](#); [Pawel Banas](#)  
**Subject:** RE: Te papa visit  
**Date:** Monday, 16 October 2023 1:58:13 pm

s 9(2)(a)

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Kia ora [REDACTED]

Thank you for your message.

Sorry you didn't have good weather in Wellington but good to hear that you enjoyed your time at Te Papa.

In response to your comment about languages, the guide said that he was listing the three languages recognised in NZ (as you mentioned) and counted them off; first, second, third. He was not giving priority to any one language, he was just counting them off. It could easily have been any other order.

Te Papa itself does not promote one language above another – in fact, all three languages (Te Reo, English and Sign) are used and encouraged here. We even have Hosts and Guides who speak multiple languages and they are encouraged to use those as appropriate as well.

Nga mihi  
Robbie Titchener  
Assistant Visitor Services Manager

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**From:** [REDACTED] s 9(2)(a)  
**Sent:** Saturday, October 14, 2023 11:48 AM  
**To:** Enquiries <[enquiries@tepapa.govt.nz](mailto:enquiries@tepapa.govt.nz)>; Te Papa Store <[tepapastore@tepapa.govt.nz](mailto:tepapastore@tepapa.govt.nz)>; [infoline@hrc.co.nz](mailto:infoline@hrc.co.nz)  
**Subject:** Te papa visit

To whom it may concern.

The second week of the school holidays my wife, youngest daughter and three grand children travelled to Wellington from Taranaki for a Wellington experience.

The weather wasn't the best but we didn't allow that to spoil us exploring the sites. On the Wednesday we visited Te Papa museum, it is a credit to all involved creating all the exhibits of interest we had a really enjoyable time.

Unfortunately on leaving the museum we passed a guide taking a group of visitors around the museum, we over heard him say in English, that there are three recognized languages in New Zealand. Te Reo Maori being first, sign language second, and English third. I believe that there is no first, second, or third language in New Zealand that all three languages are able to be used and if people choose to use any language that is their right. To promote one above the others is racist, what gives him the right to say this ?? and does Te Papa believe

this to be correct, to promote this statement to members of a public.

Looking forward to a response.

Yours Sincerely [REDACTED]

s 9(2)(a)

**From:** [Anna Smaill](#)  
**To:** [Jane Harris](#)  
**Cc:** [Raewyn Cummings](#)  
**Subject:** RE: The link to the Dino's Ticketek webpage  
**Date:** Monday, 16 October 2023 2:14:00 pm  
**Attachments:** [image001.png](#)

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Hi Jane

Just reading down the thread. If it's possible, I think we should represent the web title with the reo Maori title above in the heavy font, and English below on a separate line, as per the screengrab you used:



Advantage is that it looks more like the lock-up, it keeps the two languages in different colours, as we typically do in the labels, and it avoids the pipe character | moving into confusing spots with the lineation changing.

Nga mihi

Anna

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**From:** Jane Harris <Jane.Harris@tepapa.govt.nz>  
**Sent:** Monday, October 16, 2023 11:43 AM  
**To:** Raewyn Cummings <RaewynC@tepapa.govt.nz>  
**Cc:** Anna Smaill <Anna.Smaill@tepapa.govt.nz>; Daniel Crichton-Rouse <Daniel.Crichton-Rouse@tepapa.govt.nz>  
**Subject:** Re: The link to the Dino's Ticketek webpage

Thanks Rae,

That's the first I've seen of that presale link. Have changed it now.

Jane

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Jane Harris ([she / her](#))

Digital Channels Content Coordinator  
Museum of New Zealand Te Papa Tongarewa  
[tepapa.govt.nz](http://tepapa.govt.nz)

[Digital Channels on Kupenga \(internal link\)](#)

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**From:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>  
**Sent:** 16 October 2023 11:40  
**To:** Jane Harris <[Jane.Harris@tepapa.govt.nz](mailto:Jane.Harris@tepapa.govt.nz)>  
**Cc:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Daniel Crichton-Rouse <[Daniel.Crichton-Rouse@tepapa.govt.nz](mailto:Daniel.Crichton-Rouse@tepapa.govt.nz)>  
**Subject:** RE: The link to the Dino's Ticketek webpage

Hi Jane, just one thing on the link to pre-sale at Ticketek.  
The link you have is to the main site, not final till 18<sup>th</sup>;  
Presales link is here..

Pre-sale link to use: <https://premier.ticketek.co.nz/shows/Show.aspx?sh=DINOSAUR23&ep=PRESALE>

Thanks, Rae

Raewyn Cummings  
**Programme Manager Exhibitions**  
**Te Papa Project Management Office**  
[REDACTED] s9(2)(a)

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**From:** Jane Harris <[Jane.Harris@tepapa.govt.nz](mailto:Jane.Harris@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 11:38 AM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>  
**Cc:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Daniel Crichton-Rouse <[Daniel.Crichton-Rouse@tepapa.govt.nz](mailto:Daniel.Crichton-Rouse@tepapa.govt.nz)>  
**Subject:** Fw: The link to the Dino's Ticketek webpage

Hi Rae and Anna,

The only other option is to have it all on one line, which, while it's like the Ticketek marketing (the non-lockup version) it wraps on our website.

<https://www.tepapa.govt.nz/visit/exhibitions/nga-taniwha-o-rupapa-dinosaurs-patagonia>

So there's only English above and a heavier font, te reo Maori above and a heavier font, or one line that wraps.

Nga mihi,

Jane

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Jane Harris ([she / her](#))

Digital Channels Content Coordinator  
Museum of New Zealand Te Papa Tongarewa  
[tepapa.govt.nz](http://tepapa.govt.nz)

[Digital Channels on Kupenga \(internal link\)](#)

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**From:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>  
**Sent:** 16 October 2023 10:46  
**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Jane Harris <[Jane.Harris@tepapa.govt.nz](mailto:Jane.Harris@tepapa.govt.nz)>  
**Subject:** FW: The link to the Dino's Ticketek webpage

Hi Anna, can you please work with Jane on how best to have the exhibition name on the website within the constraints she has to work with, thanks, Rae

Raewyn Cummings  
Programme Manager Exhibitions  
Te Papa Project Management Office

██████████ s9(2)(a)

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**From:** Jane Harris <[Jane.Harris@tepapa.govt.nz](mailto:Jane.Harris@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 10:45 AM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>  
**Cc:** Jax Myers <[Jax.Myers@tepapa.govt.nz](mailto:Jax.Myers@tepapa.govt.nz)>; Helen Lloyd <[Helen.Lloyd@tepapa.govt.nz](mailto:Helen.Lloyd@tepapa.govt.nz)>; Daniel Crichton-Rouse <[Daniel.Crichton-Rouse@tepapa.govt.nz](mailto:Daniel.Crichton-Rouse@tepapa.govt.nz)>  
**Subject:** Re: The link to the Dino's Ticketek webpage

Morena Rae,

I can't see the link back to us, but it would be better to go straight to the exhibition page, I think.

Here's the short URL

<https://tepapa.nz/DinosaursOfPatagonia>

I can change the main title to have the te reo title first, but it will grey-out the English title like this:



I'm still working through my emails after being away last week, but I don't believe I've received any sponsor info or images.

Are you happy for the link to Ticketek to go live now?

Nga mihi,

Jane

---

Jane Harris ([she / her](#))

Digital Channels Content Coordinator  
Museum of New Zealand Te Papa Tongarewa  
[tepapa.govt.nz](http://tepapa.govt.nz)

[Digital Channels on Kupenga \(internal link\)](#)

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**From:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>

**Sent:** 13 October 2023 15:46

**To:** Jane Harris <[Jane.Harris@tepapa.govt.nz](mailto:Jane.Harris@tepapa.govt.nz)>

**Subject:** FW: The link to the Dino's Ticketek webpage

Hi Jane, this is a work in progress as we are building and signing off today to go live on Monday 9am. You will see the events starting to be loaded up too.

There are a couple of things – at the moment it links to our main TP website page, do you want it to link to the Dino's webpage directly?

And, on our website is it possible to be consistent with the way we are showing the exhibition title as

Nga Taniwha o Rupapa | Dinosaurs of Patagonia.

Do you have now the marketing assets and the logos and links for the Partnership Agreements to load to our website? (From Kath/Helen).

If you have a browse and notice anything on the Ticketek site that needs altering please let me know.

Thanks, Rae

Raewyn Cummings  
**Programme Manager Exhibitions**  
**Te Papa Project Management Office**

s9(2)(a)

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**From:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>

**Sent:** Friday, October 13, 2023 2:33 PM

**To:** Philip Edgar <[PhilipE@tepapa.govt.nz](mailto:PhilipE@tepapa.govt.nz)>

**Cc:** Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>; Gioia Damosso <[Gioia.Damosso@tepapa.govt.nz](mailto:Gioia.Damosso@tepapa.govt.nz)>

**Subject:** The link to the Dino's Ticketek webpage

There are a lot of changes currently underway, but here is the link to our page – so still in construction. Once finalised for approval I will give you a shout, but if anything other than what you have advised to me already stands out, please let me know.

Rae

We have also set-up the overall Dinosaurs of Patagonia webpage:  
<https://premier.ticketek.co.nz/shows/Show.aspx?sh=patagon23>

Raewyn Cummings  
**Programme Manager Exhibitions**  
**Te Papa Project Management Office**



s9(2)(a)

From: Enquiries  
To: Valter Sec. Ines Meneses  
Cc: Dr. G. B. Smith  
Subject: Fw: Response from the Human Rights Commission - ref 226154 HRC:0132238  
Date: Tuesday 17 October 2023 8:12:56 am  
Attachments: [image.png](#)  
[image.png](#)  
[image.png](#)  
[image.png](#)  
[image.png](#)

Kia ora

It looks like this enquiry which I forwarded yesterday also went to the Human Rights Commission. Here is their response below.

Nga mihi  
Kim

From: Infoline <infoline@tikatangata.org.nz>  
Sent: Monday October 16 2023 4:54 PM  
To: [REDACTED]  
Cc: Enquiries <enquiries@tepapa.govt.nz>  
Subject: Response from the Human Rights Commission - ref 226154 HRC:0132238

s 9(2)(a)

Kia ora: [REDACTED]

I'm not sure whether you were seeking a response from the Human Rights Commission however I can't help but wonder whether the tour guide described it in this way due to the order of the languages becoming "official".

Te reo Maori is an indigenous language and became an official language in 1987; New Zealand Sign Language (NZSL) became an official language in 2006; and while English is the primary language used in Aotearoa and could be deemed to be a de facto official language due to its obvious widespread use. It has not been codified officially.

While te reo is now an official language as you may know it has been suppressed heavily in the past:

- <https://www.parliament.nz/en/visit-and-learn/history-and-buildings/te-rima-tekau-tau-o-te-petihana-reo-maori-the-50th-anniversary-of-the-maori-language-petition/#:~:text=By%20the%20turn%20of%20the%20use%2C%20even%20in%20the%20home>
- <https://nhistory.govt.nz/culture/maori-language-week/history-of-the-maori-language>

All languages should be respected. As you say all people should have the right to speak whichever language they wish.

Warm regards

Katya



## Te Kāhui Tika Tangata Human Rights Commission

Mohiohio Tika Tangata me nga Ratonga Tautoko  
Human Rights Information and Support Services  
New Zealand Human Rights Commission | Te Kahui Tika Tangata  
t: 0800 496 877  
e: [infoline@tikatangata.org.nz](mailto:infoline@tikatangata.org.nz) | w: [www.tikatangata.org.nz](http://www.tikatangata.org.nz)

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Please consider the environment before printing this email  
----- Original Message -----

From: [REDACTED]  
Received: Sat Oct 14 2023 11:48:19 GMT+1300 (New Zealand Daylight Time)  
To: Infoline <[infoline@tikatangata.org.nz](mailto:infoline@tikatangata.org.nz)>; [tepapastore@tepapa.govt.nz](mailto:tepapastore@tepapa.govt.nz); [enquiries@tepapa.govt.nz](mailto:enquiries@tepapa.govt.nz)  
Subject: Te papa visit

s 9(2)(a)

You don't often get email from [jl.m5@te-papa.govt.nz](mailto:jl.m5@te-papa.govt.nz). Why this is in an email

[CAUTION: This email originated from outside of the organisation. Do not click links or open attachments unless you recognise the sender and know the content is safe.]

To whom it may concern.

The second week of the school holidays my wife youngest daughter and three grand children travelled to Wellington from Taranaki for a Wellington experience.

The weather wasn't the best but we didn't allow that to spoil us exploring the sites.

On the Wednesday we visited Te Papa museum it is a credit to all involved creating all the exhibits of interest we had a really enjoyable time.

Unfortunately on leaving the museum we passed a guide taking a group of visitors around the museum we over heard him say in English that there are three recognized languages in New Zealand. Te Reo Maori being first sign language second and English third.

I believe that there is no first second or third language in New Zealand that all three languages are able to be used and if people choose to use any language that is their right. To promote one above the others is racist what gives him the right to say this ?? and does Te Papa believe this to be correct to promote this statement to members of a public.

Looking forward to a response.

Yours Sincerely [REDACTED]

s 9(2)(a)

**From:** [Judith Jones](#)  
**To:** [Digital Channels](#)  
**Subject:** Landscape and Desire  
**Date:** Monday, 23 October 2023 11:40:45 am

---

Kia or

Can you please amend the accessibility info for this gallery, as a couple of things have changed, thanks, Judith

Wheelchair accessible  
Large print labels available in English and te reo Maori  
Audio guide has transcripts  
One artwork centrally on the floor, without barriers

<https://www.tepapa.govt.nz/visit/exhibitions/toi-art/landscape-and-desire>

**To:** [Olivia Nikkel](#)  
**Subject:** Activity book kaupapa  
**Date:** Wednesday, 25 October 2023 1:04:23 pm

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For communication with Arapata, Carolyn and Haley. And as an update to Learning team (Tara Fagan) and Public Programming (Sonya Johnson & Millie Burton).

The intention of this 64-page museum activity book is to introduce children who are early readers, aged 5-10, to the museum, and the taonga and stories it holds, through a collection of approximately 30 fun and simple activities and puzzles that include colouring-in, wordsearch, dot-to-dot, crossword, match-up, etc., writing and drawing. Younger children and non-readers will still be able to engage with many of the simpler activities such as colouring in.

The activity book is designed to be used as flexibly as possible – self-directed or with the help of a parent – at the museum as a companion to a visit and as a souvenir, but also beyond the walls as an introduction to Te Papa.

It will enable readers to explore the Te Papa through recognisable taonga and spaces across taonga Maori, Pacific cultures, natural history, art and history, providing simple context to the objects and places that each activity is centred on.

The individual activities will be a means to:

- promote and increase awareness about Te Papa's role and collections
- be an entry point for Te Ao Maori concepts through artwork on Rongomaraeroa and other taonga
- promote use of te reo Maori (a te reo version of the book is currently out of scope due to costs)
- spark curiosity for further learning and discovery
- engage and entertain

It needs to be available at an accessible price (\$15 / \$10 with some funding support), and we expect the large majority of copies to be sold through the museum store, with some through the general book trade.

We have commissioned an illustrator for a consistent look and feel, with some activities including b/w photographs.

The activity book is designed primarily as a commercially viable means of engagement, not an educational resource, but still provides important educational content that can be explored further through other museum channels. E.g. A QR code linking to Collections online will provide digital access to all taonga featured in the book.

**Michael Upchurch** | Associate Publisher, Te Papa Press  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand

 | [michael.upchurch@tepapa.govt.nz](mailto:michael.upchurch@tepapa.govt.nz) | [www.tepapa.govt.nz/about/te-papa-press](http://www.tepapa.govt.nz/about/te-papa-press)

s9(2)(a)



Maui Barua. "Tūwhera, tūwhera, tūwhera, tūwhera." From a slide by Klaus D. Wang, 2012, colour pigment print.  
Image courtesy of Maui Barua 2020



TĒNEI  
PAPA TĪOI  
THIS  
SWAYING  
EARTH

E tuwhera nei | Open now



**Subject:** RE: Pua Session 3

'Morning Vee

I'm at home today resting – the cold symptoms haven't developed but I have a headache that won't leave and I feel low. Hope you are okay?

I'll plan to listen in to this session, or I can send you an update of WIP to share.

Take care

P

-----Original Appointment-----

**From:** Vioula Said <[Vioula.Said@tepapa.govt.nz](mailto:Vioula.Said@tepapa.govt.nz)>

**Sent:** Thursday, October 19, 2023 4:48 PM

**To:** Vioula Said; Charlotte Davy; Safua Akeli Amaama; Murphy Peoples; Rebecca Rice; Carlos Lehnebach; Isaac Te Awa; Heidi Meudt; Sean Mallon; Claire Regnault; Anna Smaill; Tamahou McGarvey; Victoria Cleal; Arika Spooner; Toka Tamihere; Prue Donald

**Cc:** Catherine Halbleib

**Subject:** Pua Session 3

**When:** Wednesday, 25 October 2023 3:00 pm-4:30 pm (UTC+12:00) Auckland, Wellington.

**Where:** Art Project Space

Kia ora koutou,

As discussed, this is our third check in session.

This is an opportunity to update the project owners on a few things to help them understand how we're tracking with the project, what have committed to and what's still outstanding.

The idea is to paint a picture of time and scope of work.

I propose we follow the below agenda , but please let me know if I've missed anything you feel needs to be discussed.

- Writing approach led by Te Reo Maori & how the team plans on breaking down the work with curatorial ( as discussed today)
- How we have consolidated each section & what Final decisions have been made.
- Our next milestones to hit this year.

Apologies about the timing of this hui, we have to lock it in for this week as Safua is away after that and this is the only time that works for majority people. Please prioritise this meeting.

Nga mihi nui,

V

**To:** [Carolyn Roberts-Thompson](#); [Haley Hakaraia](#)  
**Cc:** [Olivia Nikkel](#)  
**Subject:** Te Papa Activity book  
**Date:** Friday, 27 October 2023 2:48:27 pm

---

Kia ora Carolyn and Haley,

Te Papa Press have been developing a small 64-page activity book for the museum (colouring-in, . As it will cover highlights of the museum and collections including Rongomaraeroa, the waharoa and *Void*, and there will be bi-lingual elements to many of the activities, we wanted to run the proposed content by you both. We're obviously keen that the spaces and taonga are treated and introduced appropriately and that everyone who is connected to them gets approval. **This email is a heads up that we'd like to pass you the draft pages early next week for review and advice**, including on individual artist or iwi relationships. Haley - Victoria has set up a Te Papa Press hui/catch-up for us on Thursday and this was also on that agenda.

The activities have been developed initially by Helen Lloyd and we've worked with Martin Langdon to develop them further. Olivia and I met with Arapata on Wednesday for his steer, and showed him the activities relating to Rongomaraeroa and Te Ao Maori, and he was supportive as long as the intent behind the activities is clear to those we will approach – see below for more detail on this, but much will become clearer once you see the draft content.

Nga mihi nui,

Michael

---

The intention of this 64-page museum activity book is to introduce children who are early readers, aged 5-10, to the museum, and the taonga and stories it holds, through a collection of approximately 30 fun and simple activities and puzzles that include colouring-in, wordsearch, dot-to-dot, crossword, match-up, etc., writing and drawing. Younger children and non-readers will still be able to engage with many of the simpler activities such as colouring in and drawing.

The activity book is designed to be used as flexibly as possible – self-directed or with the help of a parent – at the museum as a companion to a visit and as a souvenir, but also beyond the walls as an introduction to Te Papa.

It will enable readers to explore the Te Papa through recognisable taonga and spaces across taonga Maori, Pacific cultures, natural history, art and history, providing simple context to the objects and places that each activity is centred on.

The individual activities will be a means to:

- promote and increase awareness about Te Papa's role and collections
- be an entry point for Te Ao Maori concepts through artwork on Rongomaraeroa and other taonga
- promote use of te reo Maori
- spark curiosity for further learning and discovery
- engage and entertain

It needs to be available at an accessible price (\$15 / \$10 with some funding support), and we

expect the large majority of copies to be sold through the museum store, with some through the general book trade.

We have commissioned an illustrator for a consistent look and feel, with some activities including b/w photographs.

The activity book is designed primarily as viable means of engagement via Te Papa Press and Te Papa Store. It is not a wholly educational resource, and it is differentiated from the free learning resources available through the Learning team, but it still provides important educational content that can be explored further through other museum channels. E.g. A QR code linking to Collections online will provide digital access to all taonga featured in the book.

We have looked into producing a te reo only version in tandem, but there isn't budget for the cost of translation and printing. However, we would still like to consider this if additional funds can be found.

**Michael Upchurch** | Associate Publisher, Te Papa Press

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

s9(2)(a)

 | [michael.upchurch@tepapa.govt.nz](mailto:michael.upchurch@tepapa.govt.nz) | [www.tepapa.govt.nz/about/te-papa-press](http://www.tepapa.govt.nz/about/te-papa-press)



**From:** [Ranea Aperahama](#)  
**To:** [Victoria Cleal](#); [Ariki Spooner](#); [Sam Lentle-Keenan](#); [Tamahou McGarvey](#); [Anna Smaill](#)  
**Date:** Monday, 30 October 2023 10:58:52 am

---

## WHAT IS MATAURANGA MAORI LEAD

Matauranga Maori (Curators) and te reo Maori (Writers) are synonymous. Reo Maori is used to express both in this context.

Reo Maori sets the vision, context, and key indigenous concepts into all mediums of expression, from spatial design, 2-D design, digital and writing. The reo Maori voice leads the English medium (Maihi Karauna) to capture and express key indigenous Maori concepts and values. A direct translation into English.

The value of this approach is to further extend the understanding of defined indigenous Maori concepts and values for the English and non-Maori speaking audiences. Its value also strengthens the Maori world view (Maihi Maori) for the fluent Maori speaking audience and maintains the unique colorful nuances and idioms of the indigenous language.

## WHAT IS PARALLEL WRITING

English medium captures and express key indigenous matauranga Maori concepts and values independently. An interpretation. Not a straight translation into English.

The value of this approach is to slightly extend the current understanding of key indigenous matauranga Maori concepts and values for the English and non-Maori speaking audiences.

## WHAT IS ENGLISH KNOWLEDGE LEAD

English knowledge (Curators) and English language (Writers) are synonymous. English is used to express both in this context.

English sets the vision, context, and key concepts into all mediums of expression, from spatial design, 2-D design, digital and writing. The English voice leads the Maori medium to capture and express key concepts and values. A direct translation into Maori.

**From:** [Ariki Spooner](#)  
**To:** [Amos Mann](#); [Haley Hakaraia](#)  
**Subject:** Re: Toia Mai Te Waka Nei  
**Date:** Tuesday, 31 October 2023 3:59:51 pm

---

Thanks for this A

---

**From:** Amos Mann <amos.mann@tepapa.govt.nz>  
**Sent:** Tuesday, October 31, 2023 9:16:18 AM  
**To:** Haley Hakaraia <Haleyh@tepapa.govt.nz>  
**Cc:** Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>  
**Subject:** Toia Mai Te Waka Nei

Kia ora Haley,

Ariki asked me to send you this very rough edit of the 'Tuatara' performance for which a small part of the waiata would be included, if composer's whanau agree. Credit can be included with the printed text of the audio performance.

Please note that these recordings still need a lot of polishing and editing in of other takes to correct any mistakes. This will happen Weds 8 November, but they provide some sense of how the waiata would appear in the 'Tuatara' performance, however with the following changes to what is heard in the rough cut:

At start: It sounds as if Tuatara is singing to himself as he approaches the mic: 'Te tangi a te manu e ...'

At the end: it sounds as if Tuatara is singing to himself as he moves away from the mic: 'Kui, kui, kui, whiti whiti ora. Hui e. Taiki e!'

[currently in the rough cut this is all heard at the end].

There are 2 mp3 files attached. These are the initial very rough cuts of Rangimoana's performance for the Te Reo Maori audio and the English audio.

Please let me know if I can provide any further info or details.

Nga mihi nui

Na

Amos

**Amos Mann**

Digital Producer

Museum of New Zealand Te Papa Tongarewa

PO Box 467, Wellington | Cable Street, Wellington

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

██████████ (mobile)

s9(2)(a)

My usual schedule for Te Papa work:

Tuesday, Wednesday, Thursday

**From:** [Victoria Cleal](#)  
**To:** [Tania Tupu](#)  
**Subject:** Re: Quick question about dino store  
**Date:** Wednesday, 1 November 2023 1:15:10 pm

---

Kia ora Tania,

Oh thank you, that is super helpful and just what I needed.

Is it OK for us to translate Our Dino Store into te reo Maori for our little bit of promo text?  
If we do that, we can show it to you for approval.

Nga mihi  
Victoria

---

**From:** Tania Tupu <Tania.tupu@tepapa.govt.nz>  
**Sent:** Wednesday, November 1, 2023 1:12 PM  
**To:** Victoria Cleal <Victoria.Cleal@tepapa.govt.nz>  
**Subject:** RE: Quick question about dino store

Kia ora Victoria,

The whole store will be Dino merch and the books replaced with Dino books. All the general NZ Kids merch will be moved down to Level 1 for the summer.

Toa Tamariki- Our Kids Store will be named **Our Dino Store**. We will be doing a window in the lobby and airport so any promotional material we will still use the Toa Tamariki logo with any advertising during the summer/window display and Airport Assets.

Thanks,  
Tania

**Tania Tupu OLY** | General Manager Te Papa Stores  
Ngati Porou  
Te Whanau a Karuwai

Store Delivery: Te Papa Stores, Te Papa Loading Dock  
Barnett Street, Wellington. <https://tepapastore.co.nz/>

Museum of New Zealand Te Papa Tongarewa  
PO Box 467 | 55 Cable Street, Wellington, New Zealand  
Mobile: [REDACTED]

s9(2)(a)

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**From:** Victoria Cleal <victoria.cleal@tepapa.govt.nz>



**Sent:** Wednesday, November 1, 2023 11:55 AM

**To:** Tania Tupu <Tania.tupu@tepapa.govt.nz>

**Subject:** Quick question about dino store

Tena koe Tania,

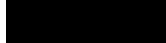
We'd like to mention the store on a panel when visitors leave the dinos exhibition - a bit of a promo.

Will the Level 2 store be all dinos merchandise, or will it still have pukapuka etc for kids? Will the name stay the same - Toa Tamariki?

Nga mihi

Victoria

Writer/Editor | Kaituhi/Kaiwhakatika



s9(2)(a)

**I work Mon to Thu, 9am to 5pm**

**To:** [Rebecca Galloway](#)  
**Subject:** FW: Te Papa Activity Book  
**Date:** Wednesday, 1 November 2023 2:08:47 pm  
**Attachments:** [TPPActivityBook\\_CVR\\_KB2\\_full.pdf](#)

---

Here's what I just mentioned... use what you need from this.

Funding (\$10k) would help us achieve the following goals:

- Price it far more affordably at \$10 (rather than \$15) to cater for all visitors
- Produce an edition in te reo Maori

The intention of this 64-page museum activity book is to introduce children who are early readers, aged 5-10, to the museum, and the taonga and stories it holds, through a collection of approximately 30 fun and simple activities and puzzles that include colouring-in, wordsearch, dot-to-dot, crossword, match-up, etc., writing and drawing. Younger children and non-readers will still be able to engage with many of the simpler activities such as colouring in and drawing.

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- engage and entertain

It needs to be available at an accessible price and we expect the large majority of copies to be sold through the museum store, with some through the general book trade.

We have commissioned an illustrator for a consistent look and feel throughout, and few some activities will include b/w photographs.

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**Michael Upchurch** | Associate Publisher, Te Papa Press  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand

s9(2)(a)



**From:** [Anna Smaill](#)  
**To:** [Ginevera Ambrosia](#); [Sam Lentle-Keenan](#); [Ariki Spooner](#)  
**Cc:** [Victoria Cleal](#)  
**Subject:** RE: Dino labels  
**Date:** Friday, 3 November 2023 10:02:27 am

---

Morena Gin

These look great, and I am happy to sign off on the Hall of Fame and the Different Dinosaurs layouts for that label. There is a small error in the credit – just need to put *magniventris* in italics (in the *Ankylosaurus magniventris* by Sphenophinae via Openverse CC BY-SA 4.0 credit).

I've also copied in Ariki for final sign-off on the reo Maori at this point – will forward through Sam's originals, Ariki. Looking forward to seeing the Fossils vs Casts UGS – let me know if anything wasn't clear in the mark-up. I've got the curators teed up to sign these off today – fingers crossed.

Cheers!

A

---

**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>  
**Sent:** Thursday, November 2, 2023 5:28 PM  
**To:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Subject:** Re: Dino labels

Thanks Sam

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Date:** Thursday, 2 November 2023 at 5:21 PM  
**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>  
**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Subject:** RE: Dino labels

Thanks, Gin.

#### **For different dinos**

I've added hyphens for the reo.

Just wondering, instead of the pipe, can we stack 'Mokoweri' and 'Dinosaurs'? That way they match all the other names on the graphic.

Also, I revised the credits to better reflect the new order, and I merged all the credits from

DBCLS into one. Could you drop the new credits into the text? I've copied them below this email.

**For 'Fossil or cast'**

Victoria had the good idea to add headings 'fossil' and 'cast' and get rid of the bold/larger font in the body text. She also had some other changes (see markup on the document attached).

It would be wonderful if you could make these changes then send the completed labels back to Anna as Victoria and I won't be working tomorrow. Anna will be working from home tomorrow too.

Thanks a bunch!

Sam

**Illustrations**

*Stegosaurus stenops*, *Triceratops horridus*, *Allosaurus fragilis*, and *Diplodocus carnegii* by Database Center for Life Science (DBCLS) via Wikimedia Commons CC BY 4.0

*Ankylosaurus magniventris* by Sphenaphinae via Openverse CC BY-SA 4.0

Iguanodontidae by Steveoc 86 via Wikimedia Commons CC BY-SA 3.0

*Velociraptor* by Fred Wierum via Wikimedia Commons CC BY-SA 4.0

*Tyrannosaurus rex* by Oki Sulaeman via Pixabay

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**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>  
**Sent:** Thursday, November 2, 2023 3:28 PM  
**To:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Subject:** Re: Dino labels

Just a little change to the order of the dinos. This is so they are all facing into the graphic and better composition.

Cheers

g

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Date:** Thursday, 2 November 2023 at 1:53 PM  
**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>  
**Subject:** FW: Dino labels

You're a star, Gin. Well done on Batch 3.

I've attached the two labels to this email. Also, here's the credits for 'Different dinos' – wasn't sure if you had them as I couldn't see them on the print out.

### [Ornithiscians]

#### Illustrations

*Ankylosaurus magniventris* by Sphenaphinae via Openverse CC BY-SA 4.0

Iguanodontidae by Steveoc 86 via Wikimedia Commons CC BY-SA 3.0

*Stegosaurus stenops* and *Triceratops horridus* by Database Center for Life Science (DBCLS) via Wikimedia Commons CC BY 4.0

### [Saurischians]

#### Illustrations

*Velociraptor* by Fred Wierum via Wikimedia Commons CC BY-SA 4.0

*Allosaurus fragilis* and *Diplodocus carnegii* by Database Center for Life Science (DBCLS) via Wikimedia Commons CC BY 4.0

*Tyrannosaurus rex* by Oki Sulaeman via Pixabay

Thanks!

Sam

---

**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>  
**Sent:** Thursday, November 2, 2023 1:39 PM  
**To:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Subject:** Re: Dino labels

Hey Sam,  
I was planning on it but my meeting with the printers got cancelled. So I will just stay at home.

It would be great if you can scan them to me.

Just got most of batch 3 off to print today

Cheers

g

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Date:** Thursday, 2 November 2023 at 1:35 PM

**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>

**Subject:** Dino labels

Kia ora Gin

Just checking whether you are coming into the office today?

I have two labels for you, but if you aren't coming in, I could scan them to you.

Just let me know.

Thanks!

Sam

**To:** [Ginevera Ambrosia](#); [Sam Lentle-Keenan](#); [Ariki Spooner](#)  
**Cc:** [Victoria Cleal](#)  
**Subject:** RE: Dino labels  
**Date:** Friday, 3 November 2023 12:07:17 pm  
**Attachments:** [image001.png](#)

---

Hi Gin

We should italicise all of the genus names for the dinos at that level of the family tree on the Different Dinosaurs label. Not the reo Maori, but the Latin, so could we please italicise:

*Stegosaurus*   *Triceratops*   *Ankylosaurus*   *Iguanodon*                      [on left-hand panel]

And

*Velociraptor*   *Allosaurus*   *Tyrannosaurus*   *Patagotitan*   *Diplodocus*                      [on right-hand panel]

The rest looks great.

---

**From:** Anna Smaill <Anna.Smaill@tepapa.govt.nz>  
**Sent:** Friday, November 3, 2023 11:51 AM  
**To:** Ginevera Ambrosia <GineveraA@tepapa.govt.nz>; Sam Lentle-Keenan <Sam.LentleKeenan@tepapa.govt.nz>; Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>  
**Cc:** Victoria Cleal <Victoria.Cleal@tepapa.govt.nz>  
**Subject:** RE: Dino labels

Kia ora Gin

Thanks so much for sending. That credit looks great now.

The Different Dinosaurs also looks brilliant. I'm going to send that through to the curators, as it just struck me that nobody has noted whether italics need to be added once we get down to the genus, ie all the dino names at the bottom. I'd assume they should be italicised for consistency.

Did you receive the scan with Victoria's suggested mark-ups for the Fossils v Casts label? I don't think the one you just attached has been updated.

For clarity, I'll outline here also. The team has suggested we use headers for **Fossil** and **Cast** in that first text block. So, it would read for English:

## **Fossil**

A fossil is the remains of a living thing that has turned into rock.

## **Cast**

A cast is an exact replica of a fossil...

And the same in the reo Maori:

## **Matatoka**

He matuetanga te matatoka o tetahi mea

## **Tauria**



He taurira pu te taurira o tetahi matatoka

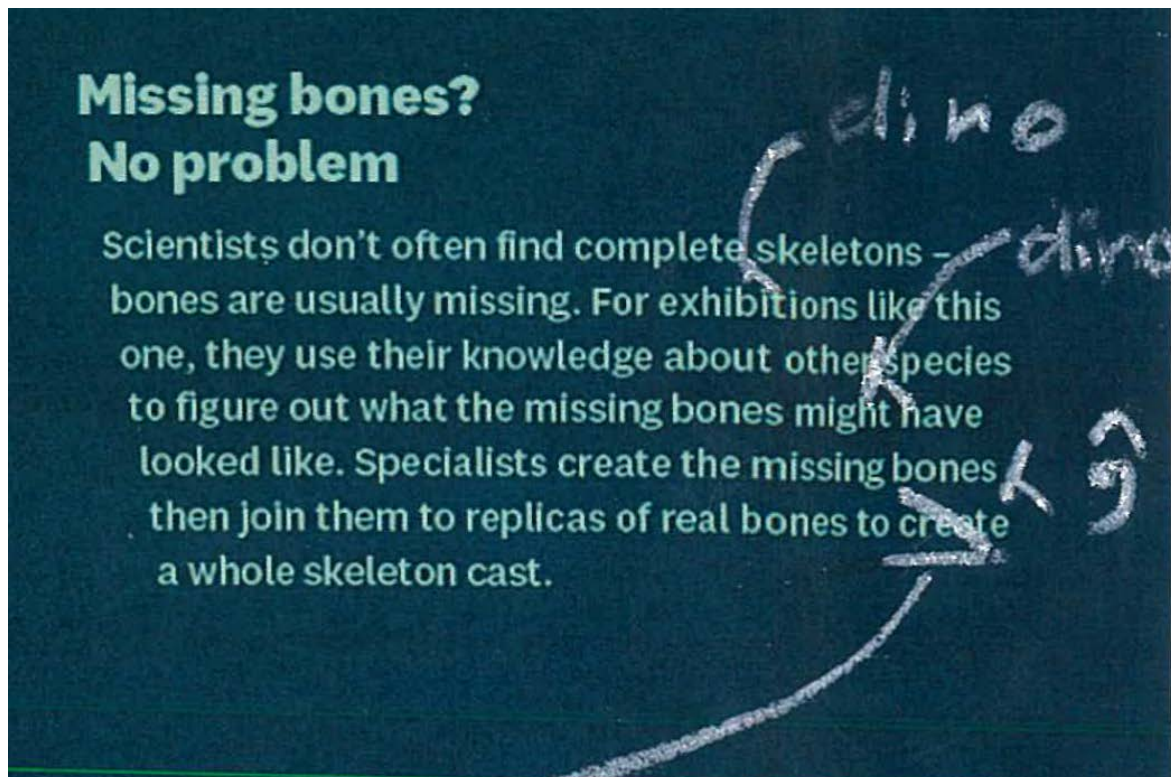
There are a couple of minor changes to the English text in the bottom block also, see clipping below. Should read:

Scientists don't often find complete dino skeletons – bones are usually missing. For exhibitions like this one, they use their knowledge about other dino species to figure out what the missing bones might have looked like. Specialists create the missing bones, then join them to replicas of real bones to assemble a whole skeleton cast.

Thanks again so much, Gin!

Nga mihi

Anna



**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>

**Sent:** Friday, November 3, 2023 11:34 AM

**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>

**Subject:** Re: Dino labels

Kia ora Anna,

Attached is the **Different Dinosaurs** and **Fossils vs Cast** labels with both close ups and full composition of the graphic panels.

I am at the printers for the next few hours so might not see any emails till later this afternoon.

Thanks all

g

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Date:** Friday, 3 November 2023 at 10:02 AM  
**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>, Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>  
**Subject:** RE: Dino labels

Morena Gin

These look great, and I am happy to sign off on the Hall of Fame and the Different Dinos layouts for that label. There is a small error in the credit – just need to put *magniventris* in italics (in the *Ankylosaurus magniventris* by Sphenaphinae via Openverse CC BY-SA 4.0 credit).

I've also copied in Ariki for final sign-off on te reo Maori at this point – will forward through Sam's originals, Ariki. Looking forward to seeing the Fossils vs Casts UGS – let me know if anything wasn't clear in the mark-up. I've got the curators teed up to sign these off today – fingers crossed.

Cheers!

A

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**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>  
**Sent:** Thursday, November 2, 2023 5:28 PM  
**To:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Subject:** Re: Dino labels

Thanks Sam

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Date:** Thursday, 2 November 2023 at 5:21 PM  
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**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
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Thanks, Gin.

**For different dinos**

I've added hyphens for the reo.

Just wondering, instead of the pipe, can we stack 'Mokoweri' and 'Dinosaurs'? That way they match all the other names on the graphic.

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Victoria had the good idea to add headings 'fossil' and 'cast' and get rid of the bold/larger font in the body text. She also had some other changes (see markup on the document attached).

It would be wonderful if you could make these changes then send the completed labels back to Anna as Victoria and I won't be working tomorrow. Anna will be working from home tomorrow too.

Thanks a bunch!

Sam

**Illustrations**

*Stegosaurus stenops*, *Triceratops horridus*, *Allosaurus fragilis*, and *Diplodocus carnegii* by Database Center for Life Science (DBCLS) via Wikimedia Commons CC BY 4.0

*Ankylosaurus magniventris* by Sphenaphinae via Openverse CC BY-SA 4.0

Iguanodontidae by Steveoc 86 via Wikimedia Commons CC BY-SA 3.0

*Velociraptor* by Fred Wierum via Wikimedia Commons CC BY-SA 4.0

*Tyrannosaurus rex* by Oki Sulaeman via Pixabay

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**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>  
**Sent:** Thursday, November 2, 2023 3:28 PM  
**To:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
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Cheers

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**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

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**Date:** Thursday, 2 November 2023 at 1:53 PM  
**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>  
**Subject:** FW: Dino labels

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I've attached the two labels to this email. Also, here's the credits for 'Different dinos' – wasn't sure if you had them as I couldn't see them on the print out.

**[Ornithiscians]****Illustrations**

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Iguanodontidae by Steveoc 86 via Wikimedia Commons CC BY-SA 3.0

*Stegosaurus stenops* and *Triceratops horridus* by Database Center for Life Science (DBCLS) via Wikimedia Commons CC BY 4.0

**[Saurischians]**

## Illustrations

*Velociraptor* by Fred Wierum via Wikimedia Commons CC BY-SA 4.0

*Allosaurus fragilis* and *Diplodocus carnegii* by Database Center for Life Science (DBCLS) via Wikimedia Commons CC BY 4.0

*Tyrannosaurus rex* by Oki Sulaeman via Pixabay

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Sam

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**Subject:** Re: Dino labels

Hey Sam,

I was planning on it but my meeting with the printers got cancelled. So I will just stay at home.

It would be great if you can scan them to me.

Just got most of batch 3 off to print today

Cheers

g

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Date:** Thursday, 2 November 2023 at 1:35 PM  
**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>  
**Subject:** Dino labels

Kia ora Gin

Just checking whether you are coming into the office today?

I have two labels for you, but if you aren't coming in, I could scan them to you.

Just let me know.

Thanks!

Sam

**From:** [Ariki Spooner](#)  
**To:** [Anna Smaill](#); [Ginevera Ambrosia](#); [Sam Lentle-Keenan](#)  
**Cc:** [Victoria Cleal](#)  
**Subject:** RE: Dino labels  
**Date:** Friday, 3 November 2023 12:27:01 pm  
**Attachments:** [image001.png](#)

---

Ka rawe

Thank you for these. I don't see any errors in te reo, so I'm happy to sign all of these off once the final English markups have been added.

Ka nui aku mihi atu nei  
Ariki

---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Sent:** Friday, November 3, 2023 12:11 PM  
**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>; Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>  
**Subject:** RE: Dino labels

Hi Gin

To confirm: could we italicise all of the genus names for the dinos at that level of the family tree on the **Different Dinosaurs** label. Not the reo Maori, but the Latin, so could we please italicise:

*Stegosaurus*   *Triceratops*   *Ankylosaurus*   *Iguanodon*                      [on left-hand panel]

and

*Velociraptor*   *Allosaurus*   *Tyrannosaurus*   *Patagotitan*   *Diplodocus*                      [on right-hand panel]

The rest looks great.

Sorry for bitsy follow-ups.

A

---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Sent:** Friday, November 3, 2023 11:51 AM  
**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>; Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>  
**Subject:** RE: Dino labels

Kia ora Gin

Thanks so much for sending. That credit looks great now.

The Different Dinosaurs also looks brilliant. I'm going to send that through to the curators, as it just struck me that nobody has noted whether italics need to be added once we get down to the genus, ie all the dino names at the bottom. I'd assume they should be italicised for consistency.

Did you receive the scan with Victoria's suggested mark-ups for the Fossils v Casts label? I don't think the one you just attached has been updated.

For clarity, I'll outline here also. The team has suggested we use headers for **Fossil** and **Cast** in that first text block. So, it would read for English:

## Fossil

A fossil is the remains of a living thing that has turned into rock.

## Cast

A cast is an exact replica of a fossil...

And the same in the reo Maori:

## Matatoka

He matuetanga te matatoka o tetahi mea

## Tauria

He tauria pu te tauria o tetahi matatoka

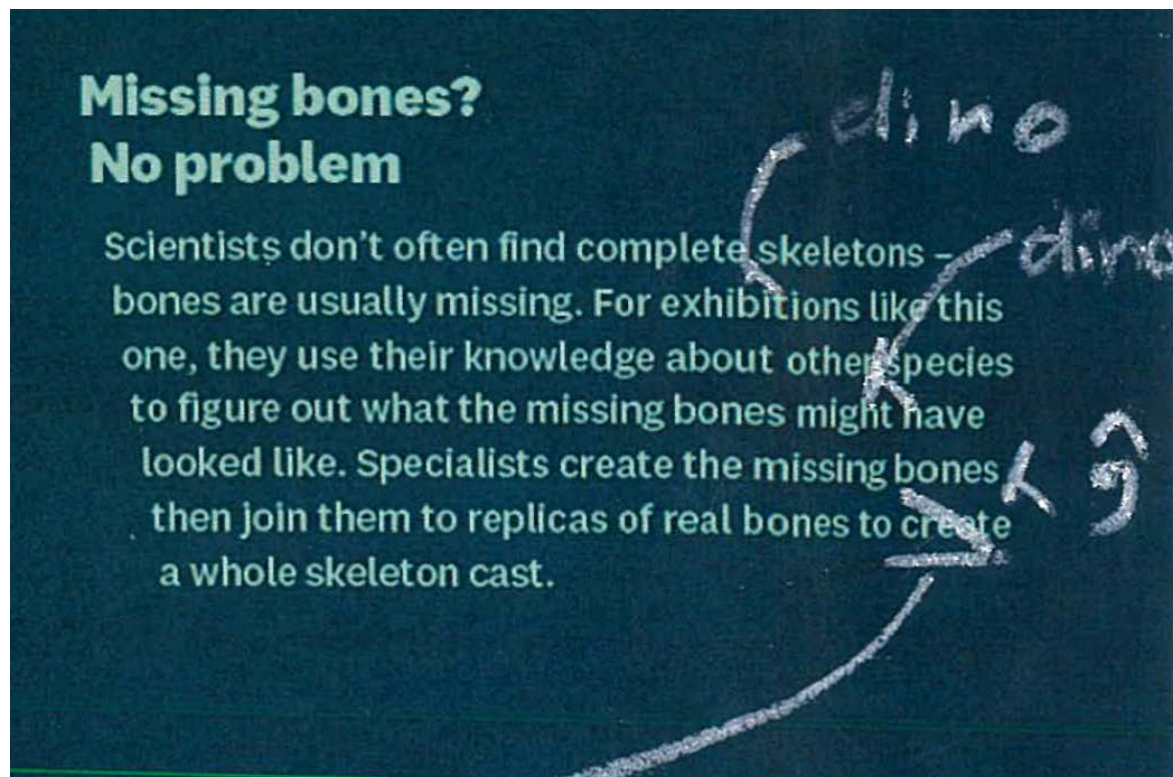
There are a couple of minor changes to the English text in the bottom block also, see clipping below. Should read:

Scientists don't often find complete dino skeletons – bones are usually missing. For exhibitions like this one, they use their knowledge about other dino species to figure out what the missing bones might have looked like. Specialists create the missing bones, then join them to replicas of real bones to assemble a whole skeleton cast.

Thanks again so much, Gin!

Nga mihi

Anna



**From:** [Anna Smail](#)  
**To:** [Ginevera Ambrosia](#); [Sam Lentle-Keenan](#); [Ariki Spooner](#)  
**Cc:** [Victoria Cleal](#)  
**Subject:** RE: Dino labels  
**Date:** Friday, 3 November 2023 12:44:24 pm  
**Attachments:** [image001.png](#)

---

Perfecto. Thanks, Gin. Happy to sign off on **Different Dinosaurs** now. Would it be possible to get a full-screener to go across to the curators?

Nga mihi

Anna

---

**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>  
**Sent:** Friday, November 3, 2023 12:41 PM  
**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>  
**Subject:** Re: Dino labels

Thanks Anna,

Attached are the updates.

Cheers  
G

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>  
**Date:** Friday, 3 November 2023 at 12:10 PM  
**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>, Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
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He tauria pu te tauria o tetahi matatoka

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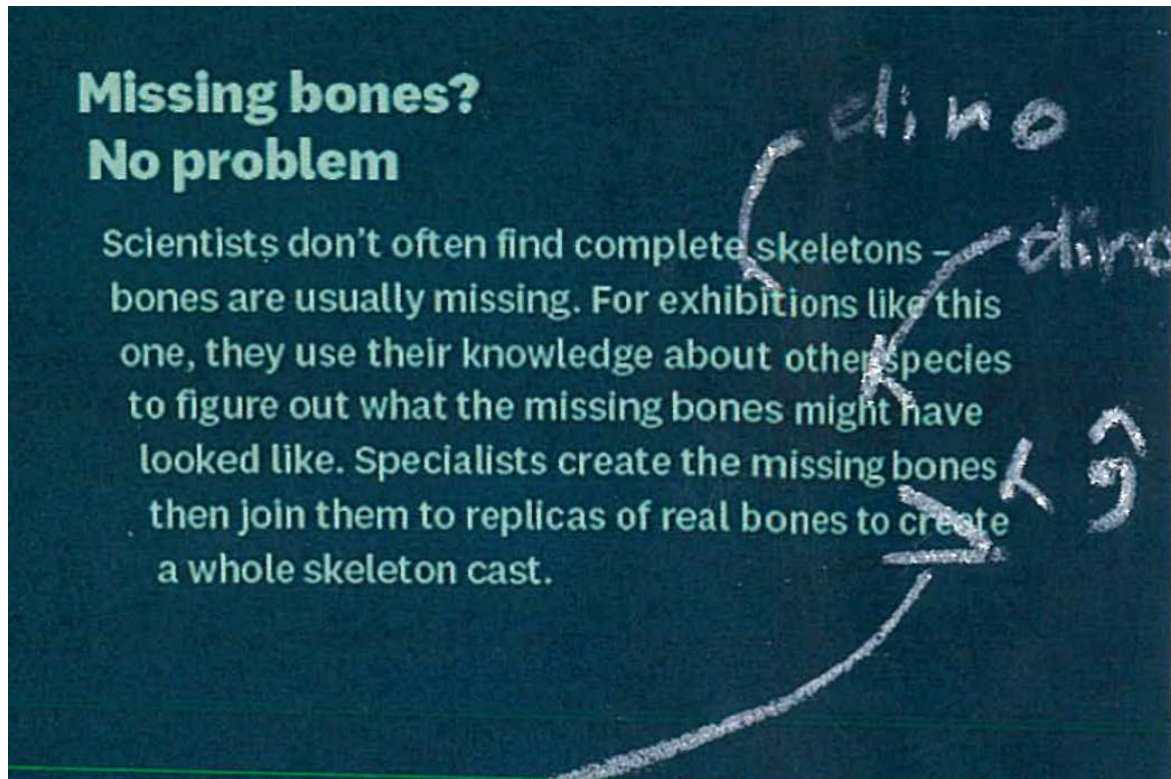
Scientists don't often find complete dino skeletons – bones are usually missing. For exhibitions like this one, they use their knowledge about other dino species to figure out what the missing bones might have looked like. Specialists create the missing bones, then join them to replicas of real bones to assemble a whole skeleton cast.

Thanks again so much, Gin!

Nga mihi

Anna





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**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>

**Subject:** Re: Dino labels

Kia ora Anna,

Attached is the **Different Dinosaurs** and **Fossils vs Cast** labels with both close ups and full composition of the graphic panels.

I am at the printers for the next few hours so might not see any emails till later this afternoon.

Thanks all

g

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>

**Date:** Friday, 3 November 2023 at 10:02 AM

**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>, Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Cc:** Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>

**Subject:** RE: Dino labels

Morena Gin

These look great, and I am happy to sign off on the Hall of Fame and the Different Dinos layouts for that label. There is a small error in the credit – just need to put *magniventris* in italics (in the *Ankylosaurus magniventris* by Sphenaphinae via Openverse CC BY-SA 4.0 credit).

I've also copied in Ariki for final sign-off on te reo Maori at this point – will forward through Sam's originals, Ariki. Looking forward to seeing the Fossils vs Casts UGS – let me know if anything wasn't clear in the mark-up. I've got the curators teed up to sign these off today – fingers crossed.

Cheers!

A

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Museum of New Zealand Te Papa Tongarewa

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Sam

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Iguanodontidae by Steveoc 86 via Wikimedia Commons CC BY-SA 3.0

*Velociraptor* by Fred Wierum via Wikimedia Commons CC BY-SA 4.0

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**To:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Subject:** Re: Dino labels

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Cheers

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Museum of New Zealand Te Papa Tongarewa

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[Ornithiscians]

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Iguanodontidae by Steveoc 86 via Wikimedia Commons CC BY-SA 3.0

*Stegosaurus stenops* and *Triceratops horridus* by Database Center for Life Science (DBCLS) via Wikimedia Commons CC BY 4.0

[Saurischians]

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Sam

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**Subject:** Re: Dino labels

**To:** [Haley Hakaraia](#); [Carolyn Roberts-Thompson](#); [Chrissie Locke](#); [Migoto Eria](#)  
**Cc:** [Olivia Nikkel](#); [Victoria Leachman](#)  
**Subject:** Te Papa Activity Book  
**Date:** Monday, 6 November 2023 8:28:54 am  
**Attachments:** [TPPAB\\_TXT\\_KB1\\_for\\_Matauranga\\_check.pdf](#)  
[Overall intent of Te Papa Activity book.docx](#)

---

Kia ora koutou,

Thank you for the really useful discussion on this, Haley. And Migoto, I'm following up with you here after raising this on Wednesday in the C&R Heads meeting. Let me know if okay to forward this to Ariki (and Frith).

### **Background**

Te Papa Press have been developing a 64-page activity book for the museum (colouring-in, wordsearches, dot-to-dot, etc). As it will cover highlights of the museum and collections including Rongomaraeroa, the waharoa and *Void*, and there will be bi-lingual elements to many of the activities, we wanted to run the proposed content by all of you. We're obviously keen that the spaces and taonga are treated and introduced appropriately, and given the right context, and that everyone who is connected to them gets approval.

The activities were initially developed by Helen Lloyd and we have worked with Martin Langdon to develop them further. Olivia and I met with Arapata for his steer, showed him the activities relating to Rongomaraeroa and Te Ao Maori, and he was supportive as long as the intent behind the activities is clear to those we will need to approach, and suggested Te Papa Press follow up with Haley and Caroline to determine way forward with those connected with taonga depicted in illustrations and associated with activities.

Please note, I'm currently exploring the possibility of producing a te reo only version in tandem, but requires additional funding, hopefully via the Foundation for the additional cost of translation, design and printing.

### **Activities for checking/ approaching iwi**

Please find the draft activities attached – please note this is a mock-up to test if the activities are working with the initial text and illustrations, so it's a work in progress. If you have any general comments on these aside from the approach to iwi and artists, happy to take these on board, and if anything really needs to be amended before it is passed on, let us know. For iwi approaches, we'd like to include them in the way these taonga are presented, keeping in mind that text needs to be kept limited and the illustrations can only be in black and white and need to be fairly simple. When it comes to the context given, there's an opportunity to include their perspective. One approach Haley suggested was to reach out to them to ask "if there's one thing you'd like tamariki to learn about this taonga what would it be?"

The approach for each activity as discussed with Haley below. **It would be great if you're able to contact the relevant people this week. We're hoping to make any revisions by 24 November.** We'd also like to offer anyone who helps sign-off or contribute a copy of the book.

### **Migoto/Ariki**

Would it be possible to have a look through this and could we pass it to Ariki to check for the te reo content and translations? In particular the word searches and bilingual labels. There are highlighted comments throughout.

### **Taonga Maori Wordsearch (page 22)**

Intended learning outcomes:

- learn some te reo words for different types of taonga in Te Papa's collection
- understand a little bit about mana taonga, and Te Papa's role.
- understand that taonga have whakapapa

### **What is This Taonga? (page 24)**

Dougal has been involved and selected this, not provenanced. A photo of the actual taonga will be in the answers section.

Intended learning outcomes:

- understand that hei tiki can be made from different materials
- the dot to do activity is designed to draw attention to the iconic shape of hei tiki (something many children are likely to recognise and be somewhat familiar with)
- the solution section gives more information about regional styles of hei tiki and the maker of this particular one.

### **Korero Mai (page 26)**

Intended learning outcomes:

- identify the vowels in te reo Maori
- learn about the purpose of macrons
- learn how to correctly pronounce vowels
- help the reader when they encounter te reo within this book
- the colouring activity is designed to give time for the reader to practice saying the vowel sounds while colouring each letter

### **Chrissie**

**Towering Waharoa (page 8).** Haley mentioned that you'd be able to contact the descendants regarding this.

If there's one thing that the descendants would like Tamariki to learn about the waharoa what would it be?

Intended learning outcomes:

- understand the te reo word for gateway
- understand who carved this and when
- understand that the carvings depict both manaia and tipuna
- counting the eyes is designed to draw the attention to the amazing details in the carving
- drawing self going through entrance is designed to both understand the purpose of this taonga, but also to make a personal connection to it

### **Carolyn (Brenda/ via Arapata)**

**Te Papa's Marae (page 10) and Can You Spot Maui? (page 16).** To check both with Dean Whiting.

#### **Te Papa's Marae**

The photograph will be retaken – this is lo-res for reference. Note the change to the text to read "a place for all tribes" rather than "representing all tribes".

Intended learning outcomes:

- understand Te Papa is bicultural and has a purpose built living marae which is used for powhiri
- understand the different names and parts of the marae - Rongomaraeroa and Te Hono ki Hawaiki
- understand the marae is designed to welcome and represent everyone
- the drawing activity is designed to enable a personal connection to the marae

#### **Can You Spot Maui?**

The illustration of Maui slowing down the sun will be revised to include more detail such as the ure. Will remove the crayons above.

If there's one thing that Dean would like Tamariki to learn about the carvings what would it be?

Intended learning outcomes:

- identify Maui, and understand that he is a demi-god, who features in many legends
- identify the legend of slowing the sun, (although there isn't space to include a short version of it here...)
- understand that there are many stories being told within Te Hono ki Hawaiki, and this is just one of them

### **Haley**

**Void (page 12).** This wording was taken from the website, but an opportunity to approach mana whenua about how they would like to tell this story in an appropriate way for the young readership.

The illustration will be updated to include more detail.

Intended learning outcomes:

- draw attention to Void and notice it within the museum
- understand what Void's title means - te Kore, the void, and what part that plays in the Maori creation story
- learn or remember the Maori creation story and learn key words that feature in it.

**Waka Hourua (page 20)** To raise with He Kaupapa Waka group who are here end of this month. Any sooner would be good.

Need to get a better angle photo of the waka, so you can see the steering paddle.

If there's one thing that they would like Tamariki to learn about Te Aurere Iti what would it be?

Intended learning outcomes:

- to understand the importance and history of navigation and exploration via waka
- to learn some of the te reo names for the different parts of the waka
- the labelling activity is designed to draw attention to the details of the design and to identify different parts of the waka

### **Te Papa Press/Rights team**

**Stained Glass (page 14) and Spot the Symbols (page 18).** To approach Bob Jahnke and Sandy Adsett via Rights team

#### **Stained Glass**

To revise this paint-by-numbers activity to include more detail, or enlarge across both pages.

Note text changes.

Intended learning outcomes:

- understand this window plays an important role as an entrance for manuhiri during powhiri
- understand the link between the window opening and the separation within the Maori creation story
- understand the colours and shapes are symbolic and represent things

#### **Spot the Symbols**

The counting activity is designed to make you look closely at the details - therefore the image really needs to be much bigger so the details are easier to see.

Intended learning outcomes:

- understand that the tukutuku panels have symbols within them that are meaningful and tell stories
- draw attention to some of the symbols and learn what meanings they can have

Nga mihi nui,

Michael

**Michael Upchurch** | Associate Publisher, Te Papa Press  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand

██████████ | [michael.upchurch@tepapa.govt.nz](mailto:michael.upchurch@tepapa.govt.nz) | [www.tepapa.govt.nz/about/te-papa-press](http://www.tepapa.govt.nz/about/te-papa-press)

s9(2)(a)



**From:** [Ariki Spooner](#)  
**To:** [Frith Williams](#)  
**Subject:** FW: Pua Maturanga Maori foundations  
**Date:** Monday, 6 November 2023 4:06:00 pm  
**Attachments:** [Te Pua a Tane.pptx](#)  
[Pua Maturanga Overview Draft AMS.docx](#)  
[DRAFT\\_Pua\\_Reo\\_Maori\\_Led\\_Segmentals\\_Thematics\\_Objects.docx](#)

Here is Tamahou's approach

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12327589>

**From:** Ariki Spooner  
**Sent:** Friday, October 27, 2023 3:56 PM  
**To:** Frith Williams <FrithW@tepapa.govt.nz>  
**Subject:** Pua Maturanga Maori foundations

As you can see, Tamahou has been charging full steam ahead!

I've included the version with some of my comments, but I haven't had time to take it all in.

My feeling is it's all undercooked, but the wheels are in motion all across the place.

Kia ora ra!

**Ariki Spooner** Ngati Kurahikakawa  
**Kaitaki Tima Tuhiuhi**

**Te Papa Tongarewa Museum of New Zealand**

PO Box 467 | Cable Street | Wellington | New Zealand

[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz) | [tepapa.govt.nz](http://tepapa.govt.nz)

s9(2)(a)

He ringa hono iwi, hono mohioranga | Connecting people and knowledge





A circular wreath of various botanical illustrations surrounds the central text. The wreath includes green ferns, a red leaf, a yellow flower, a purple flower, and a green leaf with a red vein. The background is a light blue-grey color.

# Te Pua a Tāne

*Reo Māori Writing  
Approach*

---

A single green feather is positioned horizontally across the center of the page, below the subtitle and above the horizontal line.



**Te Pua a Tāne**  
*Flora*

---

# Hei whakataki



## Caveats and qualifiers

Overarching narrative through line

Universal themes – not necessarily mātauranga Māori

Doesn't yet speak to taonga

Conceptual brain dump and organisation of thoughts

Some ideas I'm ready to back but I'm not married to anything

None of this is prescriptive – take what you like

Created based on 50% ROAR presentation



# Mai i te pō ki te ao

Te tipu mana motuhake

*Grow*

Take in nutrients through water

*Survive*

Breathe and purify the environment

Follow the light and photosynthesise

*Thrive*

Pass on genetic information





# Te pārekereke

Ngā hononga i waenga i a Ngāti Toa Rangatira, Ngāti Porou, Te Whānau a Apanui, Ngāti Kuri  
- ā rātou kōrero; ō rātou mātauranga





# Patterns, shapes, and forms repeat

Plants are an extension and expression of their own environment

Plants compete at each stage of their development

The exhibition is a plant expressing its environment

Each segment is a stage of development in competition





At each stage of a plant's life cycle  
it realises its purpose  
through reconciling thesis and antithesis



# Individualism : Competition : Symbiosis



Yearning	Adversarial	Oppression	Dormancy	Colonisation
Belonging	Complementary	Liberation	Potential	Invasiveness
Being	Inter-dependency	Agency	Actualisation	Companionship





# Tāne-nui-a-Rangi

## *Our plant Kingdom*

He kākano ahau i ruia mai i Rangiātea.

Te Kore

Te Pō

Ranginui

Papatūānuku

Ki te whaiāo, ki te ao Mārama

Tihei mauriora! 'Tis the breath of life

*“In the dark, I feel connected, yet I yearn.”*

Sowing seeds for every segment

Tāne / Maru / Rehua / Tamanuiterā

Self-reliance





# Huna

## Cloaking Papatūānuku

Rukuruku Hunā, horahora Pāpakanui.

Sin : Redemption : Love

Divergence

As you enter the growth  
some things lead you  
some things follow you

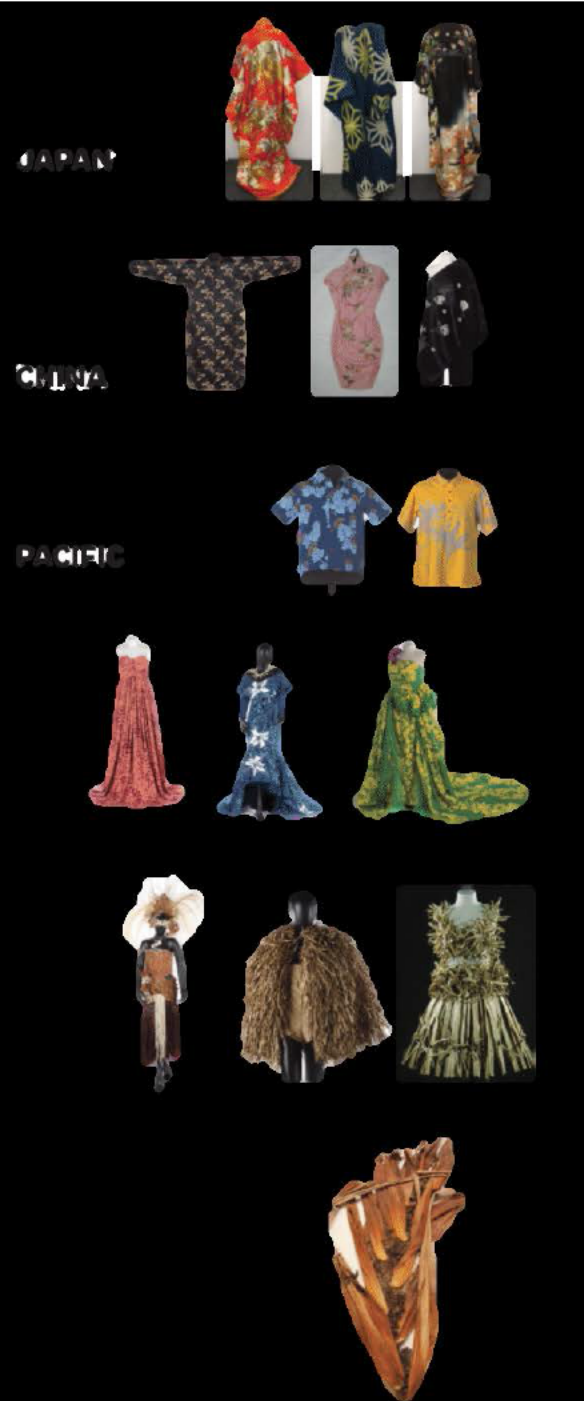
Hī ki roto. Hā ki waho. Breathe in. Breathe out.

*“I am vulnerable, in need of shelter.”*

Sowing seeds for all upcoming segments

Seeking, finding, keeping, releasing

Undergrowth



# Sina Tree of Life

Ko au ko te taiao, ko te taiao ko au.

Ecosystem

Nurturing nature

Elements

We share sacred breath beneath the same sun

*“I prove my worth. I nourish my environment.”*

Tui Fiti – the Kingdom of Fiji  
E pupula mai, ou mata o le alelo!  
Self-realisation



# Whakapapa

## Lineage and Legacy

Ko au ko te atua, ko te atua ko au.

Dormancy : Potential : Realisation

Intergenerational

Kia hōhonu te hī. Tukuna te hā.

Deep breath. Release.

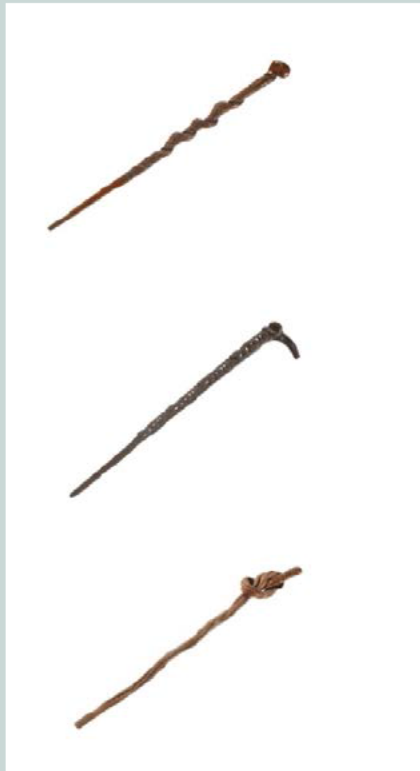
Reach for the heavens.

*“I am a companion, we find reciprocity.”*

Tāne has bred us all

Mātauranga, and māramatanga come from and lead back to him

Overgrowth



# Kaitiakitanga

## Reciprocal custodianship

Ka hinga he tōtara i te wao nui a Tāne.

Mana motuhake

Mauri; Toitūtanga; Reciprocity; Investment

A neighbourhood under the canopy

Growing together

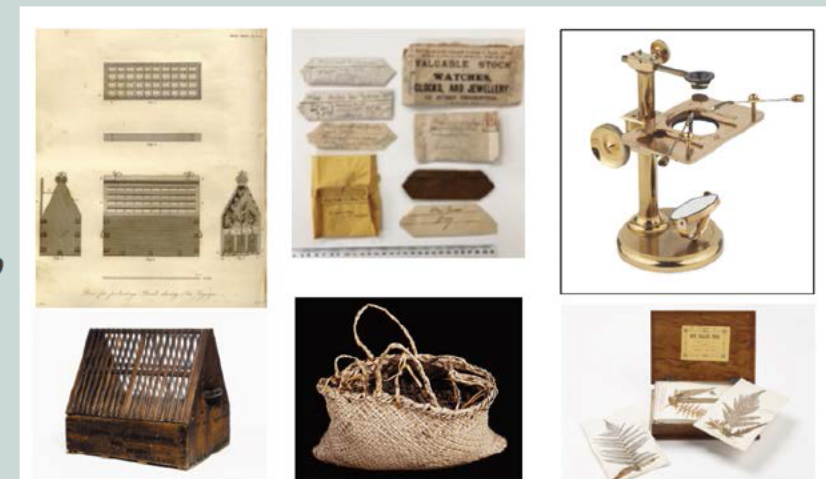
Pupuhi te hau. Whakataka te hau.

Whiti te rā.

*“I am kaitiaki. Do I dominate or procreate?”*

Ngutu kākā take bloom

Survivors thrive



# Rongoā Connection



Ko au ko ahau. Ko ahau ko au.

Now  
Don't mention medicine  
Photosynthesis

I listen to my body.  
I am breathing.  
I find the light.

*“I rest that I may heal and grow.”*

Tāne is the light bringer

Thesis : Antithesis : Synthesis



# Hine Te Iwaiwa

## Women, Plants, Stereotypes



Kia whakawahine au i ahau.

Sexism : Liberation : Agency

Invasive : Endemic

Aggravated capitalism

Phycology is whakapapa

Growing apart

Take a breath. Look to the skies.

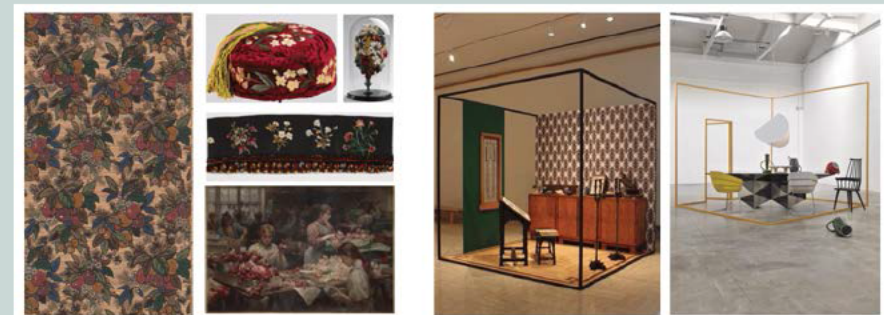


*“May I flower for you? May I flower for me?”*

E pupula mai, ou mata o le alelo!

Colonisation : Partnership : Agency

Self-actualisation



# A Kākaho, A Pīngao Symbolic Botanics

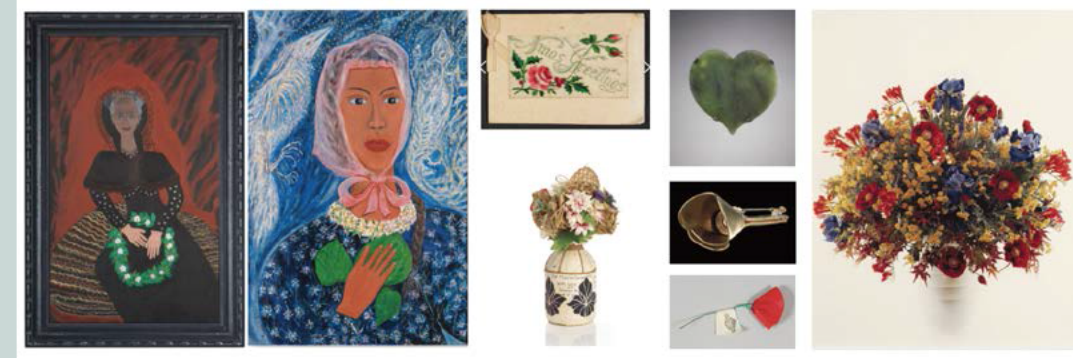


Ko au ko te ngahere. Ko te ngahere ko au.

Seasons : Cycles : Growth  
Convergence

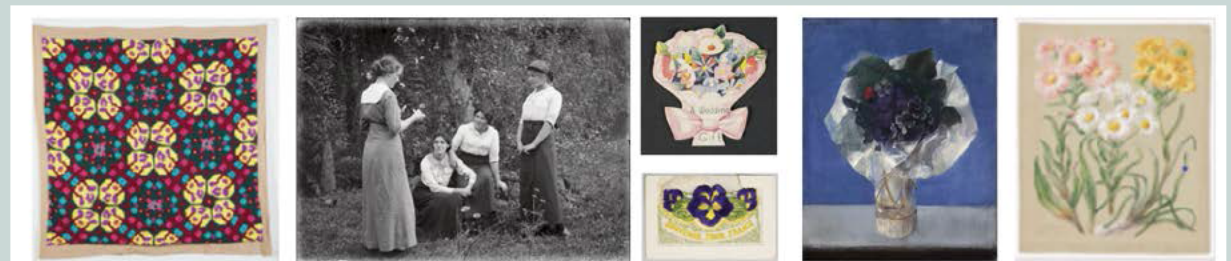
Plant blindness : Wildlife  
In the living  
In the dying

I breathe in what you breathe out.  
You breathe in what I breathe out.  
Keep following the sun.



*“I keep growing toward the light.”*

Symbiosis  
Ka pō; Ka ao





# Hei arahina | Take a trail



## Te tini o Tāne

Find all the animals that bring life to Te Pua a Tāne



## Ko hanga kōhanga

One manu, two manu, nest, eggs, chicks



## Pūriri

Follow the life cycle of the Pūriri



## Make a bee-line

Help our smallest heroes pollinate the forest





A hero in each segment struggles to find its own meaning in first person voice.

Throughout the exhibition the visitor grows as a plant –  
it all becomes clear by the end.

The yearning in plants rejoins Rangī and Pāpā.

At the start we plant seeds for every section.

Within the early sections we plant seeds for later sections.

By the time we reach kaitiakitanga the rata moehau and the ngutu kākā are flowering.





He kākano a koe  
i ruia mai  
i Rangiātea



How well does it lend itself to Māori and English?

How well does it align to the objects?

How much does it lend to what the curators envision?

How does it find expression throughout the text hierarchy?

# Pātai | Whakaaro | Kōrero



| Question | Challenge | Query | Expand | Clarify |

Kōrero mai !



# Tāne in the exhibition



Reo approach – **Tāne** for each Segmental, aligning to mātauranga to the main ideas, feel tone of each Segmental

One Tāne, 7 aliases aligned to themes, feel, writing tone and approach

**Tāne** recounts whakapapa and mātauranga pertaining to plants and aligned to main ideas

Like the forest, Tāne silently observes and supports in a non-obtrusive way, a sudden mood, he is present.

Tāne is represented in many taonga in many ways, and gives a rich pool of mātauranga to take what we need.

This opens up writing material, and potentiates the richness for mātauranga to flow in both languages

# Tāne and Segmentals

---



## Who is Tāne?

Already referenced throughout the exhibition

Son of Papatūānuku | Father of Huna | Whanaunga to Hina-te-iwaiwa

Primary god of native flowering plants and plants in general

Ancestor of traditional textiles like harakeke, raupō, kiekie, pīngao etc

Interconnectedness with the Pacific

Ancestor of flora and mankind



# Tāne Mahuta

## *Our plant kingdom*

### The Threshold

Character: Tāne Mahuta

Voice: Tāne Mahuta – *'Nau mai haere mai ki Te Pua a Tāne'*

Think / Feel: Tāne Mahuta or Tāne The Fertilizer is the atua of the forest, creator of plants and human life.

Tone: Wonder, awe, magic, abundant

*“E tipu e rea i ngā rā o tōu ao”*

Ngāti Porou whakataukī likens the growth of humans and plants





# Huna

## Cloaking Papatūānuku

### SEG1, SECTION 2

Voice: Tāne speaks to the mātauranga, Plant Voice, Atua Speak through the Plant or Third Voice

Think/Feel: A sense of wonder at the many ways people have utilised plants into making their clothing and identity

Tone: Lush, explore, magic, wonder delight, beauty, transformation

*“Ano ko te korowai o Papatūānuku.”*

Whakataukī likening beauty

To the korowai of Papa





# Sina

## Tree of Life

### SEG 2

Character: Ko Hina a Tāne

Voice: speaks to mātauranga and interconnectedness with the Pacific

Tone: Respect, inspiring, wonder, amaze, ingenuity

Sun and Moon, growth

Māui – brother of Hina

*Te kākano i ruia mai i Hawaiki (Savaii)*

Whakataukī highlights connections to Pacific and likens humans to seeds.



# Whakapapa

## Lineage and Legacy

### SEG 3

Character: Tāne Heketanga a Rangi

Voice: Tāne speaks to the intergenerational mātauranga of this segment

Tone: Timeless, deep connection, indigenous interaction of past/present/future

*“I am a companion, we find reciprocity.”*

Tāne has bred us all

Humans, plants and knowledge stem from Tāne whakapapa



# Kaitiakitanga



## Reciprocal custodianship

### SEG 4

Character: Tāne Torokaha

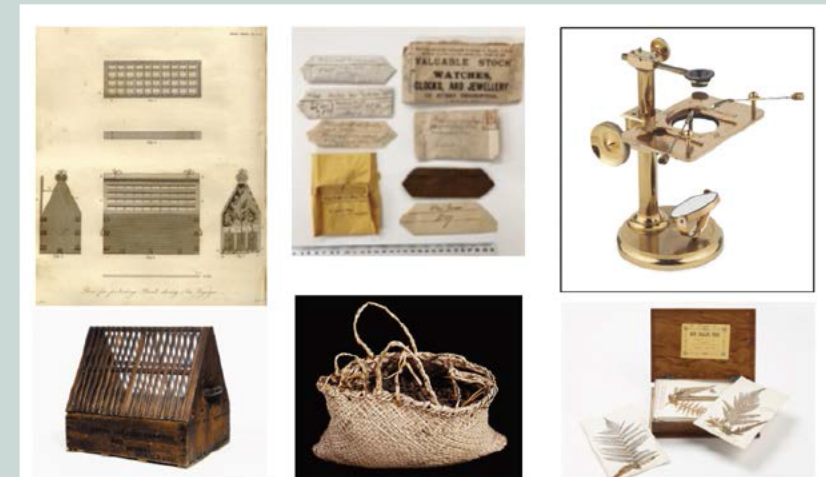
Voice: Tāne or plant voice or through the plant

Tone: Mana motuhake, Intimate, immersive, hugeness of scale, awareness, hopeful



*“Ko te taiao ko au”*

This kōrero means ‘the environment is me’



# Rongoā Connection

## SEG 5

Character: Tānetewaiora

This Tāne represents light as photosynthesis and also wellbeing

Voice: Tāne speaks to mātauranga and what rongoā is in a Māori perspective

Tone: Ambient, uplifting, soothing, reflective yet determined

*“I rest that I may heal and grow.”*

Māori translation: Ka whakangā ahau kia tiu kia oha



# Hina-te-iwaiwa

## Women, Plants, Stereotypes



### Ko Hina-te-iwaiwa

Character: The same Tane in the Sina segment, reinforcing interconnections

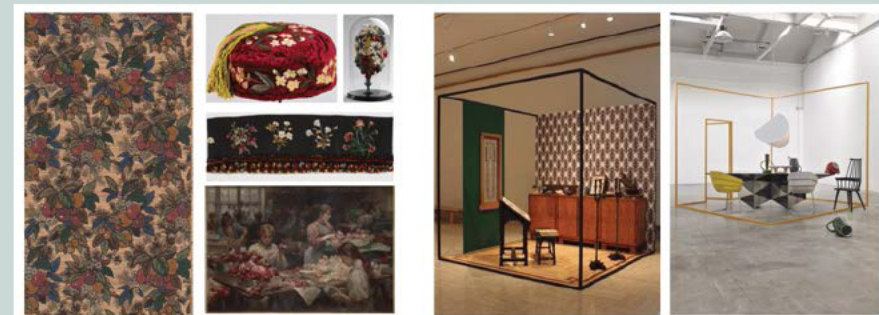
Voice: Tāne

Tone: Defiant, challenging



*“Kia whakawahine au i ahau!”*

I stand and represent the female entity



# A Kākaho, A Pīngao Symbolic Botanics

SEG 7



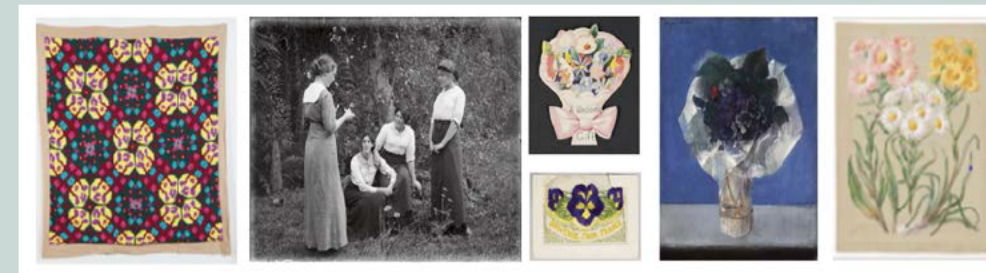
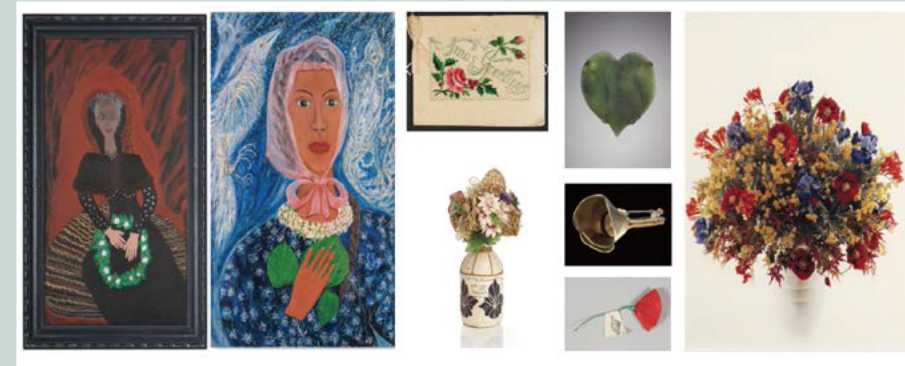
Tānenuiārangi – who climbed the heavens

To attain the baskets of knowledge. In some traditions, Tāne & the Sun are the same, whose wives were Summer and Winter

Voice: Tāne

Theme: Plants & Symbolism, Seasonality and Cycles

Tone: Meaning, making



*“I keep growing toward the light.”*





## Te Reo Writing Models

Level of reo in segmentals and labels

Informs the % of mātauranga in a segmental.

Model A: High level mātauranga. Iwi stories for iwi objects. Pending on time and capacity, using respective reo styles. In Tāne-torokaha, seek approval for Tāne-torokaha from iwi. They may have another Tāne or kōrero. Ensure they maintain their mana motuhake.

Model B: Mid level mātauranga. Parallel writing Māori. Second priority level reo if Model A is not feasible

Model C: Little to no mātauranga – straight translation i.e. most labels





He kākano koe  
i ruia mai  
i Rangiātea



How well does it lend itself to Māori and English?

How well does it align to the objects?

How much does it lend to what the curators envision?

How does it find expression throughout the text hierarchy?



# Pātai | Whakaaro | Kōrero



| Question | Challenge | Query | Expand | Clarify |

Kōrero mai!

This is only a draft. We will take on feedback, consolidate as a writing team as to the overarching approach

Nei rā te mihi!

# References

## References

*The Astronomical Knowledge of the Māori, Dominion Museum Monograph No.3* (Elsdon Best, V.R. WARD, GOVERNMENT PRINTER, WELLINGTON, NEW ZEALAND – 1986)

Page 9: Te Whānau Marama – **A whakapapa version of the sun with Tāne. Tāne's brother Tangotango and has Tamanuiterā.**

Page 13: Tāne places the heavenly bodies and fixes the sun heralding te ao mārama

Page 15: Tāne moves the sun to the back of Ranginui to protect his mother. This occurred before the cloaking of Papa

Page 16: **Tāne as the sun**

Tāne is a personified form of the sun, in Polynesia and from local sources. The sky was called the house of Tāne.

Page 17: Tāne the personified form of the sun ascended the 12 heavens to retrieve the baskets of knowledge.

In another tradition, Hiringa is another old name for the sun, alluding to Tāne-i-te-hiringa representing the sun as knowledge.

Page 79: Hina bathes in te waiora o Tāne to be reborn. The life giving properties of Tānetewaiora personifies rejuvenation and photosynthesis.

*The Māori Division of Time, Dominion Museum Monograph No.4* (Elsdon Best, V.R. WARD, GOVERNMENT PRINTER, WELLINGTON, NEW ZEALAND 1986)

Page 7 – Sina, Hina, Hine-te-iwaiwa, moon and cycles – connections to the Pacific

Page 39 – Hine, Mahina, Hinauri, Hinapouri – phases of the moon

Page 45 – Hinetītama (dawn), Hineata (morning), Hineaoatea, Hine-ahiahi seem to be wives or children of Tāne, different stages of the day

Page 49 – Tamanuiterā and his wives Hine Raumati and Hine Takurua. Further kōrero on Hina and Rona Whakamautai

## *Forest Lore of the Māori*

Page 1: Tāne the Fertilizer

Page 7 & 17: The different meaning of the word pua

Page 39: Seasons, cycles blossoming of trees

## Online sources

[\[argument and introduction\] | NZETC \(victoria.ac.nz\)](#)

**The various names of Tāne**



## DRAFT – Te Reo Māori and Parallel Led Segmentals, Thematics and Objects

---

*Purpose: To assist understanding and the relevance of mātauranga stories in Te Pua a Tāne. The highlighted section contains the mātauranga perspective and kōrero for each area*

---

**SEG 0 Threshold:** Think Tāne Mahuta is the atua of the forest, creator of plants and human life. Seed giver.

Aotearoa Thematic: Harakeke, other fibres, print

Hero Object: Tāne Mahuta Model / Prop

Intro

(20 – 60 words)

### SEG 0: THRESHOLD

Voice – Tāne

1. Tāne Mahuta

‘Nau mai rā ki Te Pua a Tāne.’

2. TITLE – TE PUA A TĀNE

3. Introduction

Voice: Tāne

‘Ko au rā tēnei ko Tāne, he atua, he tipu, he tangata.’

## SEG 1 Cloaking Papatūānuku

Think – Tāne cloaked his mother, Papatūānuku, in plants and trees in an act of love

- Huna is the mother of harakeke

- Celebrate our desire as human beings to dress and adorn ourselves in plants.

Feel – a sense of wonder at the many ways people have utilised / incorporated plants into their clothing and identity

### SEG 1: CLOAKING PAPATŪĀNUKU

Voice: Tāne

SEG – I muri i te whakairinga o te rā, o te marama me ngā whetū ki a Rangi, ka tahuri au ki te whakaahuru me te whakataahua i tōku whaea a Papatūānuku. Ka tahuri au ki ōku hoa rangatira, pēnei i a Huna, te whaea o harakeke. Ka puta ngā tipu ki te whai ao ki te ao mārama!

#### 4. HUNA (HERO OBJECT)

Voice: Tāne

Huna is the mother of harakeke. Need to understand what artists input will be.

#### 5. Aotearoa Thematic

Voice: Tāne or third person

I have other wives as well, and our descendants are the textiles we still use today.

(40 WORDS)

#### 6. Harakeke taonga cluster

Voice: Third person

Some traditions believe harakeke was the first born of Tāne, used by him as an obstacle against his brother Tangaroa. That's why you see harakeke growing beside waterways, guarding the realm of Tāne from erosion.

#### 7. Other Fibres Taonga Cluster

Voice: Third person

That is also why you see pīngao, and kākaho near waterways as well. We plant kākaho today to stem coastal erosion.

#### 8. Aotearoa prints objects cluster (PARALLEL)

Voice: Third person

*Need to research the taonga and see what artists has.*

#### 9. Feminine and masculine object cluster (PARALLEL)

Voice: Third person

Tāne represents the seed, and the woman the whenua. Pua is short for puapua, or the vulva.

Flowers were associated with their fragrances, like the raukawa plant.

#### 10. The fern and the thorn object cluster

Voice: TBC

Need kōrero from the artists.

Talk about the movement of plants on waka, and ō manapou seeds carried by the kākā from Hawaiki.

**SEG2** Tree of life: Think - The coconut tree is referred to throughout the Pacific as 'The Tree of Life' representing the way that every single property of the plant can be used

\*Tāne connection in reo Māori: connect to Hina? Māui story? Possibly refer to Hina in reo Pākeha?

Commented [TM1]: This is a thematic in the column

## SEG 2 – TREE OF LIFE

### 11. Segmental – SAMOAN LED PARALLEL

Voice: TBC

The Samoan community to write this segment with parallel mātauranga

Sina in Samoa, Hina in Aotearoa. Both renowned throughout the Pacific.

Ko Sina ki Hāmoa, ko Hina ki Aotearoa. E rua, he tipuna nui nō Te Moananui-a-Kiwa

Hina-uri or Hina-te-iwaiwa is a descendant of Tāne, and the Aotearoa equivalent to Sina. Hina-uri refers to the phases of the Moon

“Te kākano i ruia mai i Sava’i” = The seed sown in Sava’i

### 12. Sina and the eel (Digital Media / AV)

Voice: TBC

There is the Māori equivalent, and that is the story of Tuna. However in this version, it was Māui, Hina’s brother or husband (depending on the tradition) who cuts the head and tail of Tuna deriving some plant species. Elsdon Best notes:

“We are told that Maui cut off the head of Tuna and cast it into the sea, where it became a *koiro* (conger eel); he threw the tail into fresh water, where it turned into a *tuna* or fresh water eel; the blood of Tuna was absorbed by such trees as *rimu*, *tōtara* and *toatoa*, and others that now have red heartwood.”<sup>1</sup>

He continues: “In this South Island story Hina, wife of Maui, is said to have been a daughter of Tuna and Repo (*repo* = swamp), notwithstanding which relationship Tuna ravished Hina as she went for water. She reported having been molested by some smooth, slimy creature. Maui then dug a channel and laid down ten skids therein, and seems to have stationed Hina thereat as a lure, whereupon Tuna came and was killed by Maui. The tail of Tuna fled to the ocean and originated conger eels; his head fled to fresh waters, and from it sprang all *tuna* or fresh water eels; from the hair of his head came climbing plant, *aka*. Another version has it that Tuna was the offspring of Manga-wairoa, and he molested Hine, the wife of Maui, at Muriwai-o-hata. This name, under the forms Muriwai-o-ata, or hata, or whata, is a place name or stream name in Polynesia and New Zealand; Muriwai-o-whata is a place name at Poverty Bay. Maui dug his ditch, set a net therein, caught Tuna and killed him; from the body of Tuna sprang Pukutuoro, a monster Aotearoa, also the *toro*, *koareare*, and *Titoki* trees; the *kareo* or supple-jack, the *raupo*, bulrush, and many climbing plants, likewise the conger eel.”

Rimu and tōtara hold huge significance as they were the main trees used for waka and timber

### 13. Object Clusters x 25 (PARALLEL or translation?)

Commented [TM2]: Be aware clusters might have multiple mātauranga angles

SEG 3 Whakapapa Think - Everyone and everything has their own whakapapa. Humans and plants share the same whakapapa from Tāne and Rangī

### SEG 3: WHAKAPAPA

<sup>1</sup> [The Maui Myths | NZETC \(victoria.ac.nz\)](http://www.victoria.ac.nz/nzetc/maui-myths/)

#### 14. Segmental

Voice: Tāne

The term Tāne heketanga a Rangi denotes our shared whakapapa as plants and humans from Rangi and down through Tāne. It alludes to the huge importance the sky and celestials play in the way things grow.

#### 15. Seeds and whakapapa, Whakapapa, Stevie Houkamau art work (Artist kōrero needed)

Voice: TBC

'You will never be lost, for you a seed born from Rangiātea.' This kōrero likens humans to seeds transported from Rai'atea. More importantly, Rangiātea is the house of Io the supreme being, where Tāne was given the sacred baskets of knowledge.

#### 16. Whakapapa of knowledge

Voice: Tāne or third voice

Before receiving the sacred baskets of knowledge, Tāne goes through initiations by Rehua and Ruatau before he is deemed worthy to enter the various portals to the highest heaven where Io lived. From this came the initiation process of students entering and graduating from the whare wānanga or schools of learning.

#### 10. Genealogy and Whakapapa, Tokotoko

Voice: Third voice

Tokotoko are markers of time that show the whakapapa of a kaikōrero/orator to Tāne. It is a taonga tuku iho passed from generation to generation and decipherable mainly by members of the whānau or hapū.

Not only that, but because these taonga were made of wood, first Tāne had to be placated and the life force which was in the wood, was returned to Tāne i.e. the forest.

**Commented [TM3]:** Here is the information for our writers and curators. This is the shallow dive stuff. The deep dive to occur through the te reo Māori

**SEG4 People passion and plants Kaitiakitanga:** Think - People from all walks of life share a fascination with and a passion for plants, seeking to understand them, enjoy them, and to connect with them.

Kaitiakitanga Thematic intro: Think - Iwi are connecting with and restoring their rohe.

Feel - inspired by the iwi stories about restoration and biodiversity, feelings of hope for our future relationship with the natural world

#### SEG 4: People, Passion and Plants – Kaitiakitanga

#### 17. Segmental

Voice: Tāne

Tāne Torokaha speaks to passionate people who draw strength from their environments. It refers to the impervious ties (torokaha) typical of the thick undergrowth of the rainforest.

**Commented [TM4]:** Prue is adding Tāne Torokaha in to the iwi letter to see how the iwi feel about using him in this section, or if not whether they have their own Tāne kōrero ensuring they keep their mana motuhake in this section. If they have kōrero about Tāne, would they be ok with Tāne Torokaha as the focal Tāne in this segment?

#### 18. Thematic Intro

Voice: TBC

Iwi are connecting with and restoring their rohe and environments

19. Iwi stories of kaitiakitanga

Voice: TBC

Iwi inspire us with their restoring their rohe environment. Ngutukākā kōrero that is iwicentric ensuring mana motuhake in this section.

**Commented [TM5]:** Wait for kōrero from iwi aligned to Ngutukākā and kaitiakitanga to ensure mana motuhake.

SEG4 People Passion and Plants, Ngā Here: All people can and do have a relationship with plants.

SEG 4 People passion and plants, Section 2: Nga Here

20. 'Ngā here' and 'torokaha' are synonymous as they speak of the interwoven nature of our forest undergrowth and denotes an implosion of growth. The forest is also a place to reconnect, and to draw strength from.

21. Easter eggs throughout section (Parallel)

Peketua creates the first egg. Tāne vivifies the egg and Tuatara is born. Tāne does the same service for Hurumanu and Punaweko respecting creating coastal and inland birds.

**Commented [TM6]:** See what the tuahine have

22. Movement and voyaging Hue | Gourds (40 OBJECTS)

Tāne's daughter Pūtehue is the atua of the humble hue. She fled with Rongo the god of peace and dwelt at Whitiwhitiora when the other gods fought. Torokaha is relevant here as the hue is a runner plant that extends and grows strongly which is what torokaha also means.

**Commented [TM7]:** Pingao & Hinepūtehue story Ranea alluded to. Bring peace between Tāne and Tangaroa.

The larger hue were made in to tahā to hold kai and water and were easily transportable and buoyant during early migrations. Therefore hue were a highly valued plant.

23. Driven by Desire, Banks and Tupaea (PARALLEL)

Banks and Tupaea extend outside their boundaries. Botany vs mātauranga. A meeting of two worlds. Te reo Māori first recorded. Tupaea was a Tahitian Māori and the conduit in the first interactions. The two were bridges between worlds.

24. Collaborative naming (REO LED)

Iwi and western scientists are collaborating on describing, naming, and classifying New Zealand plants.

**Commented [TM8]:** Update following hui with Heidi about this on WED 25/10/23

25. Popularising plants – gardening and horticulture

Passionate people throughout time propagate plants for the love of it. In the Māori perspective, we are the plant!

Pūtehue (gourd) flees with Rongo, the god of peace and cultivated plants, to Whitiwhitiora, where horticulture and gardening flourish and peace reigns. Meanwhile the other gods fought some resorting to cannibalism. War vs peace. Huhu, popo, hanehane.

"Ko te toa ngaki kai, mā te huhu, mā te popo tēnā."



26. Passionate collecting, Fernmania (PARALLEL)

Objects: Fernmania album, All Blacks Jersey

Passionate people throughout time collect plants for the love of it. National pride at the silver fern, and the meaning of it through the mātauranga lens. There are dozens of fern types but the silver fern leaf is taken from the Ponga tree. Ponga is the child of Tāne and his wife Tauwharekiokio.

SEG 5 Rongoā: Think - Rongoā is not just 'Māori medicine' but the articulation of a deep relationship and sense of being with the world around us.

SEG 5 – RONGOĀ

27. Segmental

Tānetewaiora speaks to wellbeing. Te waiora a Tāne is the life rejuvenating waters where the moon replenishes every month, and where the sun replenishes every year. Te waiora a Tāne also speaks to Tāne as a photosynthesizer and fertiliser of plants but life in general as well.

Rongoā is not just 'Māori medicine' but the articulation of a deep relationship and sense of being with the world around us.

28. Audio experience

We all have a role to play in caring for te taiao as we are a part of it. Feel – relaxed and calm. Materiality of plants, feel, scent, and sound aim to achieve this.

The whare tapere. Music, fragrances, stemmed from this school. Ngā mahi a Te Rēhia rāua ko Tāne-rore. Entertainment, the heat of the sun.

Commented [TM9]: This Seg is in early development and doesn't seem to have objects yet. Maybe in later batches along with Iwi Stories?

SEG 6 Women and Plants: Think - Wāhine reclaim and achieve beyond floral constructs of femininity

Thematic Women and Botany: Whakapapa of female phycologist: Think – Women in science and art have played an important role by sharing their knowledge and love of the botanical world beyond societal limitations placed on them.

Feel – awe and admiration for these wonderful wāhine and their mahi

Thematic Popularisation of botany: Think - Botanical drawings and crafted items made by skilled and knowledgeable women helped popularise botany for the masses.

Thematic We are not your dusky Maidens: Think – Pacific women reclaim the role of flora in the imaging and imagining of the female body in the Pacific.

Feel – challenged about consumption and possible complicity in the consumption and circulation of these images and the messages associated with them.

(40-60 words)

SEG 6: WOMEN & PLANTS, 52 Objects

## 29. Segmental

Ko Hina a Tāne

Commented [TM10]: Is there a better name?

Tāne speaks to the mātauranga of Hina-te-iwaiwa, more commonly known as Hine-te-iwaiwa. Through her role as Hina-uri and Hina-keha, she represents the phases of the moon. Hina-uri is the darkened moon that wanes. Every month Hina-uri bathes in te waiora a Tāne to rejuvenate herself before emerging revitalised as Hina-keha. The sun also bathes in te waiora a Tāne once a year to rejuvenate himself. Te waiora a Tāne also represents light as photosynthesis.

In some traditions Tāne is the sun, both sun and moon having vital roles in how plants grow. The whakataukī, 'ka tō he rā, ka rere he rā', refers to the sun and moon, both light-givers; when one sets, the other rises, and one can't live without the other.

Hine-te-iwaiwa has many roles too. She is the patroness of the whare pora or the school of weaving. Similar to the stone swallowing initiation undertaken by males in the whare wānanga, wāhine inducted in to the whare pora undertook the initiation process called 'moremore pūwhātia':

Moremore pūwhātia: "Best (1898) appears to be the source for detail concerning the rituals of entering the whare pora as recorded by latter authors including Andersen (1907) and Mead (1969). Best (1898) details the ritual as: 1. Tohunga knowledgeable in appropriate karakia sought. 2. Pupil expresses her desire to learn. 3. Tohunga and pupil are alone in whare pora. 4. Pupil sits in front of turuturu weaving pegs. 5. Various garments in fine patterns are on display. 6. A pūha is placed on the desired garment to be copied. 7. The pupil takes prepared fibres and tohunga recites the Moremore pūwha karakia 8. As tohunga finishes karakia the pupil bites the sacred (right) turuturu. 9. Pupil weaves the aho tapu and becomes under the influence of the invocations in that the knowledge, taste, dexterity and power be forced into her. That she may be clear headed, quick to grasp the new knowledge and to endow a receptive mind and retentive memory. 10. The pupil eats the pūwha (this may be just a symbolic touch to her lips) so that the desired pattern becomes clear to her. 11. Pupil weaves a few more lines, copying the garment before her. This is never completed in any form but is her pattern piece (Kāwhatuwhatu). 12. The hurihanga takapau lifting of the tapu is then recited so she may be free to leave and go and eat."<sup>2</sup>

This contrasts with the initiation process for males graduating from the whare wānanga, where they would swallow a stone to denote the retention of knowledge. This process derived from Tāne being initiated by Rehua and Ruataua before entering the highest heaven to meet Io.

**(THIS SECTION WAS IDENTIFIED AS ONE OF THE MORE DIFFICULT ONES TO CONDUCT MĀTAURANGA – PERHAPS JUST THE SEG IS REO LED?)**

**SEG 7 Plants & Symbolism:** Think - In all cultures, across time and place, people have assigned symbolic meanings to plants and flowers.

**Thematic Personification and seasons:** Think - Many cultures associate gods/deities/ atua with seasons/different times of the year and seek to personify or embody them.

**Thematic Language and Flowers:** Think – Different plants and flowers are used to remember and memorialise people and events.

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<sup>2</sup> Best, 1898, p.627-630

Feel – sad/nostalgic in relation to a personal experience they've had when they've been gifted flowers, or given them to someone on a special occasion

Thematic Birth – new years and new beginnings (Kōanga /Spring) Think – Different plants and flowers are used to mark new beginnings and new life.

Thematic Love and romance (Raumati/Summer)

Think - Different flowers and plants are used to convey messages of love and romance.

### SEG 7: PLANTS AND SYMBOLISM

#### 30. Segmental

Tāne speaks to seasons and cycles. In traditions he represents the sun as a light and life giver. The sun has two wives that speak to this – Hine Raumati and Hine Takurua. Hine Takurua lives with Tangaroa, while Hine Raumati lives on land.

Tāne's plant children like pōhutukawa, kōwhai, indicate different seasons i.e. kua pua te pōhutukawa = summer. Kua pua te kōwhai = spring.

<https://poumataaho.tpp.cloud.opentext.com/OTCS/lisapi.dll/app/nodes/12327445> - This has the Hero list Pou that represent each Tāne

**From:** Anna.Smaill@tepapa.govt.nz  
**To:** [Crystal Jones](#); [Ariki Spooner](#)  
**Subject:** RE: Lockers delay  
**Date:** Tuesday, 7 November 2023 10:32:18 am

---

Hi Crystal

Apols – it's here:

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/11209487>

---

**From:** Crystal Jones <Crystal.Jones@tepapa.govt.nz>  
**Sent:** Tuesday, November 7, 2023 10:14 AM  
**To:** Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>; Anna Smaill <Anna.Smaill@tepapa.govt.nz>  
**Subject:** RE: Lockers delay

Can you send me the link for this text, Can you both check the wayfinding on the side of the locker too please.

Nga mihi

Crystal Jones

Design Team Leader | Audience and Insight Directorate  
Museum of New Zealand Te Papa Tongarewa  
[REDACTED] | [Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)

s9(2)(a)

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**From:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Sent:** Monday, November 6, 2023 11:25 AM  
**To:** Shaun Pallett <[Shaun.Pallett@tepapa.govt.nz](mailto:Shaun.Pallett@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>;  
Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Cc:** Sharlene King <[Sharlene.King@tepapa.govt.nz](mailto:Sharlene.King@tepapa.govt.nz)>  
**Subject:** RE: Lockers delay

Kia ora tatou

The reo Maori text is now in the document, ready for design

Ka nui aku mihi atu nei  
Ariki

---

New text:

## Rei hītia he kāpata

Whakamahia te mata whakapā

### He herenga o ā tātou kāpata

#### Mā tō whakamahi i tētahi kāpata, e whakaae koe ki ngā herenga.

- Ka noho mai ngā taputapu i runga i ō ake tūraru.
- Me uru taputapu haumarū, mura kore, whai ture anake ki ngā kāpata.
- Kāore e whakahokia moni ki te whakahoki mōata mai ō taputapu.
- Kāore e taea te pupuri taputapu mō te neke atu i te rā kotahi, ā, me tango atu i mua i te ono karaka.
- Ki te kore e tangohia ō taputapu, ka hāmenetia pea koe hei puritia, hei ākiritia rānei.

Mō te roanga atu o ngā herenga, haere ki [tepapa.nz/lockers](http://tepapa.nz/lockers)

Kei te hiahiaitia he pepa mārō? Uia he Kaiāwhina.

### Rent a locker

Use the touch screen

#### Our lockers have some terms and conditions

#### By using a locker, you accept the terms and conditions.

- You store items in these lockers at your own risk
- You must only put safe, non-flammable, and legal items in the lockers.
- We cannot give refunds if you collect your items early.
- Items cannot be stored for more than one day, and you must remove all items by 6pm.
- If items are not collected, we may charge you a storage fee or dispose of the items

For full terms and conditions, go to [tepapa.nz/lockers](http://tepapa.nz/lockers)

Need a hard copy? Ask a Host.

Old text:

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Formatted: Font: (Default) Arial, 10 pt, Font color: Custom Color(RGB(51,51,255))

Formatted: List Paragraph, Bulleted + Level: 1 + Aligned at: 0.63 cm + Indent at: 1.27 cm

Formatted: Font: (Default) Arial, 10 pt, Font color: Blue

Formatted: Font: 14 pt, Bold

Commented [SLK1]: I think this is probably the most important point, so I put it first. Tried to chunk together the like information (am I right in thinking these four sentences are all condensed versions of the longer terms and conditions?).

Formatted: Font: (Default) Arial, 10 pt

Formatted: Font: (Default) Arial, 10 pt

Formatted: List Paragraph, Bulleted + Level: 1 + Aligned at: 0.63 cm + Indent at: 1.27 cm

Commented [SLK2]: Thought this might need stronger phrasing than 'Please'.

Formatted: Font: (Default) Arial, 10 pt

Commented [SLK3]: Made these sentences active to show who is doing what.

Formatted: Font: (Default) Arial, 10 pt

Commented [AS4]: Additions required by solicitors to ensure we can enforce.

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**From:** [Victoria Cleal](#)  
**To:** [Sam Lentle-Keenan](#)  
**Subject:** Fw: Dan Parke shared the folder "Animations for review" with you  
**Date:** Tuesday, 7 November 2023 1:42:02 pm  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.png](#)  
[image006.png](#)  
[Dinos cartoons proof.docx](#)

---

Kia ora Sam,

These are fun!

Some proofing suggestions for your consideration ... Sorry about the Word doc. Should have put screenshots directly into an email.

VC

---

**From:** Tamahou McGarvey <Tamahou.McGarvey@tepapa.govt.nz>  
**Sent:** Tuesday, November 7, 2023 1:27 PM  
**To:** Dan Parke <Dan.Parke@tepapa.govt.nz>; Alan Tennyson <AlanT@tepapa.govt.nz>; Anna Smaill <Anna.Smaill@tepapa.govt.nz>; Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>; Felix Marx <Felix.Marx@tepapa.govt.nz>; Frith Williams <FrithW@tepapa.govt.nz>; Philip Edgar <PhilipE@tepapa.govt.nz>; Ranea Aperahama <Ranea.Aperahama@tepapa.govt.nz>; Rosanne Kwan <Rosanne.Kwan@tepapa.govt.nz>; Sam Lentle-Keenan <Sam.LentleKeenan@tepapa.govt.nz>; Victoria Cleal <Victoria.Cleal@tepapa.govt.nz>  
**Subject:** RE: Dan Parke shared the folder "Animations for review" with you

Amazing improvement from the original. Watching the Maori text, it was very engaging and I even had a few giggles on the way.


**From:** Dan Parke <Dan.Parke@tepapa.govt.nz>  
**Sent:** Tuesday, 7 November 2023 12:45 pm  
**To:** Alan Tennyson <AlanT@tepapa.govt.nz>; Anna Smaill <Anna.Smaill@tepapa.govt.nz>; Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>; Felix Marx <Felix.Marx@tepapa.govt.nz>; Frith Williams <FrithW@tepapa.govt.nz>; Philip Edgar <PhilipE@tepapa.govt.nz>; Ranea Aperahama <Ranea.Aperahama@tepapa.govt.nz>; Rosanne Kwan <Rosanne.Kwan@tepapa.govt.nz>; Sam Lentle-Keenan <Sam.LentleKeenan@tepapa.govt.nz>; Tamahou McGarvey <Tamahou.McGarvey@tepapa.govt.nz>; Victoria Cleal <victoria.cleal@tepapa.govt.nz>  
**Subject:** Dan Parke shared the folder "Animations for review" with you



**Dan Parke shared a folder with you**

Kia ora koutou, this link will take you to a folder with the Dusk edits of the 3 Animations - herbivores, carnataurus, and patagotitan growth. We would love your feedback regarding story prior to finalising last details and proofing. FYI the graphic designers have advised John on text design and colour already.  
please watch in advance if you can, I'd like to discuss feedback at the Dinos WIP apopo.

 [Animations for review](#)

 This link only works for the direct recipients of this message.

Open

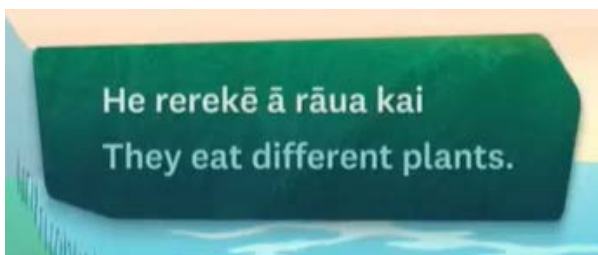
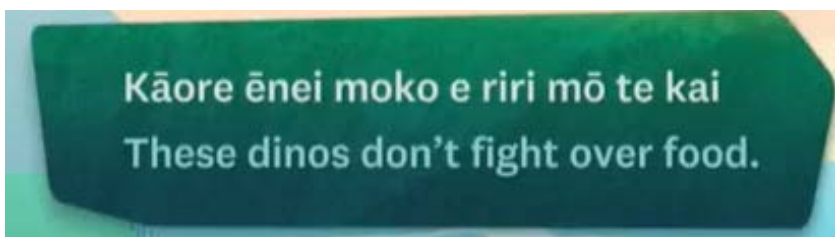
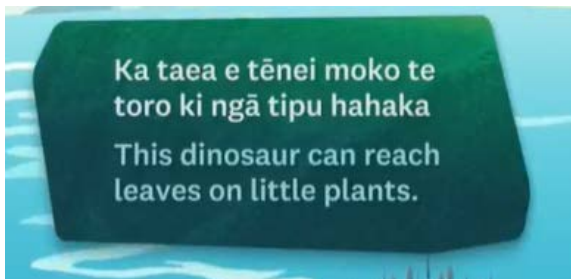
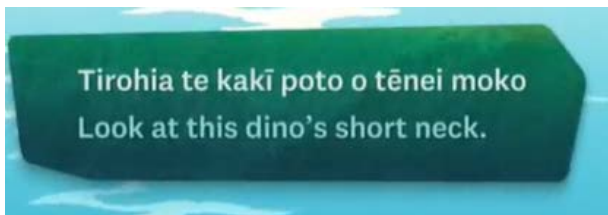
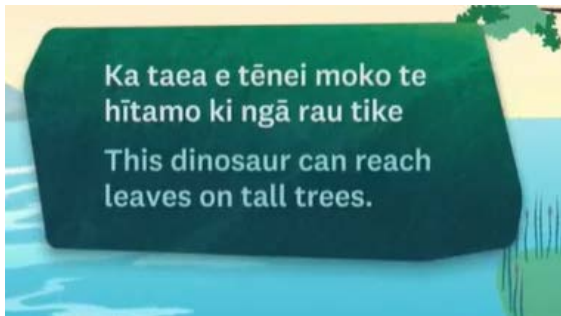
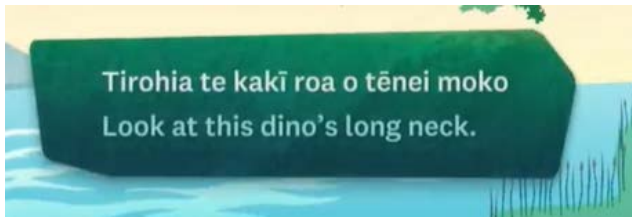
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Museum of New Zealand Te Papa Tongarewa

## Happy Herbivores

Te reo Māori: Add full stop at end of these sentences:





## Grow Up Patagotitan!

Add comma after **up**.

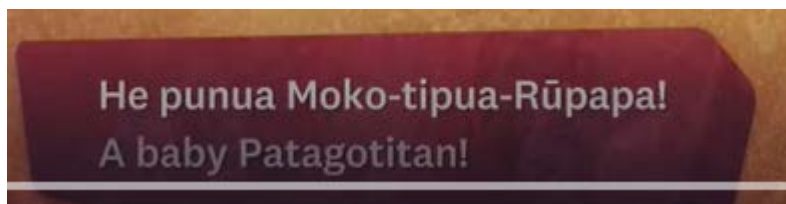
The kerning for **Patagotitan** looks quite gappy.



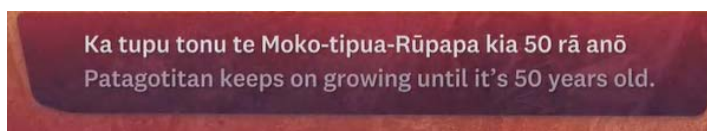
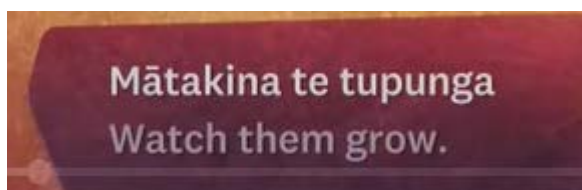
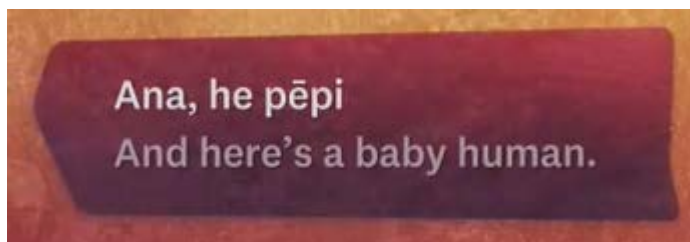
Check these are hyphens, not en-dashes:



Change **Patagotitan** to *Patagotitan*.



Te reo Māori: Add full stop at end of these sentences:



Ka tupu tonu te Moko-tipua-Rūpapa kia 50 rā anō  
Patagotitan keeps on growing until it's 50 years old.

Change **Patagotitan** to *Patagotitan*.

Delete **on**.

Ka tupu tonu te Moko-tipua-Rūpapa kia 50 rā anō  
Patagotitan keeps on growing until it's 50 years old.

Is this meant to be a 50-year-old? If not, is it confusing to show the human ageing beyond 50 years, since the story ends at that point? What does it add to the story?



**Hungry Carnotaurus**

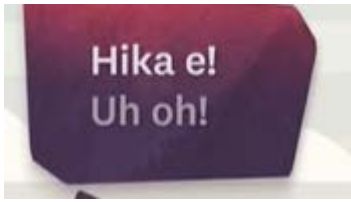
Check these are hyphens, not en-dashes:

**TOA-KAI-KIKO**

The kerning for **Carnotaurus** looks quite gappy.

**HUNGRY CARNOTAURUS**

Add hyphen in **uh-oh**.



## Rīhi he kāpata

1. Kei te mata whakapā, kōwhiria te rahi o te kāpata me te wā e hiahiaitia ana.
2. Whakauru i tō rā whānau, tūpakohia he tāe. Kia maumahara ki tōu kōwhiria ai. Ka hiahia koe ki te huaki anō i tō kāpata ā tūhono ake.
3. Me utu mā tētahi kari taurewa kāri tango rānei.
4. Huakina anō tō kāpata ahakoa te wā mā te mata whakapā.

Me tango i ngā taonga katoa i mua i te 6pm.

**Kei te hiahia āwhina? Tonoa tētahi Kaimanaaki.**

## Rent a locker

1. On the touch screen, select the locker size and time you need.
2. Enter your birthdate and pick a colour. Remember what you've chosen. You'll need it to re-open your locker later.
3. Pay using a credit or debit card.
4. Re-open your locker at any time using the touch screen.

All items must be removed by 6pm.

**Need help? Ask a Host.**

**From:** Shaun Pallett <[Shaun.Pallett@tepapa.govt.nz](mailto:Shaun.Pallett@tepapa.govt.nz)>  
**Sent:** Wednesday, November 1, 2023 2:07 PM  
**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Cc:** Sharlene King <[Sharlene.King@tepapa.govt.nz](mailto:Sharlene.King@tepapa.govt.nz)>  
**Subject:** RE: Lockers delay

Thanks for this Anna. I have also touched base today with our contractor to check we are still on schedule for the new timing. Will update if anything changes.

**Crystal and Ariki** – when you have time, maybe next week after this hectic week, it would be good to know where we are at.

Nga mihi,

Shaun Pallett  
Head of Visitor Services  
Museum of New Zealand, Te Papa Tongarewa  
55 Cable St, P O Box 467, Wellington 6011

s9(2)(a)

DDI: + [REDACTED] | Ext: 7049 | Mobile: [REDACTED] | Email: [shaun.pallett@tepapa.govt.nz](mailto:shaun.pallett@tepapa.govt.nz)

---

**From:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>  
**Sent:** Thursday, October 26, 2023 10:39 AM  
**To:** Shaun Pallett <[Shaun.Pallett@tepapa.govt.nz](mailto:Shaun.Pallett@tepapa.govt.nz)>  
**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Sharlene King <[Sharlene.King@tepapa.govt.nz](mailto:Sharlene.King@tepapa.govt.nz)>  
**Subject:** RE: Lockers delay

Kia ora Shaun

Thanks for your email and apologies for slow reply - both designers and writers are working to print deadline for dinos this week.

I can confirm that my team has signed off on the English text. Ariki can update on timing for te reo Maori, but I think Crystal will need to confirm ultimate timing as the designers are at full capacity.

Nga mihi

Anna

---

**From:** Shaun Pallett <[Shaun.Pallett@tepapa.govt.nz](mailto:Shaun.Pallett@tepapa.govt.nz)>  
**Sent:** Tuesday, October 24, 2023 2:42 PM  
**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>  
**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>; Ariki Spooner

<Ariki.Spooner@tepapa.govt.nz>; Sharlene King <Sharlene.King@tepapa.govt.nz>

**Subject:** Lockers delay

Kia ora Anna

I hope you had a nice long weekend.

Just to let you know that our contractor has informed us that there is a delay in our locker install by 3 weeks. That means the new dates for install are 27 and 28 November.

Considering that the new signage won't affect the locker install I hope we can continue on the timeline we have been working to?

Nga mihi,

Shaun Pallett  
Head of Visitor Services  
Museum of New Zealand, Te Papa Tongarewa  
55 Cable St, P O Box 467, Wellington 6011

Mobile: [REDACTED] | Email: [shaun.pallett@tepapa.govt.nz](mailto:shaun.pallett@tepapa.govt.nz)



**From:** [Ariki Spooner](#)  
**To:** [Sam Lentle-Keenan](#); [Daniel Crichton-Rouse](#); [Jane Harris](#)  
**Subject:** RE: "The Perfect Moment" webpage  
**Date:** Tuesday, 7 November 2023 1:52:24 pm

---

Kia ora koutou

I think the reo was possibly clear enough, but this translation is more in line with the suggested reo Pakeha edit.

He paku timotimo noa iho tenei whakaaturanga i The Spencer Digby - Ronald D. Woolf Collection, he kohinga neke atu i te 250,000 nga whakaahua mai i Spencer Digby Studios. He mea takoha te kohinga ki Te Papa na Ronald D. Woolf i te tau 1975.

This exhibition is a small sample from The Spencer Digby - Ronald D. Woolf Collection, a group of over 250,000 images from Spencer Digby Studios. The collection was donated to Te Papa by Ronald D. Woolf in 1975.

Ka nui aku mihi atu nei  
Na Ariki

---

**From:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>  
**Sent:** Tuesday, November 7, 2023 11:47 AM  
**To:** Daniel Crichton-Rouse <[Daniel.Crichton-Rouse@tepapa.govt.nz](mailto:Daniel.Crichton-Rouse@tepapa.govt.nz)>; Jane Harris <[Jane.Harris@tepapa.govt.nz](mailto:Jane.Harris@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** RE: 'The Perfect Moment' webpage

Thanks, Daniel. I'll loop Ariki in to see if the reo writers have capacity.

Cheers

Sam

---

**From:** Daniel Crichton-Rouse <[Daniel.Crichton-Rouse@tepapa.govt.nz](mailto:Daniel.Crichton-Rouse@tepapa.govt.nz)>  
**Sent:** Tuesday, November 7, 2023 11:16 AM  
**To:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>; Jane Harris <[Jane.Harris@tepapa.govt.nz](mailto:Jane.Harris@tepapa.govt.nz)>  
**Subject:** Re: 'The Perfect Moment' webpage

Sure thing – we'll need it translated into te reo Maori though as well. Can that happen?

–  
**Daniel Crichton-Rouse**  
Senior Digital Editor  
Museum of New Zealand Te Papa Tongarewa  
[tepapa.nz](http://tepapa.nz)

---

**From:** Sam Lentle-Keenan <[Sam.LentleKeenan@tepapa.govt.nz](mailto:Sam.LentleKeenan@tepapa.govt.nz)>

**Date:** Tuesday, 7 November 2023 at 10:23 AM

**To:** Daniel Crichton-Rouse <[Daniel.Crichton-Rouse@tepapa.govt.nz](mailto:Daniel.Crichton-Rouse@tepapa.govt.nz)>, Jane Harris <[Jane.Harris@tepapa.govt.nz](mailto:Jane.Harris@tepapa.govt.nz)>

**Subject:** 'The Perfect Moment' webpage

Kia ora both

I just looked at ['The Perfect Moment' page](#) and it looks fab. However, I was worried that out of context, people might think there are 250,000 images on display! There's a sentence that starts 'This group' and it kind of looks like it might refer to the exhibition group.

I had a chat to the other writers, and we think it might be good to swap the sentence 'This group of over 250, 000 ...' with the two sentences below.

This exhibition is a small sample from the The Spencer Digby - Ronald D. Woolf Collection, a group of over 250,000 images from Spencer Digby Studios. The collection was donated to Te Papa by Ronald D. Woolf in 1975.

What do you think?

Sam



**From:** [Daniel Nash](#)  
**To:** [Amos Mann](#)  
**Subject:** RE: Emailing: translations 26 10 23 AM.zip  
**Date:** Thursday, 9 November 2023 9:15:00 am  
**Attachments:** [translations.zip](#)

---

Here you go

-----Original Message-----

From: Amos Mann <amos.mann@tepapa.govt.nz>  
Sent: Thursday, November 9, 2023 9:12 AM  
To: Daniel Nash <Daniel.Nash@tepapa.govt.nz>  
Subject: FW: Emailing: translations 26 10 23 AM.zip

Kia ora Dan, attached is the last update I sent to Julian, if you can send me the latest versions of this file set that would be great

Amos

-----Original Message-----

From: Amos Mann  
Sent: Thursday, October 26, 2023 12:10 PM  
To: Julian Leahy <Julian.Leahy@tepapa.govt.nz>  
Subject: Emailing: translations 26 10 23 AM.zip

Here are updated MD files. I think this is a clean version of the English now, except for the last page. We'll need to work on the Te Reo Maori next week.

There are quite a few changes.

Your message is ready to be sent with the following file or link attachments:

translations 26 10 23 AM.zip

Note: To protect against computer viruses, e-mail programs may prevent sending or receiving certain types of file attachments. Check your e-mail security settings to determine how attachments are handled.

**From:** [Michael Upchurch](#)  
**To:** [Rebecca Galloway](#)  
**Subject:** RE: Te Papa Activity Book  
**Date:** Thursday, 9 November 2023 4:13:09 pm

---

Hi Rebecca,

Thank you, I don't have any time this afternoon, sorry – still need to prep for the Nature Guides launch. I'll see you there!  
I'm around tomorrow though.

Michael

---

**From:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>  
**Sent:** Thursday, November 9, 2023 3:11 PM  
**To:** Michael Upchurch <[Michael.Upchurch@tepapa.govt.nz](mailto:Michael.Upchurch@tepapa.govt.nz)>  
**Subject:** RE: Te Papa Activity Book

Hey Michael, do you have time for a quick catch up about this and a couple of other things? I can swing by your desk if you're free

---

**From:** Michael Upchurch <[Michael.Upchurch@tepapa.govt.nz](mailto:Michael.Upchurch@tepapa.govt.nz)>  
**Sent:** Wednesday, November 8, 2023 11:17 AM  
**To:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>  
**Subject:** RE: Te Papa Activity Book

Hi Rebecca,

Sorry to follow up so soon and thank you for your efforts with this. Is there anything else I can be doing or providing to assist?

If there is a possibility of funding a te reo version, I'm getting conscious of the time needed to sort out translation and additional design, as it will need to go to print next month. We're currently getting the content checked and revised internally and by stakeholders (iwi, artists, etc).

If \$10k is too much, I may be able to source \$4k of that internally.

Many thanks,

Michael

---

**From:** Michael Upchurch  
**Sent:** Wednesday, November 1, 2023 2:13 PM  
**To:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>  
**Subject:** FW: Te Papa Activity Book

Hi Rebecca,

Here's what I just mentioned... use what you need from this. Draft cover attached. I can share draft internal pages too if that'll help.

Funding (\$10k) would help us achieve the following goals:

- Price it far more affordably at \$10 (rather than \$15) to cater for all visitors
- Produce an edition in te reo Maori

The intention of this 64-page museum activity book is to introduce children who are early readers, aged 5-10, to the museum, and the taonga and stories it holds, through a collection of approximately 30 fun and simple activities and puzzles that include colouring-in, wordsearch, dot-to-dot, crossword, match-up, etc., writing and drawing. Younger children and non-readers will still be able to engage with many of the simpler activities such as colouring in and drawing.

The activity book is designed to be used as flexibly as possible – self-directed or with the help of a parent, at the museum as a companion to a visit and as a souvenir, but also beyond the walls as an introduction to Te Papa.

It will enable readers to explore Te Papa through recognisable taonga and spaces across taonga Maori, Pacific cultures, natural history, art and history, providing simple context to the objects and places that each activity is centred on.

The individual activities will be a means to:

- promote and increase awareness about Te Papa's role and collections
- be an entry point for Te Ao Maori concepts through artwork on Rongomaraeroa and other taonga
- promote te reo Maori
- spark curiosity for further learning and discovery
- engage and entertain

It needs to be available at an accessible price and we expect the large majority of copies to be sold through the museum store, with some through the general book trade.

We have commissioned an illustrator for a consistent look and feel throughout, and few some activities will include b/w photographs.

The activity book is designed primarily as viable means of engagement. It is not a wholly educational resource, and it is differentiated from the free learning resources available through the Learning team, but it still provides important educational content that can be explored further through other museum channels. E.g. A QR code linking to Collections online will provide digital access to all taonga featured in the book.

Thanks so much,

Michael

**Michael Upchurch** | Associate Publisher, Te Papa Press  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand

s9(2)(a)



**From:** [Ariki Spooner](#)  
**To:** [Nick Clarkson](#); [Anna Smaill](#); [Frith Williams](#)  
**Cc:** [Raewyn Cummings](#)  
**Subject:** RE: Dinos invitation proof  
**Date:** Thursday, 9 November 2023 5:00:17 pm

---

Sorry Nick

I've just noticed the wording in English is slightly different.

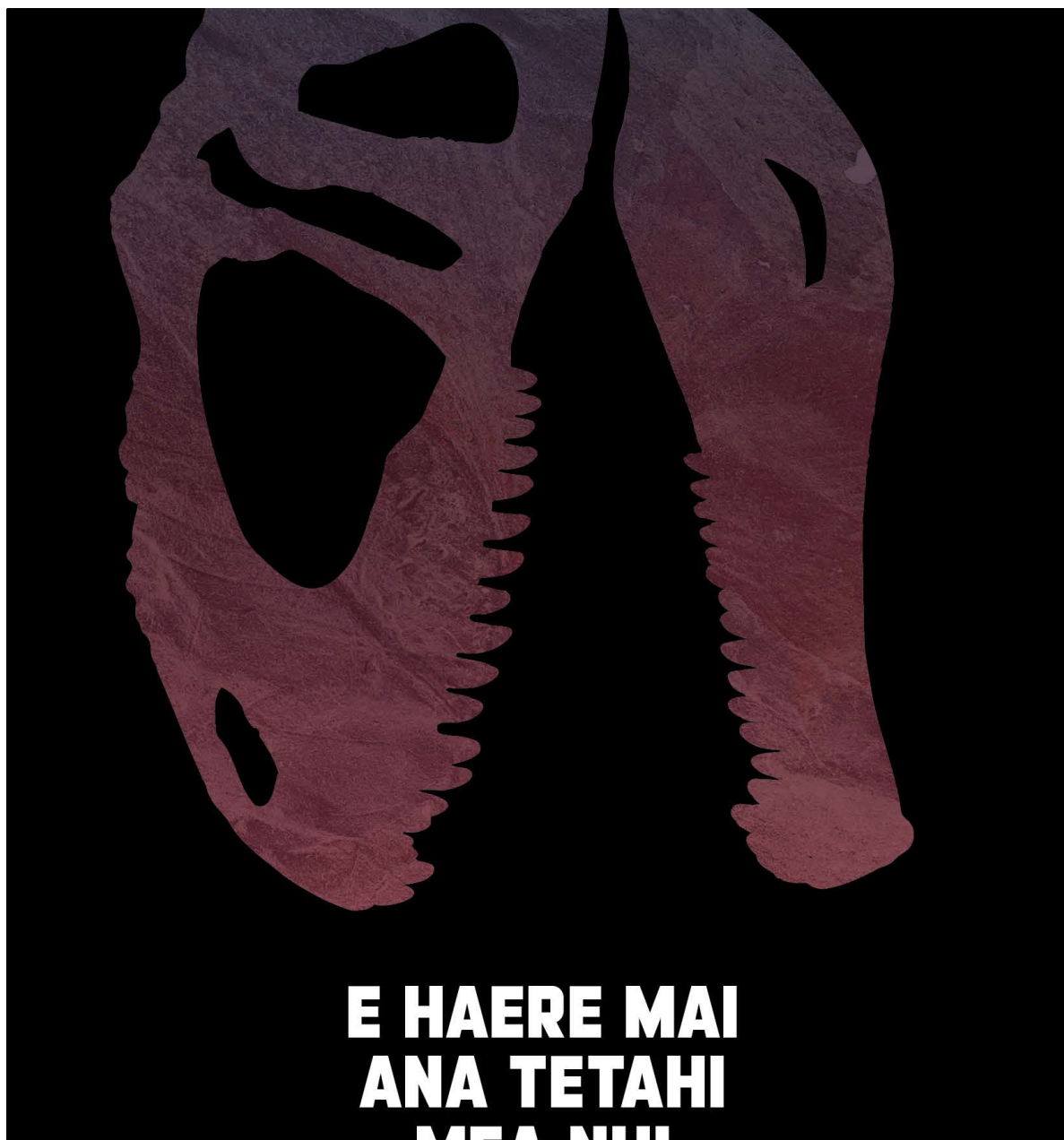
Te reo Maori should read

E TUWHERA MAI ANA TETAHI MEA NUI

---

**From:** Nick Clarkson <[nickc@tepapa.govt.nz](mailto:nickc@tepapa.govt.nz)>  
**Sent:** Thursday, November 9, 2023 4:46 PM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>  
**Subject:** Re: Dinos invitation proof

Kia ora, here is updated invite (as a jpg which can be embedded in email rather than an attachment)



# MEĀ NOI

## SOMETHING BIG IS OPENING



## TIHEI MOKOWERI!

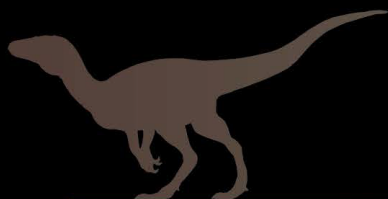
Arapata Hakiwai and Courtney Johnston, Te Papa's Kaihautū and Chief Executive, invite you to walk among the giants at the grand opening of *Ngā Taniwha o Rūpapa | Dinosaurs of Patagonia*, presented by Te Papa and Museo Paleontológico Egidio Feruglio, Trelew, Argentina.

Āhea | When: **6:10pm, Friday 15 December**

Ki hea | Where: **Level 4, Te Papa**

Dino-inspired dress optional – but encouraged!  
RSVP by 1 December, with the name of the person attending.

[dinos@rsvp@tepapa.govt.nz](mailto:dinos@rsvp@tepapa.govt.nz)



I WHAKATĀKOTORIA E  
PRESENTED BY

1.15M

HOA WHAKARITE WĀHI HAERE  
DESTINATION PARTNER

TE PAPA

HOA WHAKAATURANGA  
EXHIBITION PARTNERS

GO Media Wellington NZ

LATA M AIRLINES

CRIS



---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Date:** Thursday, 9 November 2023 at 12:47 PM  
**To:** USER <[nickc@tepapa.govt.nz](mailto:nickc@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** RE: Dinos invitation

Kia ora Nick

I've drafted the second iteration of the invite text and Victoria has copy-edited. Apologies – I hadn't seen the previous blockbuster invites, so my understanding was that we were to simply edit down Lucho's text. I think we were all working a bit blindfolded here.

Ariki – do you want to make a call on adding in reo Maori – ie should we do a two-pager with full bilingual text, or do you want to add parallel reo Maori in to this text?

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12373514>

Nga mihi

Anna

Not in scope

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[Redacted text block]

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[Redacted text block]

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[Redacted text block]



[Redacted]

Not in scope

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Date:** Wednesday, 8 November 2023 at 3:33 PM  
**To:** USER <[nickc@tepapa.govt.nz](mailto:nickc@tepapa.govt.nz)>, Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Dinos invitation

Hey Nick, I'd had a chat with Anna and Kate Camp and think we need to take another look at the invitation, to ensure it's more in the realm of previous blockbuster shows. This is the first blockbuster invitation coming from our Co-Leaders in a long time, but it has the feeling of a letter at the moment.

I've given Anna a couple of models on approach – from Bug Lab and Dreamworks (attached – you might have others) – showing the approach to text as well as design. I think I wrongly assumed that we'd still be working from these, but we have a lot of new staff, and a base was provided by Events that was very long in the first place. I added the challenge of including reo – maybe unwise given the timeframe, but also where we absolutely need to be heading. That doesn't have to be fully bilingual, just whatever's appropriate to the content.

This is very urgent, of course, as it's meant to be out today – I've bought us a little time. Anna's reducing the text length now, and we'll loop Ariki in. I think we need to do what we do with bilingual exhibition text, and this is to split the reo from the English, rather than have a striped look where it's harder to identify the key info – in this case, the call to action/RSVP. Even though the doc will be sent digitally, we can still give it the look of an A5/6 (or DL) invitation, with the



two languages on different 'sides', if you know what I mean.

I'd love it if we could give this a bit more flavour beyond the header and footer too. Those elements will need to be in there I think, but if there's anything we can use to add a bit more strength beyond that, that would be great. Maybe that's just a matter of boosting the dino shadow.

Let me know if this isn't enough guidance. Happy to gather if helpful.

F

**From:** [Victoria Cleal](#)  
**To:** [Ariki Spooner](#); [Anna Smaill](#)  
**Cc:** [Sam Lentle-Keenan](#)  
**Subject:** Pua titles hui summary  
**Date:** Thursday, 9 November 2023 5:21:31 pm  
**Attachments:** [Outlook-ttipk2en](#)

---

Kia ora koutou,

Just a brief summary of the short meeting (about 20 mins) with curators about names.

Tamahou started by proposing Te Pua a Tane and talking through the many facets of that title. Overall the team seemed happy with this name.

Isaac was supportive of the name but concerned that visitors would expect 'a deep Tane narrative'. For example, 'pua' can be a powerful spiritual word for some people. So the English needs to be explicit about what the exhibition covers. The English needs to balance that heavy weight.

Cathy noted that some English is needed for overseas visitors, otherwise they'll think it's an exhibition only about matauranga Maori.

The curators and Murphy recalled some of the words they've been using: plant blindness, love letter to Papatuanuku, people passion plants, bountiful beautiful botanical taonga, miharo, mauri, flora.

Safua feels the title doesn't need a Pacific connection.

I suggested the English should be simple and powerful language that appeals to families and says what's in the tin. And noted that te Tima Tuhituhi hasn't landed on anything yet.

Everyone agreed the English title:

- should be about the relationship between people and plants, not about plants alone
- should be short and simple, especially if it follows te reo Maori in a single title.

Now the team will absorb these comments and prep for the wider meeting.

Hei te Mane,  
Victoria

**SOMETHING  
THIS BIG  
IS COMING**

**TE PAPA**  
MUSEUM OF  
NATURE & HERITAGE

NGĀ TANIWHĀ O RŪPAPA

**DINOSAURS  
OF PATAGONIA**

16 DEC —  
28 APR

**GRAB YOUR  
TICKETS NOW**

**TE WHAKANGOTIRAKI**  
PRODUCED BY

**MEF**  
Museum of Environment & Heritage

**AKROM**

**TE PAPA**  
MUSEUM OF  
NATURE & HERITAGE

**TE WHAKANGOTIRAKI**  
PRODUCED BY

**Woolley's Foundation  
Wellington City Council  
Museum of Nature**

**TE WHAKANGOTIRAKI**  
PRODUCED BY

**GO Media** **Wellington** **AIR** **LAYAN** **GNS**

**Resene** **PIRANHA HD** **MARSHALL** **Argentine Republic**

**From:** Ariki.Spooner@tepapa.govt.nz  
**To:** [Dan Parke](#); [Anna Smaill](#); [Mark Olliver](#); [Mark Roxburgh](#); [Ranea Aperahama](#); [Sam Lentle-Keenan](#); [Victoria Cleal](#)  
**Subject:** RE: Dan Parke shared the folder "Animations for review" with you  
**Date:** Tuesday, 14 November 2023 1:47:18 pm  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image005.png](#)  
[image006.png](#)  
[image004.png](#)

Kia ora Dan

Loving the improvements!

My feedback:

Pangaea	Amos has added my notes via frame.io
Herbivores	Happy to sign off te reo Maori
Patagotitan	@ 48 seconds the reo Maori should read "Ka tupu tonu te Moko-tipua-Rupapa kia 50 tau ra ano." (transpose 'tau' & '50'; add full stop)
	@ 56 seconds the reo Maori should read "A, ka 57 tana tona taumaha! Wiare!" (remove macron from 'tana')

---

**From:** Dan Parke <Dan.Parke@tepapa.govt.nz>  
**Sent:** Tuesday, November 14, 2023 11:06 AM  
**To:** Anna Smaill <Anna.Smaill@tepapa.govt.nz>; Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>; Mark Olliver <Mark.Olliver@tepapa.govt.nz>; Mark Roxburgh <MarkR@tepapa.govt.nz>; Ranea Aperahama <Ranea.Aperahama@tepapa.govt.nz>; Sam Lentle-Keenan <Sam.LentleKeenan@tepapa.govt.nz>; Victoria Cleal <victoria.cleal@tepapa.govt.nz>  
**Subject:** Dan Parke shared the folder "Animations for review" with you





## Dan Parke shared a folder with you

kia ora koutou,  
we have worked with Dusk to take these as far as we can, this is the last round of feedback before sign off.

writers please proof, and let us know if you spot any major issues.  
technology team, can you check format and output are as expected. I will then add the finalised versions into your folder.  
Please note the carnotaurus is under review for additional animation work and

will now come a bit later.  
Nga mihi,  
Dan

 [Animations for review](#)

 This link only works for the direct recipients of this message.

 Microsoft

[Privacy Statement](#)

**Museum of New Zealand Te Papa Tongarewa**

**From:** [Rachael Davies](#)  
**To:** [Pat Stodart](#); [Samantha Wallis](#)  
**Subject:** RE: budget and schedule - Tuka Tu Ake BC  
**Date:** Thursday, 16 November 2023 2:55:26 pm  
**Attachments:** [image001.png](#)

---

Helpful thanks Pat.

This is Friths' advise to ROAR notes ( Sam – these are in the PDG folder on Pou Mataaho that Helen set up) so writing included.

R

s9(2)(b)(ii)

*Overall time needed by EDC - 6 months*

*Writing/experience development - Ralph Upton (who worked on Active Land and the Ruaumoko concept - EXTERNAL - approx. 60hrs (over 1-2 month period). [REDACTED] - will need to schedule him asap as in demand - based on show being primarily English-led since repurposing existing content. Matauranga consultancy - Brad Haami who worked on Active Land and Ruaumoko - EXTERNAL - approx. 20hrs, [REDACTED] - will need to schedule him asap as in demand.*

*Experience development internal oversight/liaison - Dan - INTERNAL - approx. 80hrs, spread over 3-6 months (likely to be needed to liaise with internal and external dev partners).*

*Spatial designer - INTERNAL - 6 months.*

*Graphic Designer - INTERNAL - 3 months*

*English editing/sign-off and oversight (writing team leader) INTERNAL - approx. 20hrs.*

*English copy-editing/proofing - INTERNAL OR EXTERNAL - approx. 10hrs*

*Te Reo Maori writing - INTERNAL - approx. 30hrs*

*Te Reo Maori editing/sign-off and oversight (Kaitiaki tima tuhituhi) INTERNAL - approx. 20hrs*

*Te Reo Maori copy-editing/proofing - INTERNAL - approx. 10hrs*

*Digital Production advice - Amos - INTERNAL - approx. 10hrs (based on only Quake Nation being re-used and no other digital products added*

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[REDACTED]

Not in scope

[REDACTED]

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[REDACTED]

**Subject:** budget and schedule - Tuka Tu Ake BC

Here are master versions of both for future use. Just FYI. Will drop into the business case now.

High level schedule

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12395866>

High level budget

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12399608>

thanks  
Sam






Samantha Wallis ([she/her](#))



Kaiwhakahaere Kaupapa/ Project Manager

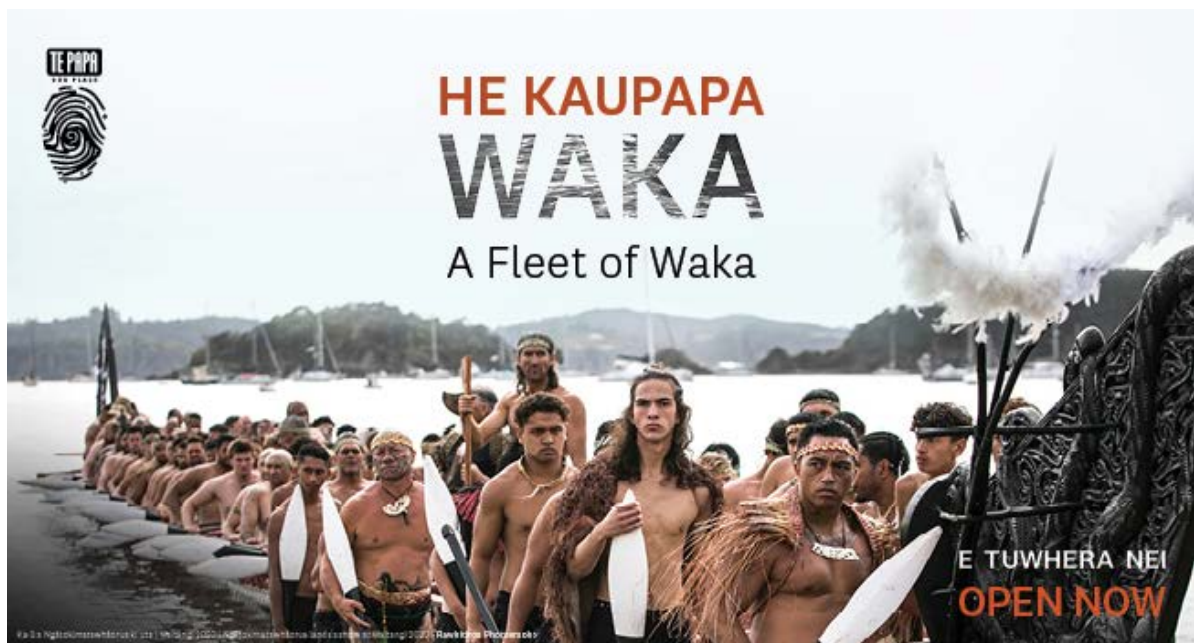
Museum of New Zealand Te Papa Tongarewa

+ [REDACTED] [samantha.wallis@tepapa.govt.nz](mailto:samantha.wallis@tepapa.govt.nz)

s9(2)(a)

MON	TUE	WED	THU	FRI
				

In the Office =  Working from home = 





To: [Jo Elliott](#); [Carlos Lehnebach](#)  
Cc: [Michael Upchurch](#)  
Subject: RE: Review of draft MS for Wild Wellington, Te Papa Press book  
Date: Friday, 17 November 2023 9:01:14 am  
Attachments: [image002.png](#)  
[image003.png](#)  
[image004.png](#)

Not in scope

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Hi again,

I thought I would type a few general comments too if they are of use –

- [Redacted]
- [Redacted]

- I commend the author for using Maori names but several do not have the correct macrons, and in some cases a different word was used than what I expected. When in doubt I always use the first word (often in all caps) at this website: <https://rauopiwhakaoranga.landcareresearch.co.nz/>
- I also think it would be extremely useful to have a list of all species mentioned in the book by Maori name, where you could also list the English common name and the scientific name. Most people will know what a rimu is (and what the birds are in te reo Maori) but there's quite a few plants in here that won't be known, and if there's no list at the back people may just gloss over them.
- Sometimes there is a plant name that is Maori and English and scientific name – this is just too much. Also it is not clear at which point the author only uses Maori – for example, is the first instance of that plant name both Maori/English, and then just Maori thereafter? This needs to be standardised I think.

Not in scope

- [Redacted]

---

**From:** Heidi Meudt <HeidiM@tepapa.govt.nz>  
**Sent:** Thursday, November 16, 2023 9:32 PM  
**To:** Jo Elliott <Jo.Elliott@tepapa.govt.nz>; Carlos Lehnebach <CarlosL@tepapa.govt.nz>  
**Cc:** Michael Upchurch <Michael.Upchurch@tepapa.govt.nz>  
**Subject:** RE: Review of draft MS for Wild Wellington, Te Papa Press book

Hi Jo,  
I have finally finished going through the book! All my comments will be handwritten on a hard copy. I hope this is ok as I don't really have time to type them into a Word doc. If you like, I could come up right when I arrive and give you the pages, and if you can let me know on Friday if you would like me to clarify anything (including illegible handwriting)?  
See you tomorrow (Friday),  
Heidi

---

**From:** Jo Elliott <[Jo.Elliott@tepapa.govt.nz](mailto:Jo.Elliott@tepapa.govt.nz)>  
**Sent:** Tuesday, November 14, 2023 5:03 PM  
**To:** Heidi Meudt <[HeidiM@tepapa.govt.nz](mailto:HeidiM@tepapa.govt.nz)>; Carlos Lehnebach <[CarlosL@tepapa.govt.nz](mailto:CarlosL@tepapa.govt.nz)>  
**Cc:** Michael Upchurch <[Michael.Upchurch@tepapa.govt.nz](mailto:Michael.Upchurch@tepapa.govt.nz)>  
**Subject:** RE: Review of draft MS for Wild Wellington, Te Papa Press book

Thank you both, much appreciated. Heidi, that sounds very thorough, thanks for thinking of that.  
Jo

---

**From:** Heidi Meudt <[HeidiM@tepapa.govt.nz](mailto:HeidiM@tepapa.govt.nz)>  
**Sent:** Tuesday, November 14, 2023 4:42 PM  
**To:** Carlos Lehnebach <[CarlosL@tepapa.govt.nz](mailto:CarlosL@tepapa.govt.nz)>; Jo Elliott <[Jo.Elliott@tepapa.govt.nz](mailto:Jo.Elliott@tepapa.govt.nz)>  
**Cc:** Michael Upchurch <[Michael.Upchurch@tepapa.govt.nz](mailto:Michael.Upchurch@tepapa.govt.nz)>  
**Subject:** RE: Review of draft MS for Wild Wellington, Te Papa Press book

Hi Jo,  
I'm still working on this, checking all of the Maori names in <https://rauopiwhakaoranga.landcareresearch.co.nz/> as well as checking info at <https://www.nzpcn.org.nz/> and <https://www.nzflora.info/search.html> among other references.  
I need a bit more time but should finish this by Friday, I hope that's ok.  
Heidi

---

[REDACTED]

Not in scope



[Redacted text block]

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[Redacted text block]

[Redacted text block]

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[Redacted text block]

[Redacted text block]

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**From:** Jo Elliott <[Jo.Elliott@tepapa.govt.nz](mailto:Jo.Elliott@tepapa.govt.nz)>  
**Sent:** Wednesday, October 18, 2023 10:43 AM  
**To:** Carlos Lehnebach <[CarlosL@tepapa.govt.nz](mailto:CarlosL@tepapa.govt.nz)>; Heidi Meudt <[HeidiM@tepapa.govt.nz](mailto:HeidiM@tepapa.govt.nz)>  
**Cc:** Michael Upchurch <[Michael.Upchurch@tepapa.govt.nz](mailto:Michael.Upchurch@tepapa.govt.nz)>  
**Subject:** Review of draft MS for Wild Wellington, Te Papa Press book

Kia ora Carlos and Heidi,

You may remember Michael Upchurch and Michael Szabo coming to talk to the NH team earlier this year about this book, which is scheduled for publication next year. Michael S. has sent in his draft manuscript so now we need an expert review – which is where you come in!

**Refresher about the book:**

This will be an illustrated (photographic) showcase of Wellington’s wildlife, highlighting the best wild and urban places to explore and discover the region’s natural diversity. Wellington has an amazing variety of landscapes and seascapes that are home to an impressive range of wildlife including marine mammals, native birds, reptiles, frogs, butterflies, and interesting insects and spiders, trees and flowering plants.

Organised by site, with a selection of approx. 30 that offer the best chance to see a broad range of native wildlife, trees and flowering plants. Covering the metropolitan Wellington area and divided into four geographic sections: Wellington City, the South Coast, East Harbour/Hutt Valley, and Porirua/Kapiti Coast. Will include a couple of maps.

Format: Paperback or flexibound, handily sized guidebook – browsable, well indexed, perhaps even a spotter’s checklist. Approx 256 pages.

Target audience: Wellingtonians including families, tourists, conservation groups, nature photographers.

**What you need to do** – what to review, how to respond

I have attached the introduction and the main manuscript – the introduction is to give you some background, don’t feel you need to comment on that unless something jumps out.

We would like you to review the **plant content** for scientific accuracy (keeping in mind the general audience). You might like to split the book up and do half each? You **do not** need to review the following sections: The two marine reserves (Taputeranga and Kapiti Island), Petone Beach and Plimmerton. Leon will be reviewing the ferns, so don’t worry about that, either.

Please note any corrections required and other thoughts using track changes and send the Word doc back to me. I will send these back to Michael S along with feedback from other NH curators, so he can take in the changes and submit his final manuscript mid-December.

There are no photos included just yet, when we’re at design stage (around March next year) we can send the proposed layout to you for comment if you’d like.

**Timeline**

It would be great to have your feedback by 15 November, please let me know if this is possible.

Nga mihi,

Jo

**Jo Elliott**

**Senior Project Editor | Te Papa Press**

**Museum of New Zealand Te Papa Tongarewa**

 | [jo.elliott@tepapa.govt.nz](mailto:jo.elliott@tepapa.govt.nz) | 55 Cable St, Wellington, New Zealand

s9(2)(a)



Waiho Samu, "Tōrōtō, tūpāki ō ōrua, tūmō ō ōrua." From a slide by Klaus D. Hemp, 2015, colour pigment print, photo courtesy of Waiho Samu, 2019



TĒNEI  
PAPA TĪOI

THIS  
SWAYING  
EARTH

E tuwhera nei | Open now



**From:** [Jane Harris](#)  
**To:** [Leon Perrie](#)  
**Subject:** Re: blog post about Pat  
**Date:** Friday, 17 November 2023 9:26:55 am

---

Kia ora Leon,

Happy to check with Kate on the te reo Maori, and there is absolutely no problem with the length of it, please don't worry about that.

Do you want your name to be the author of it, or to have a heading like the others and have it by Te Papa? Although that has benefits and oddness.

Jane

---

Jane Harris ([she / her](#))

Digital Channels Content Coordinator  
Museum of New Zealand Te Papa Tongarewa  
[tepapa.govt.nz](http://tepapa.govt.nz)

[Digital Channels on Kupenga \(internal link\)](#)

---

**From:** Leon Perrie <LeonP@tepapa.govt.nz>  
**Sent:** 16 November 2023 18:19  
**To:** Bridget Hatton <Bridget.Hatton@tepapa.govt.nz>; Heidi Meudt <HeidiM@tepapa.govt.nz>; Jane Harris <Jane.Harris@tepapa.govt.nz>; Andrea Hearfield <Andrea.Hearfield@tepapa.govt.nz>  
**Cc:** Julia Wilson-Davey <Julia.Wilson-Davey@tepapa.govt.nz>  
**Subject:** RE: blog post about Pat

Kia ora tatou,

I've had a go at ordering the blog post about Pat, and populating it with photos. [Please look here](#), and make suggestions for improvements. I've tried to relate the tributes to the relevant sections, and the photos to the tributes and sections – although it doesn't need to be perfect, and every tribute doesn't need a photo.

The tributes are generally longer than I envisaged. But I don't see easily how to shorten them, and I do like them as they are. However, feel free to suggest edits!

I don't know where all these photos have come from (see the yellow highlights); perhaps you'll know for some of them.

**Andrea** – might you or others have photos of Pat doing stamp 'stuff'?

I think it would be useful to complement the Te Reo ending with an English translation. Kate C may know this (or where to source one). **Jane** – might you check with Kate please?

Thanks, Leon

---

**From:** Leon Perrie

**Sent:** Thursday, November 16, 2023 1:41 PM

**To:** Bridget Hatton <Bridget.Hatton@tepapa.govt.nz>; Heidi Meudt <HeidiM@tepapa.govt.nz>

**Cc:** Julia Wilson-Davey <Julia.Wilson-Davey@tepapa.govt.nz>

**Subject:** blog post about Pat

<https://poumataaho.tpp.cloud.opentext.com/OTCS/lisapi.dll/app/nodes/12371817>

I think we've now got all the contributed content we're going to get. The scaffolding needs polishing, and the tributes need entwining. Help would be appreciated, including suggestions about ordering and placement.

Suggestions for what images to use (and where) are welcome. See: J:\PHOTOS - Pat's retirement 7 July 2021

**From:** [Daniel Crichton-Rouse](#)  
**To:** [Jane Harris](#)  
**Date:** Friday, 17 November 2023 10:22:51 am

---

FYI, these are my notes:

highlight the exam for the presentation

1.  
te reo Maori translations or writing for all hub pages  
- large body of work, will likely happen in two parts – existing pages, and new pages made for this year
  
2.  
review of hautapu section  
review Puanga  
flesh out the taikura kapa haka section
  
3.  
make the videos that we didn't get around to this year
  
4.  
look at what was captured this year and edit into videos
  
5.  
look at Matariki across the Pacific  
look at tying in the wider maramataka



**From:** [Daniel Crichton-Rouse](#)  
**To:** [Jane Harris](#)  
**Date:** Friday, 17 November 2023 10:42:27 am

---

updated notes:

1.  
te reo Maori translations or writing for all hub pages  
- large body of work, will likely happen in two parts – existing pages, and new pages made for this year

re the hub, new website templates - tweaks to layout

BUDGET: could be expensive

2.  
review of hautapu section  
review Puanga  
flesh out the taikura kapa haka section

BUDGET: potentially for Puanga

3.  
make the videos that we didn't get around to this year  
- mana whenua and Matariki  
- new waiata video  
- another recipe video

BUDGET: potentially hybrid in-house and external

4.  
look at what was captured this year and edit into videos

BUDGET: potentially hybrid in-house and/or external

5.  
look at Matariki across the Pacific  
look at tying in the wider maramataka

BUDGET: depends, could commission an article, or video

**From:** Anna.Smaill@tepapa.govt.nz  
**To:** [Amber Laughton](#); [Ariki Spooner](#); [Bridgette Yates](#)  
**Cc:** [Lucho Arca](#); [Raewyn Cummings](#); [Crystal Jones](#)  
**Subject:** RE: Ticket pricing board  
**Date:** Monday, 20 November 2023 1:13:29 pm  
**Attachments:** [image002.png](#)  
[image003.png](#)

---

Kia ora Amber

Thanks so much for working through the team's edits – the sign is looking amazing. I'm happy to sign off on the English. One small query from a design/legibility perspective. Was there any possibility of increasing some more vertical space into the design, so there's a bit more space between the reo Maori and English text? I can see you're working to the gridlines, so this may not be possible. But I think a bit more space for that box of text would really help for clarity – especially for the digital sign.

Re the digital sign. I've copied Crystal and Rae in to give any further advice if necessary. My understanding was that during the discounted sessions – ie the low-sensory and the weekday late sessions post-hols, the ticketing would solely be run from Level 2. In this case, we should add a sub header to the digital sign to indicate that this is a discounted session (particularly important to let people know that this is the low-sensory session). So in addition to the standard digital sign, we'd aim to add a tweaked version to go live just prior to these respective sessions. These would be identical apart from the discount prices and a sub-heading, ie Discount session or Low-sensory session.

So, for digital signage, three near-identical signs to be produced:

- Standard pricing
- Low-sensory session (discounted pricing)
- Weekday late session (discounted pricing)

Victoria has also pointed out that the legibility for the small print isn't ideal for the digital sign, so has proposed we have a 'table talker' sign for the Ticketek table with the info available. However, this is something EDC will produce (along with the 'Ticketing closed, go to level 2' sign).

Hope that's all clear. [@Ariki Spooner](#) – would it be possible to get translation in te reo Maori for the two subheaders (**Low-sensory session** AND **Discount session**)

---

**From:** Amber Laughton <Amber.Laughton@tepapa.govt.nz>  
**Sent:** Friday, November 17, 2023 1:04 PM  
**To:** Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>; Victoria Cleal <Victoria.Cleal@tepapa.govt.nz>; Anna Smaill <Anna.Smaill@tepapa.govt.nz>; Bridgette Yates <Bridgette.Yates@tepapa.govt.nz>  
**Cc:** Lucho Arca <Lucho.Arca@tepapa.govt.nz>  
**Subject:** Re: Ticket pricing board

Nga mihi nui Ariki! Thanks for all your help writing team  
Have a great weekend



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

*My pronouns are she / her*

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera

Please consider the environment before printing this email.

---

**From:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Date:** Friday, 17 November 2023 at 12:36 PM

**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>, Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>

**Cc:** Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Subject:** RE: Ticket pricing board

Kia ora Amber, thank you for this.

I'm happy to sign off te reo Maori. The English writers will be back on Monday and should be able to respond fairly promptly.

Ka nui aku mihi

Ariki

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>

**Sent:** Friday, November 17, 2023 11:35 AM

**To:** Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>; Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>

**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Subject:** Re: Ticket pricing board

Thanks so much Victoria, have attached low res version with those edits, I think it is much clearer thank you! Let me know if you are happy and I can translate the design to digital

Thanks

Amber



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

*My pronouns are she / her*

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>  
**Date:** Thursday, 16 November 2023 at 5:06 PM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Kia ora Amber,

Emailing on behalf of Anna!

Attached are the mark-ups, including a translation of the sensory sessions info.

I've suggested a slight rearrangement of the fine print - so it looks like this:

<p>He utu tā te kāri taurewa.  Tē taea e koe te hoki ake ki roto ina puta atu.  E wātea mai ana ngā wāhanga tairongo-itī.  Tēnā, inoia ngā taipitopito.</p>	<p>Credit card fees apply.  No re-entry after exiting the exhibition.  Low-sensory sessions are available. Please ask for details.</p>
---	--

This text is in the Word doc:  
<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12358118>

What do you think?

Nga mihi  
Victoria

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Thursday, November 16, 2023 10:57 AM  
**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>; Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Thanks Anna, have made those edits (just need to update the te reo once confirmed) let me know what you think and I can translate this to digi screen (have specs from Lucho)



nga mihi,  
**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand  
P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz) s9(2)(a)  
*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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[REDACTED]

[REDACTED]



[REDACTED]

Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



**SOMETHING THIS BIG IS COMING**

**TE PAPA O RŪPAPA**  
NGĀ TANIWHA O RŪPAPA

**DINOSAURS OF PATAGONIA**

**16 DEC — 28 APR**      **GRAB YOUR TICKETS NOW**

PRODUCED BY: MEF (Māori Entertainment Foundation), AKROM, Te Papa, Wellington City Council, Absolute Family, Resene, HAWKINS HO, MARISSA, LATAM AIRLINES, GO Medics, HINDIGARD, AIR NZ, GNS.

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- [Redacted list item 1]
- [Redacted list item 2]
- [Redacted list item 3]
- [Redacted list item 4]

- o [Redacted sub-item 1]
- o [Redacted sub-item 2]
- o [Redacted sub-item 3]
- o [Redacted sub-item 4]

- [Redacted list item 5]

[REDACTED]

- o [REDACTED]
- o [REDACTED]
- o [REDACTED]

[REDACTED]

- [REDACTED]

[REDACTED]

[REDACTED]



**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Monday, November 13, 2023 12:34 PM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Hi team here is pricing board with te reo additions (thanks team!) let me know if good to go and I can work with Rosie on printing etc



nga mihi,  
**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer  
 Museum of New Zealand Te Papa Tongarewa,  
 55 Cable Street, PO Box 467, Wellington, New Zealand  
 P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)  
 My pronouns are she / her

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Date:** Tuesday, 7 November 2023 at 11:19 AM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Cool let me know once signed off Anna and i can finalise the design (attached for ref)



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand  
P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>  
**Date:** Tuesday, 7 November 2023 at 11:14 AM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>, Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** RE: Ticket pricing board

Hi Anna, I don't actually sign anything off – this is Frith and Phil.  
But detail correct from Ticketing perspective,

Thanks, Rae

Raewyn Cummings  
Programme Manager Exhibitions  
Te Papa Project Management Office  
[REDACTED]

s9(2)(a)



---

**From:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>  
**Sent:** Tuesday, November 7, 2023 9:51 AM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>; Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Ticket pricing board

Kia ora Amber and Rae

Just picking up on our work to support producing the ticket pricing board. We've produced and edited the following text – a few points to check if poss: we've added in ref to credit card fees, and have provided a plain English version for 'no pass-outs'. Just obtaining a final translation of those two pieces, and we should be good to go.

Let me know if you're happy with this approach. I've saved the text here. Is Gin working on final design for this?

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12358118>

Nga mihi

Anna

---

**Ticket signage**

On Levels 1 and 4 - digital (and print at entrance?). Writing Team needs to copy-edit, so we need to get in touch with Amber asap.

Can we aim for bilingual - Rosie sent us a template Gin started developing (attached), and Rae will send the text Amber Laughton is working on. Kaituhi to assess whether just the key info is translated and not the T&C guff (depends on space and resourcing).

[Physical pricing board Level 4]

[Duplicated for Level 2 digital signage]

### Ngā utu tīkiti

#### Ticket prices

Pakeke Adult	\$29.90
Tamaiti 3–15 tau Child 3–15 years	\$14.90
Tamaiti 3 tau raro iho Child under 3 years	Utu-kore Free
Whānau A (1 pakeke, 2 tamariki) Family A (1 adult, 2 children)	\$49.90
Whānau B (2 pakeke, 2 tamariki) Family B (2 adults, 2 children)	\$74.90

**Commented [SL1]:** I can see we usually use the exhibition logo here and no title. However, this will be right near a big graphic title for the exhibition. Suggest we use something like 'Ticket prices' to clearly show what this specific text is about and avoid repetition.

<p>Utu ngāwari</p> <p>Ngā Hoa o Te Papa, Kāri Kōura, Kāri Ratonga Hapori, ākongā whai ID</p> <p>Concession</p> <p>Friends of Te Papa, SuperGold Card, Community Services Card, students with ID</p>	<p>\$22.50</p>
<p>He utu tā te kāri taurewa. Tē taea e koe te hoki ake ki roto ina puta atu. E wātea mai ana ngā wāhanga tairongo-iti. Tēnā, inoia ngā taipitopito.</p>	<p>Credit card fees apply</p> <p>No re-entry after exiting the exhibition. Low-sensory sessions are available. Please ask for details.</p>

Commented [SL2]: Is this correct? It usually seems to be included on the price list.

[Level 2 ticketing closed temp sign]

Kua kati te hoko tīkiti. Tēnā, haere ki Papa 2.

Ticketing closed. Please go to Level 2.

[Level 2 digital signage – discounted sessions, ie last session of each weekday after the holiday]

Ngā utu tīkiti

Wāhanga utu whakaheke

Ticket prices

Weekday late-session discount – 4.30pm, 5pm Discount session

Pakeke Adult	\$20
Tamaiti 3–15 tau Child 3–15 years	\$10
Tamaiti 3 tau raro iho Child under 3 years	Utu-kore Free
Whānau A (1 pakeke, 2 tamariki) Family A (1 adult, 2 children)	\$50
Whānau B (2 pakeke, 2 tamariki) Family B (2 adults, 2 children)	\$50
He utu tā te kāri taurewa. Tē taea e koe te hoki ake ki roto ina puta atu. E wātea mai ana ngā wāhanga tairongo-iti. Tēnā, inoia ngā taipitopito.	Credit card fees apply.

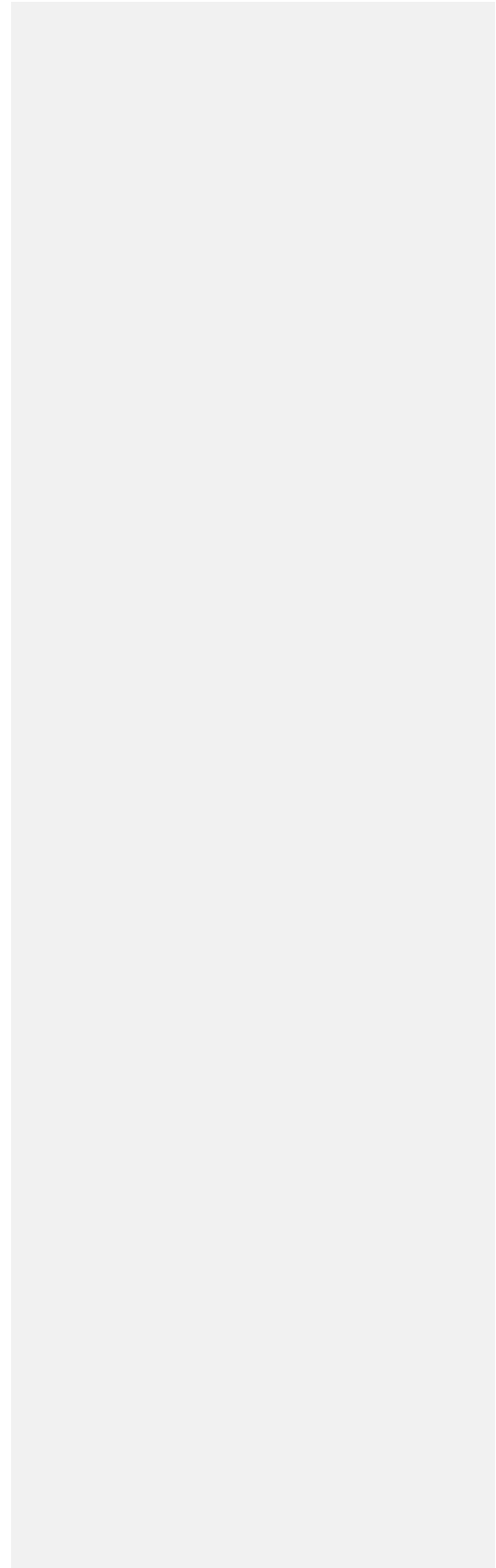
Commented [AS3]: Te reo Māori trans for 'discount session'

Commented [SL4]: I can see we usually use the exhibition logo here and no title. However, this will be right near a big graphic title for the exhibition. Suggest we use something like 'Ticket prices' to clearly show what this specific text is about and avoid repetition.

Formatted: Font: Bold

Commented [SL5]: Is this correct? It usually seems to be included on the price list.

	<p>No re-entry after exiting the exhibition. Low-sensory sessions are available. Please ask for details.</p>
--	--





[Level 2 digital signage – low-sensory sessions]

Ngā utu tīkiti

Wāhanga tairongo-itī

Ticket prices

Low-sensory session

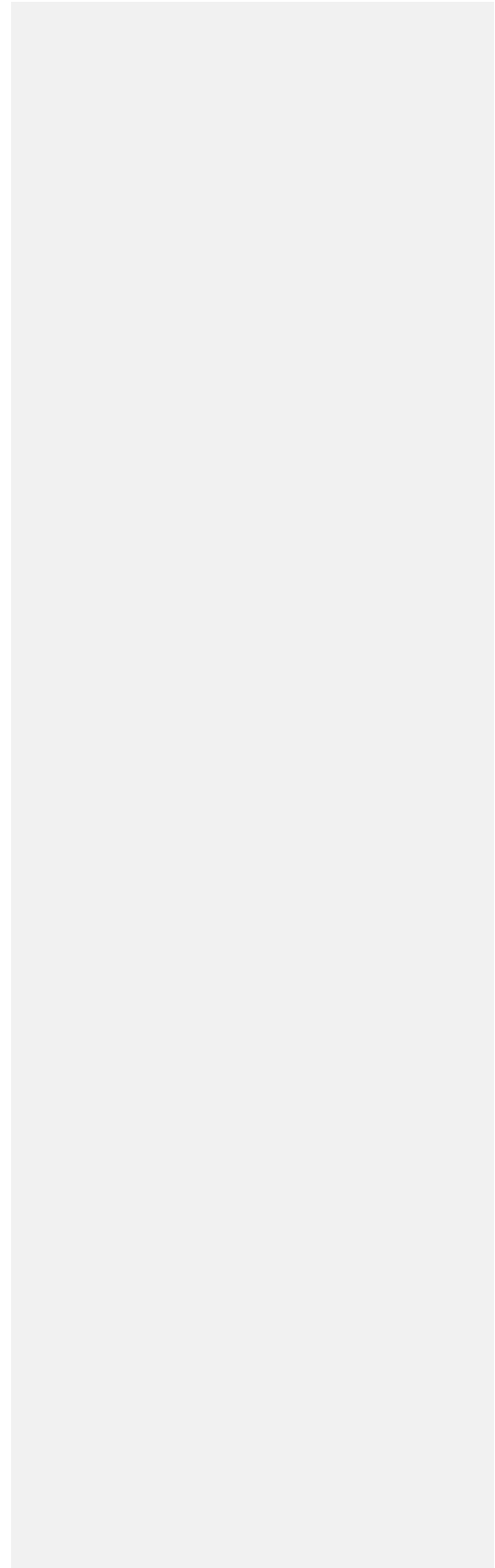
Pakeke Adult	\$20
Tamaiti 3–15 tau Child 3–15 years	\$10
Tamaiti 3 tau raro iho Child under 3 years	Utu-kore Free
Whānau A (1 pakeke, 2 tamariki) Family A (1 adult, 2 children)	\$50
Whānau B (2 pakeke, 2 tamariki) Family B (2 adults, 2 children)	\$50
He utu tā te kāri taurewa. Tē taea e koe te hoki ake ki roto ina puta atu. E wātea mai ana ngā wāhanga tairongo-itī. Tēnā, inoia ngā taipitopito.	Credit card fees apply. No re-entry after exiting the exhibition.

Commented [AS6]: Te reo Māori trans for 'low-sensory session'

Commented [SL7]: I can see we usually use the exhibition logo here and no title. However, this will be right near a big graphic title for the exhibition. Suggest we use something like 'Ticket prices' to clearly show what this specific text is about and avoid repetition.

Commented [SL8]: Is this correct? It usually seems to be included on the price list.

	Low-sensory sessions are available. Please ask for details.
--	---



**From:** Ariki.Spooner@tepapa.govt.nz  
**To:** [Amber Laughton](mailto:Amber.Laughton@tepapa.govt.nz); [Anna Smaill](mailto:Anna.Smaill@tepapa.govt.nz)  
**Subject:** RE: Ticket pricing board  
**Date:** Tuesday, 21 November 2023 10:23:22 am  
**Attachments:** [image004.png](#)  
[image006.png](#)  
[image007.png](#)

Ka pai. Our approach in cases like this is not to abbreviate, so it's quite lengthy:

Wahanga utu whakaheke, 4.30 me te 5 i te ahiahi, Mane - Paraire

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Tuesday, November 21, 2023 10:06 AM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Thanks tima, will make these adjustments,  
Ariki are you able to provide Te Reo translation for a sentence explaining they are just these later sessions (happy to change the English wording if suggested)  
See below



nga mihi,

**Amber Laughton** | Kaiwhakataura Whakanikoniko | Graphic Designer

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

**P** [REDACTED] | **E** [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

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**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Date:** Monday, 20 November 2023 at 5:03 PM  
**To:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>

**Subject:** RE: Ticket pricing board

Yes, thanks Ariki – we should use sentence case for ‘Discount session’ and ‘Low-sensory session’, ie drop the cap as suggested in the reo Maori.

Nga mihi

Anna

---

**From:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Sent:** Monday, November 20, 2023 4:55 PM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>; Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** RE: Ticket pricing board

Kia ora Amber

Thank you for these. I have a couple of corrections for the reo Maori. I think the same might apply to reo Pakeha for the discount session, [@Anna Smaill?](#)

Aku mihi nui  
Ariki

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Monday, November 20, 2023 3:25 PM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Ahh makes sense thanks Rae, will update and yes will add that about the timings of the discounted sessions



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

**P** [REDACTED] | **E** [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

*My pronouns are she / her*

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>

**Date:** Monday, 20 November 2023 at 3:23 PM

**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>

**Subject:** RE: Ticket pricing board

Low sensory = no concession (it swaps to this reduced pricing, which is less than the concession price) (No other discounts either).

Same re: no concession with Discount session. We should state that this is for the session times of 4.30 and 5pm weekdays – other sessions being purchased are at normal pricing.

Ticket pricing schedule = good

Thanks so much Amber, Rae

Raewyn Cummings  
Programme Manager Exhibitions  
Te Papa Project Management Office

s9(2)(a)



---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>

**Sent:** Monday, November 20, 2023 3:15 PM

**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Cc:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>; Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>

**Subject:** Re: Ticket pricing board

Here are the digi variations, if you could confirm the prices and i can export to send to Lucho to que up also have changed the type to reflect the Te Reo treatment colour on the titles

Thanks  
Amber



nga mihi,

**Amber Laughton** | Kaiwhakatauria Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera

Please consider the environment before printing this email.

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>

**Date:** Monday, 20 November 2023 at 2:46 PM

**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Cc:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>

**Subject:** Re: Ticket pricing board

Oh sorry just saw the other prices in the word doc, all good to go, thank you!



nga mihi,

**Amber Laughton** | Kaiwhakatauria Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Date:** Monday, 20 November 2023 at 2:45 PM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Thanks Anna, and yes no worries, have attached with more spacing for legibility – and yes can do those versions of digi screen – will just await new prices

Thanks all  
Amber



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand

**P** [REDACTED] | **E** [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Date:** Monday, 20 November 2023 at 1:18 PM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** RE: Ticket pricing board

Kia ora Amber

Thanks so much for working through the team's edits – the sign is looking amazing. I'm happy to sign off on the English. One small query from a design/legibility perspective. Would there be any possibility of increasing some more vertical space into the design, so there's a bit more space between the reo Maori and English text? I can see you're working to the gridlines, so this may not be possible. But I think a bit more space for that box of text would really help for clarity – especially for the digital sign.

Re the digital sign. I've copied Crystal and Rae in to give any further advice if necessary. My understanding was that during the discounted sessions – ie the low-sensory sessions and the weekday late sessions post-hols, the ticketing would solely be run from Level 2. In this case, we should add a sub header to the digital sign to indicate that this is a discounted session (particularly important to let people know re low-sensory session). So in addition to the standard digital sign, we'd aim to add a tweaked version to go live just prior to these respective sessions. These would be identical apart from the discount prices and a sub-heading, ie Discount session or Low-sensory session. [@Lucho Arca](#) would this be possible?

So, for digital signage, three near-identical signs to be produced:

- Standard pricing
- Low-sensory session (discounted pricing)
- Weekday late session (discounted pricing)

Victoria has also pointed out that the legibility for the small print isn't ideal for the digital sign, so has proposed we have a 'table talker' sign for the Ticketek table with the info available. However, this is something EDC will produce (along with the 'Ticketing closed, go to level 2' sign).

Hope that's all clear. [@Ariki Spooner](#) – would it be possible to get translation in te reo Maori for the two subheaders (**Low-sensory session** AND **Discount session**)

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12358118>

Nga mihi

Anna

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Friday, November 17, 2023 1:04 PM  
**To:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Cc:** Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Nga mihi nui Ariki! Thanks for all your help writing team  
Have a great weekend





nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

Museum of New Zealand Te Papa Tongarewa,

55 Cable Street, PO Box 467, Wellington, New Zealand

**P** [REDACTED] | **E** [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera

Please consider the environment before printing this email.

---

**From:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Date:** Friday, 17 November 2023 at 12:36 PM

**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>

**Cc:** Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Subject:** RE: Ticket pricing board

Kia ora Amber, thank you for this.

I'm happy to sign off te reo Maori. The English writers will be back on Monday and should be able to respond fairly promptly.

Ka nui aku mihi

Ariki

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>

**Sent:** Friday, November 17, 2023 11:35 AM

**To:** Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>

**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Subject:** Re: Ticket pricing board

Thanks so much Victoria, have attached low res version with those edits, I think it is much clearer thank you! Let me know if you are happy and I can translate the design to digital

Thanks

Amber



nga mihi,

**Amber Laughton** | Kaiwhakatauria Whakanikoniko | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand  
P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)  
My pronouns are she / her

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>  
**Date:** Thursday, 16 November 2023 at 5:06 PM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Kia ora Amber,

Emailing on behalf of Anna!

Attached are the mark-ups, including a translation of the sensory sessions info.

I've suggested a slight rearrangement of the fine print - so it looks like this:

<p>He utu tā te kāri taurewa. Tē taea e koe te hoki ake ki roto ina puta atu. E wātea mai ana ngā wāhanga tairongo-iti. <u>Tenā, inoia ngā taipitopito.</u></p>	<p>Credit card fees apply. No re-entry after exiting the exhibition. <u>Low-sensory sessions are available. Please ask for details.</u></p>
---	---

This text is in the Word doc:

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12358118>

What do you think?

Nga mihi  
Victoria

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Thursday, November 16, 2023 10:57 AM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>; Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Thanks Anna, have made those edits (just need to update the te reo once confirmed) let me know what you think and I can translate this to digi screen (have specs from Lucho)



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz) s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera

Please consider the environment before printing this email.

Not in scope

---

**From:** Anna Smāill <[Anna.Smāill@tepapa.govt.nz](mailto:Anna.Smāill@tepapa.govt.nz)>

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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  - [REDACTED]
  - [REDACTED]
  - [REDACTED]
- [REDACTED]
  - [REDACTED]
  - [REDACTED]
  - [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Monday, November 13, 2023 12:34 PM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Hi team here is pricing board with te reo additions (thanks team!) let me know if good to go and I can work with Rosie on printing etc



nga mihi,  
**Amber Laughton** | Kaiwhakatauria Whakanikoniko | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand  
P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)  
*My pronouns are she / her*

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Date:** Tuesday, 7 November 2023 at 11:19 AM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Cool let me know once signed off Anna and i can finalise the design (attached for ref)



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera

Please consider the environment before printing this email.

---

**From:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>

**Date:** Tuesday, 7 November 2023 at 11:14 AM

**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>, Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>

**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Subject:** RE: Ticket pricing board

Hi Anna, I don't actually sign anything off – this is Frith and Phil.

But detail correct from Ticketing perspective,

Thanks, Rae

Raewyn Cummings

**Programme Manager Exhibitions**

**Te Papa Project Management Office**



s9(2)(a)




---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>

**Sent:** Tuesday, November 7, 2023 9:51 AM

**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>; Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>

**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Subject:** Ticket pricing board



Kia ora Amber and Rae

Just picking up on our work to support producing the ticket pricing board. We've produced and edited the following text – a few points to check if poss: we've added in ref to credit card fees, and have provided a plain English version for 'no pass-outs'. Just obtaining a final translation of those two pieces, and we should be good to go.

Let me know if you're happy with this approach. I've saved the text here. Is Gin working on final design for this?

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12358118>

Nga mihi

Anna

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**Ticket signage**

On Levels 1 and 4 - digital (and print at entrance?). Writing Team needs to copy-edit, so we need to get in touch with Amber asap.

Can we aim for bilingual - Rosie sent us a template Gin started developing (attached), and Rae will send the text Amber Laughton is working on. Kaituhi to assess whether just the key info is translated and not the T&C guff (depends on space and resourcing).

**From:** Anna.Smaill@tepapa.govt.nz  
**To:** [Amber Laughton](#); [Ariki Spooner](#)  
**Subject:** RE: Ticket pricing board  
**Date:** Wednesday, 22 November 2023 10:07:25 am  
**Attachments:** [image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

Hi Amber

Thanks for waiting – just wanted clarity from Rae on how the session timing works. For the English wording could we have:

Weekday late-session discount – 4.30pm, 5pm

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Tuesday, November 21, 2023 10:42 AM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Yep no worries will stand by



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

**P** [REDACTED] | **E** [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Date:** Tuesday, 21 November 2023 at 10:41 AM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** RE: Ticket pricing board

Hi Amber

Thanks so much for this. We're going to do a walk-through of the visitor experience for signage, etc on Level 2 with

Rae at 11.30. Also want more clarity from her on the session timings which might impact this wording. Would it be possible if I held off confirming exact wording until then? Thanks!

Nga mihi

Anna

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Tuesday, November 21, 2023 10:06 AM  
**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Thanks tima, will make these adjustments,  
Ariki are you able to provide Te Reo translation for a sentence explaining they are just these later sessions (happy to change the English wording if suggested)  
See below



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

**P** [REDACTED] | **E** [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>  
**Date:** Monday, 20 November 2023 at 5:03 PM  
**To:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** RE: Ticket pricing board

Yes, thanks Ariki – we should use sentence case for ‘Discount session’ and ‘Low-sensory session’, ie drop the cap as suggested in the reo Maori.

Nga mihi

Anna

---

**From:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Sent:** Monday, November 20, 2023 4:55 PM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>; Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** RE: Ticket pricing board

Kia ora Amber

Thank you for these. I have a couple of corrections for the reo Maori. I think the same might apply to reo Pakeha for the discount session, [@Anna Smaill?](#)

Aku mihi nui  
Ariki

Not in scope

[REDACTED]



[REDACTED]



[REDACTED]



**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Monday, November 20, 2023 3:15 PM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>; Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Here are the digi variations, if you could confirm the prices and i can export to send to Lucho to que up also have changed the type to reflect the Te Reo treatment colour on the titles

Thanks  
Amber



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera

Please consider the environment before printing this email.

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>

**Date:** Monday, 20 November 2023 at 2:46 PM

**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Cc:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>

**Subject:** Re: Ticket pricing board

Oh sorry just saw the other prices in the word doc, all good to go, thank you!



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Date:** Monday, 20 November 2023 at 2:45 PM  
**To:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Thanks Anna, and yes no worries, have attached with more spacing for legibility – and yes can do those versions of digi screen – will just await new prices

Thanks all  
Amber



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand  
P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

*My pronouns are she / her*

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>  
**Date:** Monday, 20 November 2023 at 1:18 PM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** RE: Ticket pricing board

Kia ora Amber

Thanks so much for working through the team's edits – the sign is looking amazing. I'm happy to sign off on the English. One small query from a design/legibility perspective. Would there be any possibility of increasing some more vertical space into the design, so there's a bit more space between the reo Maori and English text? I can see you're working to the gridlines, so this may not be possible. But I think a bit more space for that box of text would really help for clarity – especially for the digital sign.

Re the digital sign. I've copied Crystal and Rae in to give any further advice if necessary. My understanding was that during the discounted sessions – ie the low-sensory sessions and the weekday late sessions post-hols, the ticketing would solely be run from Level 2. In this case, we should add a sub header to the digital sign to indicate that this is a discounted session (particularly important to let people know re low-sensory session). So in addition to the standard digital sign, we'd aim to add a tweaked version to go live just prior to these respective sessions. These would be identical apart from the discount prices and a sub-heading, ie Discount session or Low-sensory session. [@Lucho Arca](#) would this be possible?

So, for digital signage, three near-identical signs to be produced:

- Standard pricing
- Low-sensory session (discounted pricing)
- Weekday late session (discounted pricing)

Victoria has also pointed out that the legibility for the small print isn't ideal for the digital sign, so has proposed we have a 'table talker' sign for the Ticketek table with the info available. However, this is something EDC will produce (along with the 'Ticketing closed, go to level 2' sign).

Hope that's all clear. [@Ariki Spooner](#) – would it be possible to get translation in te reo Maori for the two subheaders (**Low-sensory session** AND **Discount session**)

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12358118>

Nga mihi

Anna

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Friday, November 17, 2023 1:04 PM  
**To:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Cc:** Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Nga mihi nui Ariki! Thanks for all your help writing team  
Have a great weekend





nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

Museum of New Zealand Te Papa Tongarewa,

55 Cable Street, PO Box 467, Wellington, New Zealand

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

My pronouns are she / her

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera

Please consider the environment before printing this email.

**From:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Date:** Friday, 17 November 2023 at 12:36 PM

**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Victoria Cleal <[Victoria.Cleal@tepapa.govt.nz](mailto:Victoria.Cleal@tepapa.govt.nz)>, Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>

**Cc:** Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Subject:** RE: Ticket pricing board

Kia ora Amber, thank you for this.

I'm happy to sign off te reo Maori. The English writers will be back on Monday and should be able to respond fairly promptly.

Ka nui aku mihi

Ariki

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>

**Sent:** Friday, November 17, 2023 11:35 AM

**To:** Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>; Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>

**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>

**Subject:** Re: Ticket pricing board

Thanks so much Victoria, have attached low res version with those edits, I think it is much clearer thank you! Let me know if you are happy and I can translate the design to digital

Thanks

Amber



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand  
P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)  
My pronouns are she / her

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

---

**From:** Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>  
**Date:** Thursday, 16 November 2023 at 5:06 PM  
**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>, Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>, Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Kia ora Amber,

Emailing on behalf of Anna!

Attached are the mark-ups, including a translation of the sensory sessions info.

I've suggested a slight rearrangement of the fine print - so it looks like this:

<p>He utu tā te kāri taurewa. Tē taea e koe te hoki ake ki roto ina puta atu. E wātea mai ana ngā wāhanga tairongo-iti. <u>Tenā, inoia ngā taipitopito.</u></p>	<p>Credit card fees apply. No re-entry after exiting the exhibition. <u>Low-sensory sessions are available. Please ask for details.</u></p>
---	---

This text is in the Word doc:

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12358118>

What do you think?

Nga mihi  
Victoria

---

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Thursday, November 16, 2023 10:57 AM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>; Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Thanks Anna, have made those edits (just need to update the te reo once confirmed) let me know what you think and I can translate this to digi screen (have specs from Lucho)



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz) s9(2)(a)

*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

Not in scope

[REDACTED]

[REDACTED]

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**SOMETHING THIS BIG IS COMING**

**TE PAPA** NGĀ TANIWHĀ O RŪPAPA  
**DINOSAURS OF PATAGONIA**

16 DEC — 28 APR

GRAB YOUR TICKETS NOW

**MEF** **AKROM** **TE PAPA** **Abundance Positively Wellington City Council** **GO Media** **Wellington** **AII** **LATAM** **GNS** **Resene** **PALFOLDI** **ALFREDDIE** **Wellington Region**

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[REDACTED]  
[REDACTED]



**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Sent:** Monday, November 13, 2023 12:34 PM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Hi team here is pricing board with te reo additions (thanks team!) let me know if good to go and I can work with Rosie on printing etc



nga mihi,  
**Amber Laughton** | Kaiwhakatauria Whakanikoniko | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand  
P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz) s9(2)(a)  
*My pronouns are she / her*

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

**From:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>  
**Date:** Tuesday, 7 November 2023 at 11:19 AM  
**To:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>, Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Re: Ticket pricing board

Cool let me know once signed off Anna and i can finalise the design (attached for ref)



nga mihi,

**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] | E [amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

*My pronouns are she / her*

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

**From:** Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>

**Date:** Tuesday, 7 November 2023 at 11:14 AM

**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>, Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>

**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Subject:** RE: Ticket pricing board

Hi Anna, I don't actually sign anything off – this is Frith and Phil.  
But detail correct from Ticketing perspective,

Thanks, Rae

Raewyn Cummings

**Programme Manager Exhibitions**  
**Te Papa Project Management Office**

s9(2)(a)



**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>

**Sent:** Tuesday, November 7, 2023 9:51 AM

**To:** Amber Laughton <[Amber.Laughton@tepapa.govt.nz](mailto:Amber.Laughton@tepapa.govt.nz)>; Raewyn Cummings <[RaewynC@tepapa.govt.nz](mailto:RaewynC@tepapa.govt.nz)>

**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>

**Subject:** Ticket pricing board



Kia ora Amber and Rae

Just picking up on our work to support producing the ticket pricing board. We've produced and edited the following text – a few points to check if poss: we've added in ref to credit card fees, and have provided a plain English version for 'no pass-outs'. Just obtaining a final translation of those two pieces, and we should be good to go.

Let me know if you're happy with this approach. I've saved the text here. Is Gin working on final design for this?

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12358118>

Nga mihi

Anna

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-----

**Ticket signage**

On Levels 1 and 4 - digital (and print at entrance?). Writing Team needs to copy-edit, so we need to get in touch with Amber asap.

Can we aim for bilingual - Rosie sent us a template Gin started developing (attached), and Rae will send the text Amber Laughton is working on. Kaituhi to assess whether just the key info is translated and not the T&C guff (depends on space and resourcing).

**From:** Poppy.McGuiganHay@tepapa.govt.nz  
**To:** [Anna Smaill](mailto:Anna.Smaill@tepapa.govt.nz)  
**Subject:** RE: Dinos copy/content - introducing Anna  
**Date:** Wednesday, 22 November 2023 11:33:48 am

---

Kia ora Anna,

That's brilliant thank you Anna.

Yes, the table talker holds all of the events and campaign images for Dinos.

---

**From:** Anna Smaill <Anna.Smaill@tepapa.govt.nz>  
**Sent:** Wednesday, November 22, 2023 11:05 AM  
**To:** Poppy McGuigan Hay <Poppy.McGuiganHay@tepapa.govt.nz>  
**Subject:** RE: Dinos copy/content - introducing Anna

Kia ora Poppy

Great – that's really helpful, thanks.

How about the below:

DISCOVERY DISCUSSIONS  
THU 15 FEB and THU 21 MAR  
6.30PM–7.30PM  
|  
Join an expert to learn how they reconstruct the past.

I'm assuming the sign will include the Dinosaurs exhibition logo to make sure there's an intuitive dinos connection? Are you seeking te reo Maori translation for this also?

Nga mihi

Anna

---

**From:** Poppy McGuigan Hay <[Poppy.McGuiganHay@tepapa.govt.nz](mailto:Poppy.McGuiganHay@tepapa.govt.nz)>  
**Sent:** Wednesday, November 22, 2023 10:49 AM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Subject:** RE: Dinos copy/content - introducing Anna

Kia ora Anna,

Oh no problem at all, I really appreciate your help with this!

I am currently in conversation with a few people but am yet to confirm them and wouldn't like to advertise their talk until a contract is signed.

I am planning to bring in a fossil hunter from down south who will speak to the preparation of fossils. Another potential talk is someone from the Lakes380 project, which sought to build a picture of Aotearoa's lakes over the past 1,000 years (this definitely can't be described as

prehistoric haha).

I would love to fit in a blanket one-liner for the table just letting our visitors know that the discovery discussion will be with an expert. But if it is too vague, then perhaps we leave it as the title.

Thanks,  
Poppy

---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Sent:** Wednesday, November 22, 2023 9:57 AM  
**To:** Poppy McGuigan Hay <[Poppy.McGuiganHay@tepapa.govt.nz](mailto:Poppy.McGuiganHay@tepapa.govt.nz)>  
**Subject:** RE: Dinos copy/content - introducing Anna

Kia ora Poppy

Sorry for the slow reply. Do you have any more info you can share on who the experts are for these events, and what the talks will be about, generally? We'd probably avoid using 'prehistoric' here – as technically this only refers to human prehistory. Fine for the other sessions, but in this context with experts we'll avoid.

Cheers

Anna

---

**From:** Poppy McGuigan Hay <[Poppy.McGuiganHay@tepapa.govt.nz](mailto:Poppy.McGuiganHay@tepapa.govt.nz)>  
**Sent:** Tuesday, November 21, 2023 10:19 AM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Subject:** RE: Dinos copy/content - introducing Anna

Kia ora Anna,

I was wondering if you could please help me with a sentence that wasn't included in the copy edit for pp dinos MarComms.

I have two guest talks that I am yet to confirm, but Amber is getting ready to print table talkers with all events included. So, I would like to include a blanket sentence for these talks.

The table talker reads as follows:

DISCOVERY DISCUSSIONS  
THU 15 FEB & THU 21 MAR  
6.30PM – 7.30PM

**Here is where a sentence is needed.**

I was thinking it could be as simple as, "Join an expert as they offer a look into the pre-historic world."

I would love your thoughts before I send it off.

Nga mihi,  
Poppy

**Poppy McGuigan Hay**

Pukenga Hotaka Tumatanui | Public Programmes Specialist  
Museum of New Zealand Te Papa Tongarewa  
My pronouns are she/her/ia  
PO Box 467 | 55 Cable Street | Wellington, New Zealand  
Ph [REDACTED]

s9(2)(a)

---

**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Sent:** Tuesday, November 7, 2023 12:48 PM  
**To:** Poppy McGuigan Hay <[Poppy.McGuiganHay@tepapa.govt.nz](mailto:Poppy.McGuiganHay@tepapa.govt.nz)>  
**Cc:** Millie Burton <[Millie.Burton@tepapa.govt.nz](mailto:Millie.Burton@tepapa.govt.nz)>; Jax Myers <[Jax.Myers@tepapa.govt.nz](mailto:Jax.Myers@tepapa.govt.nz)>; Kate Camp <[Kate.Camp@tepapa.govt.nz](mailto:Kate.Camp@tepapa.govt.nz)>; Heather Byrne <[Heather.Byrne@tepapa.govt.nz](mailto:Heather.Byrne@tepapa.govt.nz)>  
**Subject:** RE: Dinos copy/content - introducing Anna

Kia ora Poppy

Many thanks for the chance to read through. This all looks great. I don't seem to have edit access to that document, so have downloaded and copy-edited a separate copy. As per requests from elsewhere for sign-off – rather than leaving the tracked changes in (which has resulted in intro of errors a couple of times), I've sent back a final version of the text. I've made a couple of comments in the text – about adding start and end times, etc – but these should all be fairly straightforward! More than happy to check through if there are any further changes, if that helps.

Nga mihi

Anna

---

**From:** Poppy McGuigan Hay <[Poppy.McGuiganHay@tepapa.govt.nz](mailto:Poppy.McGuiganHay@tepapa.govt.nz)>  
**Sent:** Thursday, November 2, 2023 11:44 AM  
**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Millie Burton <[Millie.Burton@tepapa.govt.nz](mailto:Millie.Burton@tepapa.govt.nz)>; Jax Myers <[Jax.Myers@tepapa.govt.nz](mailto:Jax.Myers@tepapa.govt.nz)>; Kate Camp <[Kate.Camp@tepapa.govt.nz](mailto:Kate.Camp@tepapa.govt.nz)>; Heather Byrne <[Heather.Byrne@tepapa.govt.nz](mailto:Heather.Byrne@tepapa.govt.nz)>  
**Subject:** RE: Dinos copy/content - introducing Anna

Sorry I forgot to CC Kate and Heather in the original email, please forward this to anyone else who may need it.

Nga mihi,  
Poppy

---

**From:** Poppy McGuigan Hay <[Poppy.McGuiganHay@tepapa.govt.nz](mailto:Poppy.McGuiganHay@tepapa.govt.nz)>  
**Sent:** Thursday, November 2, 2023 11:36 AM

**To:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Millie Burton <[Millie.Burton@tepapa.govt.nz](mailto:Millie.Burton@tepapa.govt.nz)>; Jax Myers <[Jax.Myers@tepapa.govt.nz](mailto:Jax.Myers@tepapa.govt.nz)>  
**Subject:** RE: Dinos copy/content - introducing Anna

Kia ora Anna,

I hope you're having a lovely week.

Here is the draft text for our suite of Dinos public programmes:

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12355013>

We really appreciate your time on this, let me know if you need anything else from our end.

Nga mihi,  
Poppy

**Poppy McGuigan Hay**

Pukenga Hotaka Tumatānui | Public Programmes Specialist  
Museum of New Zealand Te Papa Tongarewa  
My pronouns are she/her/ia  
PO Box 467 | 55 Cable Street | Wellington, New Zealand  
Ph: [REDACTED]

s9(2)(a)

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**From:** Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Sent:** Wednesday, October 11, 2023 10:19 AM  
**To:** Millie Burton <[Millie.Burton@tepapa.govt.nz](mailto:Millie.Burton@tepapa.govt.nz)>; Jax Myers <[Jax.Myers@tepapa.govt.nz](mailto:Jax.Myers@tepapa.govt.nz)>  
**Cc:** Poppy McGuigan Hay <[Poppy.McGuiganHay@tepapa.govt.nz](mailto:Poppy.McGuiganHay@tepapa.govt.nz)>  
**Subject:** RE: Dinos copy/content - introducing Anna

Kia ora Millie

This sounds perfect. Really happy to work with a Word template that gathers all that copy together. Timeline sounds absolutely fine. Our preference is always to get a few days built in for turnaround on our end, as we have a few different projects on the go, but just send through whenever your team is ready!

Nga mihi

Anna

---

**From:** Millie Burton <[Millie.Burton@tepapa.govt.nz](mailto:Millie.Burton@tepapa.govt.nz)>  
**Sent:** Tuesday, October 10, 2023 1:35 PM  
**To:** Jax Myers <[Jax.Myers@tepapa.govt.nz](mailto:Jax.Myers@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>  
**Cc:** Poppy McGuigan Hay <[Poppy.McGuiganHay@tepapa.govt.nz](mailto:Poppy.McGuiganHay@tepapa.govt.nz)>  
**Subject:** RE: Dinos copy/content - introducing Anna

Kia ora korua,

Awesome that sounds great!!

This is our current marcomms form for Dinos (pls note it is in the early draft phase haha!) Is this the template you are referring to Jax and does the format we have our text in work?

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12225453>

Confirming our programming schedule is taking a little bit longer than we anticipated, but we are hoping to get it to the writing team for sign off in the next 3-4 weeks! Let me know if you want a clearer timeline from us.

Millie

**Millie Burton**

Pukenga Hotaka Tumatani | Public Programmes Specialist  
Museum of New Zealand Te Papa Tongarewa  
PO Box 467 | 55 Cable Street | Wellington, New Zealand

[Redacted]

s9(2)(a)

My pronouns are she/her/ia

Not in scope

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[Redacted]

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## Document 2: other documents relating to audience experience shared amongst staff

### DRAFT – Te Reo Māori and Parallel Led Segmentals, Thematics and Objects

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*Purpose: To assist understanding and the relevance of mātauranga stories in Te Pua a Tāne. The highlighted section contains the mātauranga perspective and kōrero for each area*

---

**SEG 0 Threshold:** Think Tāne Mahuta is the atua of the forest, creator of plants and human life. Seed giver.

Aotearoa Thematic: Harakeke, other fibres, print

Hero Object: Tāne Mahuta Model / Prop

Intro

(20 – 60 words)

#### SEG 0: THRESHOLD

Voice – Tāne

1. Tāne Mahuta

‘Nau mai rā ki Te Pua a Tāne.’

2. TITLE – TE PUA A TĀNE

3. Introduction

Voice: Tāne

‘Ko au rā tēnei ko Tāne, he atua, he tipu, he tangata.’

#### SEG 1 Cloaking Papatūānuku

Think – Tāne cloaked his mother, Papatūānuku, in plants and trees in an act of love

- Huna is the mother of harakeke

- Celebrate our desire as human beings to dress and adorn ourselves in plants.

Feel – a sense of wonder at the many ways people have utilised / incorporated plants into their clothing and identity

#### SEG 1: CLOAKING PAPANUKU

Voice: Tāne



SEG – I muri i te whakairinga o te rā, o te marama me ngā whetū ki a Rangi, ka tahuri au ki te whakaahuru me te whakataahua i tōku whaea a Papatūānuku. Ka tahuri au ki ōku hoa rangatira, pēnei i a Huna, te whaea o harakeke. Ka puta ngā tipu ki te whai ao ki te ao mārama!

#### 4. HUNA (HERO OBJECT)

Voice: Tāne

Huna is the mother of harakeke. Need to understand what artists input will be.

#### 5. Aotearoa Thematic

Voice: Tāne or third person

I have other wives as well, and our descendants are the textiles we still use today.

(40 WORDS)

#### 6. Harakeke taonga cluster

Voice: Third person

Some traditions believe harakeke was the first born of Tāne, used by him as an obstacle against his brother Tangaroa. That's why you see harakeke growing beside waterways, guarding the realm of Tāne from erosion.

#### 7. Other Fibres Taonga Cluster

Voice: Third person

That is also why you see pīngao, and kākaho near waterways as well. We plant kākaho today to stem coastal erosion.

#### 8. Aotearoa prints objects cluster (PARALLEL)

Voice: Third person

*Need to research the taonga and see what artists has.*

#### 9. Feminine and masculine object cluster (PARALLEL)

Voice: Third person

Tāne represents the seed, and the woman the whenua. Pua is short for puapua, or the vulva.

Flowers were associated with their fragrances, like the raukawa plant.

#### 10. The fern and the thorn object cluster

Voice: TBC

Need kōrero from the artists.

Talk about the movement of plants on waka, and ō manapou seeds carried by the kākā from Hawaiki.

**SEG2** Tree of life: Think - The coconut tree is referred to throughout the Pacific as 'The Tree of Life' representing the way that every single property of the plant can be used

\*Tāne connection in reo Māori: connect to Hina? Māui story? Possibly refer to Hina in reo Pākeha?

Commented [TM1]: This is a thematic in the column

## SEG 2 – TREE OF LIFE

### 11. Segmental – SAMOAN LED PARALLEL

Voice: TBC

The Samoan community to write this segment with parallel mātauranga

Sina in Samoa, Hina in Aotearoa. Both renowned throughout the Pacific.

Ko Sina ki Hāmoa, ko Hina ki Aotearoa. E rua, he tipuna nui nō Te Moananui-a-Kiwa

Hina-uri or Hina-te-iwaiwa is a descendant of Tāne, and the Aotearoa equivalent to Sina. Hina-uri refers to the phases of the Moon

“Te kākano i ruia mai i Sava’i” = The seed sown in Sava’i

### 12. Sina and the eel (Digital Media / AV)

Voice: TBC

There is the Māori equivalent, and that is the story of Tuna. However in this version, it was Māui, Hina’s brother or husband (depending on the tradition) who cuts the head and tail of Tuna deriving some plant species. Elsdon Best notes:

“We are told that Maui cut off the head of Tuna and cast it into the sea, where it became a *koiro* (conger eel); he threw the tail into fresh water, where it turned into a *tuna* or fresh water eel; the blood of Tuna was absorbed by such trees as *rimu*, *tōtara* and *toatoa*, and others that now have red heartwood.”<sup>1</sup>

He continues: “In this South Island story Hina, wife of Maui, is said to have been a daughter of Tuna and Repo (*repo* = swamp), notwithstanding which relationship Tuna ravished Hina as she went for water. She reported having been molested by some smooth, slimy creature. Maui then dug a channel and laid down ten skids therein, and seems to have stationed Hina thereat as a lure, whereupon Tuna came and was killed by Maui. The tail of Tuna fled to the ocean and originated conger eels; his head fled to fresh waters, and from it sprang all *tuna* or fresh water eels; from the hair of his head came climbing plant, *aka*. Another version has it that Tuna was the offspring of Manga-wairoa, and he molested Hine, the wife of Maui, at Muriwai-o-hata. This name, under the forms Muriwai-o-ata, or hata, or whata, is a place name or stream name in Polynesia and New Zealand; Muriwai-o-whata is a place name at Poverty Bay. Maui dug his ditch, set a net therein, caught Tuna and killed him; from the body of Tuna sprang Pukutuoro, a monster Aotearoa, also the *toro*, *koareare*, and *Titoki* trees; the *kareo* or supple-jack, the *raupo*, bulrush, and many climbing plants, likewise the conger eel.”

Rimu and tōtara hold huge significance as they were the main trees used for waka and timber

### 13. Object Clusters x 25 (PARALLEL or translation?)

Commented [TM2]: Be aware clusters might have multiple mātauranga angles

SEG 3 Whakapapa Think - Everyone and everything has their own whakapapa. Humans and plants share the same whakapapa from Tāne and Rangī

### SEG 3: WHAKAPAPA

<sup>1</sup> [The Maui Myths | NZETC \(victoria.ac.nz\)](http://www.victoria.ac.nz/nzetc/maui-myths/)

#### 14. Segmental

Voice: Tāne

The term Tāne heketanga a Rangi denotes our shared whakapapa as plants and humans from Rangi and down through Tāne. It alludes to the huge importance the sky and celestials play in the way things grow.

#### 15. Seeds and whakapapa, Whakapapa, Stevie Houkamau art work (Artist kōrero needed)

Voice: TBC

'You will never be lost, for you a seed born from Rangiātea.' This kōrero likens humans to seeds transported from Rai'atea. More importantly, Rangiātea is the house of Io the supreme being, where Tāne was given the sacred baskets of knowledge.

#### 16. Whakapapa of knowledge

Voice: Tāne or third voice

Before receiving the sacred baskets of knowledge, Tāne goes through initiations by Rehua and Ruatau before he is deemed worthy to enter the various portals to the highest heaven where Io lived. From this came the initiation process of students entering and graduating from the whare wānanga or schools of learning.

#### 10. Genealogy and Whakapapa, Tokotoko

Voice: Third voice

Tokotoko are markers of time that show the whakapapa of a kaikōrero/orator to Tāne. It is a taonga tuku iho passed from generation to generation and decipherable mainly by members of the whānau or hapū.

Not only that, but because these taonga were made of wood, first Tāne had to be placated and the lifeforce which was in the wood, was returned to Tāne i.e. the forest.

**Commented [TM3]:** Here is the information for our writers and curators. This is the shallow dive stuff. The deep dive to occur through the te reo Māori

**SEG4 People passion and plants Kaitiakitanga:** Think - People from all walks of life share a fascination with and a passion for plants, seeking to understand them, enjoy them, and to connect with them.

Kaitiakitanga Thematic intro: Think - Iwi are connecting with and restoring their rohe.

Feel - inspired by the iwi stories about restoration and biodiversity, feelings of hope for our future relationship with the natural world

#### SEG 4: People, Passion and Plants – Kaitiakitanga

#### 17. Segmental

Voice: Tāne

Tāne Torokaha speaks to passionate people who draw strength from their environments. It refers to the impervious ties (torokaha) typical of the thick undergrowth of the rainforest.

**Commented [TM4]:** Prue is adding Tāne Torokaha in to the iwi letter to see how the iwi feel about using him in this section, or if not whether they have their own Tāne kōrero ensuring they keep their mana motuhake in this section. If they have kōrero about Tāne, would they be ok with Tāne Torokaha as the focal Tāne in this segment?

#### 18. Thematic Intro

Voice: TBC

Iwi are connecting with and restoring their rohe and environments

19. Iwi stories of kaitiakitanga

Voice: TBC

Iwi inspire us with their restoring their rohe environment. Ngutukākā kōrero that is iwicentric ensuring mana motuhake in this section.

SEG4 People Passion and Plants, Ngā Here: All people can and do have a relationship with plants.

SEG 4 People passion and plants, Section 2: Nga Here

20. 'Ngā here' and 'torokaha' are synonymous as they speak of the interwoven nature of our forest undergrowth and denotes an implosion of growth. The forest is also a place to reconnect, and to draw strength from.

21. Easter eggs throughout section (Parallel)

Peketua creates the first egg. Tāne vivifies the egg and Tuatara is born. Tāne does the same service for Hurumanu and Punaweko respecting creating coastal and inland birds.

22. Movement and voyaging Hue | Gourds (40 OBJECTS)

Tāne's daughter Pūtehue is the atua of the humble hue. She fled with Rongo the god of peace and dwelt at Whitiwhitiora when the other gods fought. Torokaha is relevant here as the hue is a runner plant that extends and grows strongly which is what torokaha also means.

The larger hue were made in to tahā to hold kai and water and were easily transportable and buoyant during early migrations. Therefore hue were a highly valued plant.

23. Driven by Desire, Banks and Tupaea (PARALLEL)

Banks and Tupaea extend outside their boundaries. Botany vs mātauranga. A meeting of two worlds. Te reo Māori first recorded. Tupaea was a Tahitian Māori and the conduit in the first interactions. The two were bridges between worlds.

24. Collaborative naming (REO LED)

Iwi and western scientists are collaborating on describing, naming, and classifying New Zealand plants.

25. Popularising plants – gardening and horticulture

Passionate people throughout time propagate plants for the love of it. In the Māori perspective, we are the plant!

Pūtehue (gourd) flees with Rongo, the god of peace and cultivated plants, to Whitiwhitiora, where horticulture and gardening flourish and peace reigns. Meanwhile the other gods fought some resorting to cannibalism. War vs peace. Huhu, popo, hanehane.

"Ko te toa ngaki kai, mā te huhu, mā te popo tēnā."

**Commented [TM5]:** Wait for kōrero from iwi aligned to Ngutukākā and kaitiakitanga to ensure mana motuhake.

**Commented [TM6]:** See what the tuahine have

**Commented [TM7]:** Pingao & Hinepūtehue story Ranea alluded to. Bring peace between Tāne and Tangaroa.

**Commented [TM8]:** Update following hui with Heidi about this on WED 25/10/23

26. Passionate collecting, Fernmania (PARALLEL)

Objects: Fernmania album, All Blacks Jersey

Passionate people throughout time collect plants for the love of it. National pride at the silver fern, and the meaning of it through the mātauranga lens. There are dozens of fern types but the silver fern leaf is taken from the Ponga tree. Ponga is the child of Tāne and his wife Tauwharekiokio.

SEG 5 Rongoā: Think - Rongoā is not just 'Māori medicine' but the articulation of a deep relationship and sense of being with the world around us.

SEG 5 – RONGOĀ

27. Segmental

Tānetewaiora speaks to wellbeing. Te waiora a Tāne is the life rejuvenating waters where the moon replenishes every month, and where the sun replenishes every year. Te waiora a Tāne also speaks to Tāne as a photosynthesizer and fertiliser of plants but life in general as well.

Rongoā is not just 'Māori medicine' but the articulation of a deep relationship and sense of being with the world around us.

28. Audio experience

We all have a role to play in caring for te taiao as we are a part of it. Feel – relaxed and calm. Materiality of plants, feel, scent, and sound aim to achieve this.

The whare tapere. Music, fragrances, stemmed from this school. Ngā mahi a Te Rēhia rāua ko Tāne-rore. Entertainment, the heat of the sun.

SEG 6 Women and Plants: Think - Wāhine reclaim and achieve beyond floral constructs of femininity

Thematic Women and Botany: Whakapapa of female phycologist: Think – Women in science and art have played an important role by sharing their knowledge and love of the botanical world beyond societal limitations placed on them.

Feel – awe and admiration for these wonderful wāhine and their mahi

Thematic Popularisation of botany: Think - Botanical drawings and crafted items made by skilled and knowledgeable women helped popularise botany for the masses.

Thematic We are not your dusky Maidens: Think – Pacific women reclaim the role of flora in the imaging and imagining of the female body in the Pacific.

Feel – challenged about consumption and possible complicity in the consumption and circulation of these images and the messages associated with them.

(40-60 words)

SEG 6: WOMEN & PLANTS, 52 Objects

Commented [TM9]: This Seg is in early development and doesn't seem to have objects yet. Maybe in later batches along with Iwi Stories?

## 29. Segmental

Ko Hina a Tāne

Commented [TM10]: Is there a better name?

Tāne speaks to the mātauranga of Hina-te-iwaiwa, more commonly known as Hine-te-iwaiwa. Through her role as Hina-uri and Hina-keha, she represents the phases of the moon. Hina-uri is the darkened moon that wanes. Every month Hina-uri bathes in te waiora a Tāne to rejuvenate herself before emerging revitalised as Hina-keha. The sun also bathes in te waiora a Tāne once a year to rejuvenate himself. Te waiora a Tāne also represents light as photosynthesis.

In some traditions Tāne is the sun, both sun and moon having vital roles in how plants grow. The whakataukī, 'ka tō he rā, ka rere he rā', refers to the sun and moon, both light-givers; when one sets, the other rises, and one can't live without the other.

Hine-te-iwaiwa has many roles too. She is the patroness of the whare pora or the school of weaving. Similar to the stone swallowing initiation undertaken by males in the whare wānanga, wāhine inducted in to the whare pora undertook the initiation process called 'moremore pūwhātia':

Moremore pūwhātia: "Best (1898) appears to be the source for detail concerning the rituals of entering the whare pora as recorded by latter authors including Andersen (1907) and Mead (1969). Best (1898) details the ritual as: 1. Tohunga knowledgeable in appropriate karakia sought. 2. Pupil expresses her desire to learn. 3. Tohunga and pupil are alone in whare pora. 4. Pupil sits in front of turuturu weaving pegs. 5. Various garments in fine patterns are on display. 6. A pūha is placed on the desired garment to be copied. 7. The pupil takes prepared fibres and tohunga recites the Moremore pūwha karakia 8. As tohunga finishes karakia the pupil bites the sacred (right) turuturu. 9. Pupil weaves the aho tapu and becomes under the influence of the invocations in that the knowledge, taste, dexterity and power be forced into her. That she may be clear headed, quick to grasp the new knowledge and to endow a receptive mind and retentive memory. 10. The pupil eats the pūwha (this may be just a symbolic touch to her lips) so that the desired pattern becomes clear to her. 11. Pupil weaves a few more lines, copying the garment before her. This is never completed in any form but is her pattern piece (Kāwhatuwhatu). 12. The hurihanga takapau lifting of the tapu is then recited so she may be free to leave and go and eat."<sup>2</sup>

This contrasts with the initiation process for males graduating from the whare wānanga, where they would swallow a stone to denote the retention of knowledge. This process derived from Tāne being initiated by Rehua and Ruataua before entering the highest heaven to meet Io.

**(THIS SECTION WAS IDENTIFIED AS ONE OF THE MORE DIFFICULT ONES TO CONDUCT MĀTAURANGA – PERHAPS JUST THE SEG IS REO LED?)**

**SEG 7 Plants & Symbolism:** Think - In all cultures, across time and place, people have assigned symbolic meanings to plants and flowers.

Thematic Personification and seasons: Think - Many cultures associate gods/deities/ atua with seasons/different times of the year and seek to personify or embody them.

Thematic Language and Flowers: Think – Different plants and flowers are used to remember and memorialise people and events.

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<sup>2</sup> Best, 1898, p.627-630

Feel – sad/nostalgic in relation to a personal experience they've had when they've been gifted flowers, or given them to someone on a special occasion

Thematic Birth – new years and new beginnings (Kōanga /Spring) Think – Different plants and flowers are used to mark new beginnings and new life.

Thematic Love and romance (Raumati/Summer)

Think - Different flowers and plants are used to convey messages of love and romance.

### SEG 7: PLANTS AND SYMBOLISM

#### 30. Segmental

Tāne speaks to seasons and cycles. In traditions he represents the sun as a light and life giver. The sun has two wives that speak to this – Hine Raumati and Hine Takurua. Hine Takurua lives with Tangaroa, while Hine Raumati lives on land.

Tāne's plant children like pōhutukawa, kōwhai, indicate different seasons i.e. kua pua te pōhutukawa = summer. Kua pua te kōwhai = spring.

<https://poumataaho.tpp.cloud.opentext.com/OTCS/lisapi.dll/app/nodes/12327445> - This has the Hero list Pou that represent each Tāne

## Questions/discussion points for overarching TTT writing process

### Segmentals

In te reo Māori:

- Tāne is introduced in first-person before entering the threshold; Central voice opening the exhibition, establishing the Pou
- Third-person discussion of Tāne across each of the other segmentals, guiding the Mātauranga content throughout. Different identities of Tāne are identified where they fit each segmental, potentially including women who are connected by whakapapa to Tāne.

### How will reo Pāhekā writing reflect this and represent Tāne?

Key question for te reo Pāhekā team is establishing the level of detail at which Tāne is to be represented within the segmental text, and then the depth to which the Mātauranga content will be supported throughout the label hierarchy – in order to ensure there's consistency and accessibility for visitors throughout. I have some concerns about simply addressing Tāne at this high level if it's not built into the texture of the exhibition in a meaningful way.

### Key questions:

- Will Tāne occur in all segmentals for te reo Pāhekā?  
Possible discussion points:
  - Will establishing multiple characters (Tāne and his iterations, and the female incarnations) be possible for Te Reo Pāhekā approach, given burden of understanding for a visitor not familiar with this whakapapa?
  - Will curators be on board with individual segments using Tāne and Mātauranga that don't lend themselves to a Mātauranga Māori-led approach, eg People/Passion/Plants, Women and Plants, and Symbolism.
  - If Tāne is present for some segmentals and not for others for English, what will the visitor experience be?
- How will the Tāne and Mātauranga-led approach feed down into the lower-level label hierarchies?
  - As per above, I have some concerns that for te reo Pāhekā we're simply adding Tāne in as a top-level idea, but it doesn't necessarily reflect a top-up understanding and will simply provide another level of interpretation/conceptual org, without necessarily opening up visitor's understanding of the exhibition. Ideally the key messages of the segmental labels would pick up elements already in place in the lower-levels.



## Plant voice – te reo Pāhekā

### Rationale

One thing our team noted about the exhibition was that – though it reflects on ideas of interdependence and reciprocity – much of the content is quite unidirectional. This is an exhibition about how we use and rely on plants. While it celebrates the natural world, less space is given to what we need to do to preserve it, or indeed, how we might learn from it.

In conversation, we found ourselves curious about whether we could engage the visitor more, and even move from the ‘attention’ toward the ‘action’ mode, by exploring the idea of plant agency. What would happen if some agency could be returned via voice?

Text interpretation could be a space where the plants were given a place to breathe, to speak, and even – in certain cases – to speak back.

Caveat – the plant voice idea was in many ways a response to certain elements in te ao Māori (ie reciprocity/orality/interconnection) yet there remain questions about how it might sit alongside Māori spiritual belief – ie it is at present characterised as an undercurrent that remains separate from atua.

Key drivers for development of the voice.

- Create a common thread through the exhibition
- Add a level of playfulness, imagination and fun, while also supporting the big ideas.
- Enact the idea of interconnection and interdependence (through orality and collective voice). Thereby parallel concepts of reciprocity between the plant and human worlds that are much more instilled in reo Māori and te ao Māori (whakapapa and kaitiakitanga in particular).
- The ‘we’ voice is designed to present an underlying emotional journey: the visitor is first engaged and provoked – (‘Who is this **we**? Is it speaking **to** me, or **for** me?’ ), then led towards greater identification (Yes, we are the same in these ways), and potentially a sense of enlarged reciprocity.
- Provide and extend the aesthetic experience of the exhibition. It creates a middle space between the taonga and the curatorial ideas.

### Tonal characteristics

- This voice is first-person plural, ie ‘we’ – this is proposed to parallel and echo the far more evolved sense of communality and reciprocity in te ao Māori and te reo Māori.
- Potentially drawing on some elements of Tāne’s character as an atua:
  - Tāne as rebelling – pushing mother and father apart
  - Tāne as the child of more powerful parents.
  - Building on the analogy of *E tipu e rea i nga ra o tou ao* - Young people described as young plants – seedlings

- Plant voice = young person's voice – rangatahi voice.
- It is a collective voice – speaking on behalf of a group mindset rather than simply a group of several individuals.
- It has a strong oral quality – the goal is to capture how plants might speak, if they *could* speak – implying an active listener, and potentially dialogue.
- It functions similarly to the voice of the chorus in Greek drama – ie “a homogeneous, non-individualised group of performers, who comment with a collective voice on the dramatic action.”
- Simple, declarative, playful, interrogative, curious, non-human (up to Victoria to think about what this might sound like).
- It could be intimate – whispering a secret, rather than shouting.
- Depth, clarity, luminosity and an otherworldly resonance achieved with simple, declarative language.
- Syntax will emphasise reciprocity through rhetorical devices like chiasmus/repetition – mirroring the inversion/repetition of key whakatauki: ‘Ko au ko te atua, ko te atua ko au.’ ‘Ko au ko ahau. Ko ahau ko au.’ Ko au ko te ngahere. Ko te ngahere ko au.’

### Tonal touchpoints

‘We, who live in darkness’ by Hone Tuwhare

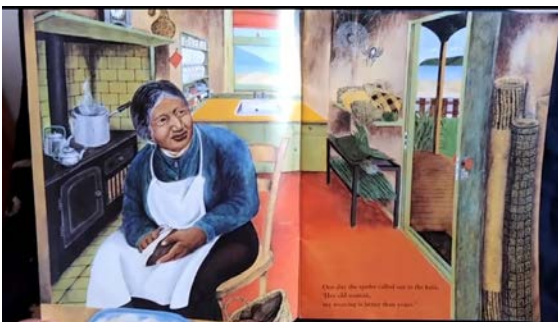
It was light, my brothers. Light.  
A most beautiful sight infiltrated past  
the armpit hairs of the father. Why, I could  
even see to count all the fingers of my hands  
held out to it; see the stain – the clutch of  
good earth on them.

Here, Tāne is speaking, plotting, planning te Wehenga – moving toward collective action.

*The Kuia and the Spider* – Robyn Kahukiwa

Strong example of text that relies on parallels and overlaps between the human and natural world, as a way of encouraging greater understanding but also recognising individuality. Kuia and the Spider are both prickly and proud of their weaving and their respective domestic skills, and protective of their grandchildren. Spider has a great voice - cocky, wise, a bit grumpy. Recognisably human, but also recognisably ‘other’ - itself. Great example also of how the reader becomes active in putting the story together. The child can privately observe their similarities, and

feel a bit superior in understanding this, even though the characters don’t reach any sense of understanding or peaceful reconciliation. The story ends with their continued argument...



# *I'm Nobody! Who are you? (260)*

Emily Dickinson 1830 – 1886

I'm Nobody! Who are you?  
Are you – Nobody – too?  
Then there's a pair of us!  
Don't tell! they'd advertise – you know!

Though not a 'we' voice in the Emily Dickinson – a simple, direct, childlike voice to establish mutuality. Confronting, but ultimately inclusive.

## *Scilla, from The Wild Iris (1992)*

Louise Gluck

Not I, you idiot, not self, but we, we [...]

You are all the same to us,  
solitary, standing above us, planning  
your silly lives: you go  
where you are sent, like all things,  
where the wind plants you

### Implementation questions

- How would we set up and introduce the plant voice?
- How much guidance would be required for visitors of different age groups?
- How consistent or repeated would explanatory reference to this 'we' plant voice be?
- Where would the plant voice optimally appear?

#### Brainstorm

- Plant voice appears in segmentals, but is not sole voice? Differentiated from broader 'third-person detached voice' by graphic identity? Shapes or influences the names of each segmental.
- Occurs at other layers of textual hierarchy – to create a winding, hidden/secretive element that is integrated into the exhibition? ie we could ask for suggestions from the curators. Perhaps a plant could speak at OL level occasionally – Easter Egg element.
- A separate pathway through the exhibition, akin to a 'trail' – ie not included in the labels at all?
- Are there Mātauranga-led areas in which the plant voice would not be appropriate?

## Structural impact

One of the goals of this collective voice in the exhibition is to identify behaviours or characteristics that CONNECT humans and plants.

The plant voice will focus on one common behaviour/characteristic per segment. This could provide a common grounding idea to reflect and distil the curatorial ideas and selections.

See below for a segmental breakdown on how this might play out across each section. This is indicative only.

## Tāne

- Key goals of segmental:  
Establish voice. Establish the connection between the plant world and the human world.  
Welcoming – establishing the connection between plants and humans.
- Introduce Tāne as the guardian atua. Third person/first person?
- Would we introduce the plant voice in this introductory segmental?

### GOVERNING WHAKATAUKI

E tipu e rea i ngā rā o tōu ao'

*'Grow up and thrive for the days destined to you.'*

### COMMON BEHAVIOUR(S)

- Children and plants grow where they are planted. They put their roots down into the soil, and they reach up into the world of light.

### KEY PHRASES:

**We put our roots down where we are planted.**

**We long to grow.**

### TONE:

- Inducement, encouragement, kindness.
- A shared sense of challenge, excitement, and hunger.
- Language is simple, steady, physical.
- Grounded in concrete imagery.
- A sense of underlying (remembered?) power and purpose.
- Timelessness – touch on the cyclic element of this voice. We have been here before.

## Huna

### GOVERNING WHAKATAUKI::

“Ano ko te korowai o Papatūānuku”

### COMMON BEHAVIOUR(S)

- Humans and plants both offer and/or delight in beauty. (We are eye-catching – touch lightly on idea of plant/human attractiveness. Idea of selflessness/giving – with a few thorns).
- Humans and plants both desire to spread out, to propagate (Human: ideas and tropes of pattern/imagery, Plants: Naturalise and propagate)
- Humans and plants are both vulnerable (Plants give humans protection from the elements; Plants seek protection from the elements to thrive and grow)
- Humans and plants both keep secrets. (Key into the idea of Huna here (te whare pora – keep weaving secrets; secrets in the meaning of certain dress symbols; thorns).
- Maybe: Humans and plants both weave together for strength (unity/collectivity/weaving)

### KEY PHRASES:

- We are beautiful.
- We long to spread out
- We are vulnerable. We need protection.
- We keep secrets.

### TONE:

Confident and celebratory of beauty. A touch of pride in the plant voice – possibly a hint of amusing arrogance. Secretive, and strategic about hiding when necessary.

## Sina

### GOVERNING WHAKATAUKI: [

'I shall never be lost, I am a seed sown from Rangīātea.]

### GOVERNING PŪRĀKAU:

- Sina and the Eel

COMMON BEHAVIOURS – a bit trickier to look for common ground/threads here. This might not be as reciprocal.

- Humans and plants draw on and rely on the environment – and fit inventively to the environment. Plants nourish their environment (challenge to humans who may do so less)
- Humans and plants both transform and adapt. Transformation – from eel to coconut. Transformation – the act of taking one thing and making it into a plethora of different objects.
- Every part of us is useful (could be a point of pride / difference)

**Commented [AS1]:** The whakatauki emphasises the connection back to the Pacific, and to ancient knowledge – The physical Rangīātea is somewhere in the Pacific Islands, possibly Ra'iātea Island in the Society Islands (also known as Tahiti), however, it is not totally certain.<sup>[2]</sup> Other possible locations are in the Cook Islands. The metaphysical place is considered a font or source of learning and knowledge, especially knowledge handed down by gods, spirit-ancestors, or ancestors. For example, the mythical god-ancestor Tāne is said to have received the Baskets of Knowledge from the supreme being Io. These baskets were suspended within a building named Rangīātea.

- Humans and plants tell stories. For plants this might be the genetic story (this might work better in Whakapapa) I shall never be lost – the ongoing reminder that the story of the eel is embedded in the coconut. I shall never be lost because the seed tells me who I am. Plants tell us who we are.
- We travel (this might work better for hue/gourd in People/Passion/Plants)

KEY PHRASES:

- We transform
- Every part of us has a use. We are versatile.
- What do you make of us? (ie what do you make of yourself is implied)
- We are indispensable. You make us indispensable.
- We are bound together through stories and use. We are one part of the whole.

Whakapapa

COMMON BEHAVIOURS:

- Plants and humans record memories.
- Plants and humans inherit and disseminate genetic information.
- Plants and humans contain the imprint of previous generations and provide for future generations.

KEY PHRASES:

- We continue; we endure.
- We wait; we store stories
- We teach.
- We speak across generations.
- We hold our memories close
- We share our memories.
- We speak to each other
- We remember. We help you remember.
- We stretch down roots so we know where we are going. We are a spiral.

## Kaitiakitanga

Looking after you takes work.

## Rongoa

Tane – photosynthesis

Ka whakangā ahau kia tiu kia oha

- We move upwards into the light.
- We hold things in balance.
- We want to thrive.

## Women and plants

- We don't stay still.
- We adapt and transform.
- We breathe and move.
- We are not here for your decoration.
- Don't try to trap us. Don't press us between plates of glass.

TONE: defiance, independence, pride, challenge.

## A Kākaho, A Pīngao

We bind to each other, we stretch upwards.

We breathe in we breathe out.

Flora core team with Tīma Tuhituhi

19 Oketopa 2023

Te reo Māori approach to Flora

- Te Pua a Tāne – the great living forest of Tāne
- Claire: Reo is building the canopy – rhythmic and beautiful
- Isaac: this will hold. Having the models ABC feels practical and achievable.
- Claire: nice balance of male and female. Achieving something we had tried to do early on.
- Prue: likes balance of male/female too. Fits.
- Tamahou: Tāne supporting in a non-obtrusive manner. Speaks to the mātauranga and kaupapa of each segment. Not about him himself. Provides counterbalance.
- Vioula: could we incorporate the hero objects/pou into each segment? Could we include them in the kōrero? \*highlight these in Interp schedule to make clear\*
- Prue: feed content back and forth with the segmentals and the stories.
- Heidi: loves Whakataukī for each segment. Loved Tāne speaking as or through a plant.
- Model A: te reo Māori led is written in te reo first from mātauranga perspective, translated into plain English, English writer then crafts from there.
- Model B: English is more introductory, but the reo can be a deeper dive for the different audience. But coming from the same place. Writing for different audiences, but needs to be cohesive and meaningful.
- Model C: English written first, straight translation into te reo Māori.



## Key process points Pua | Flora writing

1. Initial spatial meeting with Sean – due to identification of this segment being well ahead on design. **Personnel:** Vioula, Curator/Lead writer/Writing team leads/Murphy
2. Spatial and curatorial meetings segment-by-segment. **Personnel:** Curator/Vioula/Lead writers/Writing team lead/Murphy
3. Developing tailored brief templates for each segment for reo Pāhekā to support the curators and ensure the writing team is capturing the key stories and messages that will enable the writing process. **Personnel:** Lead writers TRP and TRM
4. Initial meeting to discuss key thematic ideas per segment per curator, and begin populating briefs. These sessions will introduce the brief-writing process and identify how the writers will work with curators for this. **Personnel:** Curator/Lead writers TRP and TRM

**How brief-writing works best will depend on curatorial preference. For example, could include the below:**

- Writer populates the brief template in discussion w/ curator, drawing on conversation and/or consultation with taonga docs
- Curator populates the brief template and shares with writer
- Iterative process of back and forth between curator and writer(s)

**This process will also depend on whether the curator's content is Mātauranga/reo Māori-led, is to be approached in parallel by the TRM and TRP teams, or is English-led.**

- Possible process for reo-led Mātauranga Māori content transfer –
  - Both lead writers present in early discussion with Isaac where possible/appropriate.
  - Te reo Māori lead writer works to their preferences – with or without brief template.
  - TRP writer populates their brief documents based on initial discussions. Further details to be populated based on discussion with Kaituhi Māori.
  - OR TRP writer present in early phased discussion with Isaac/kaituhi – then uses Māori text translated into English as basis for labels/brief.
  - NB – No imperative that text follow an exact translation – rather it should serve the audience needs for each language.
- For parallel writing –
  - Both lead writers present in initial discussion with curator
  - Te reo Māori writer works to their preferences – with or without brief template.
  - TRP writer writes labels based on their briefs
  - NB – No imperative that text follow an exact translation – rather it should serve the audience needs for each language.

- English-led.
  - Both lead writers present in discussion where useful and time-efficient.
  - TRP writer writes labels based on their briefs
  - TRM works to their own preferences, and can draw on English text translated into Māori where useful and time-efficient
  - NB – No imperative that text follow an exact translation – rather it should serve the audience needs for each language.

Strong briefs at this stage will ensure that the writing process goes quickly and smoothly, and will ensure that the exhibition’s key messages are consistent and clear across each segment.

<b>SEGMENT</b>	<b>Curator(s)</b>	<b>Writer</b>
<b>Tāne</b>	Isaac	Victoria
<b>Cloaking Papatūānuku</b>	Claire, Isaac, Sean	Sam
<b>Tree of Life</b>	Sean	Sam
<b>Whakapapa</b>	Isaac	Sam
<b>Kaitiakitanga</b>	Heidi, Carlos, Prue (Isaac in support as required)	Sam
<b>People/Passion/Plants</b>	Carlos, Sean, Isaac, Rebecca, Heidi, Claire	Victoria
<b>Rongoā</b>	Isaac	Victoria
<b>Interactive</b>	Murphy	Sam
<b>Women, plants and stereotypes</b> <b>Women and botany</b> <b>The popularisation of botany</b> <b>We are not your dusky maiden</b>	Heidi, Rebecca Claire, Rebecca Sean (internal) Rachel (contract) Prue	Victoria
<b>Maker space</b>	Murphy, Claire	Sam

#### WRITING TEAM LEADER

Assist with clarifying text hierarchy – approach we are taking through the exhibition. Isolating some of the questions we need to ask.

Propose a broad clarification of key messages, interpretation approach, and label hierarchy across the curatorium.

This would also be the place to share the interpretive layer of the PLANT VOICE.

**Milestone challenges**

Not in scope

[Redacted]

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For te reo Māori writing team – Isaac needs to populate all of the Mātauranga elements of each brief.

Mātauranga foregrounded? What does this mean for Isaac? For the other curators?

Tamahou hasn't been able to develop the Mātauranga further because it's reliant on the mātaruanga in the whole exhibition.

Is Isaac on board with populating all the briefs? Are the curators happy for Isaac to add this material into the briefs? How is it being managed?

## Establishing Text Hierarchy

Segmental

- Addresses Pou

GEOL

EOL

Object Teaser

Easter Egg trail

## DRAFT BRIEF

The purpose of this document is to provide information to the Iwi Relations team in order to create a respectable offer to an Iwi partner. This document aims to:

- Give the overall aims of *Pua* exhibition
- Outline the opportunity/offer we have available
- Outline past work and relationships with Ngāti Kuri, particularly with Te Papa Research Associate Wendy Nelson
- Support their tino rangatiratanga to their mātauranga
- Tāne is the first person voice of the exhibition, are the iwi happy for us to use Tāne voice in the sections that showcase their kōrero – do you want your own voice? Inform now
- He taonga te reo. Therefore Te Papa's reo writing team are happy to work with the iwi to prioritise their dialect in this story if this is their preference.
- Answer any outstanding questions from the Iwi Relations team to allow this project to progress.

### **Te Papa's exhibition *Pua | Flora: Celebrating our botanical world***

Beginning with Tāne's act of love when he cloaked his mother, this exhibition is a love letter to Papatūānuku and the flora she is cloaked in. *Pua | Flora* will open the eyes of our manuhiri to the importance and mīharo of the botanical world.

With Māori, Pasifika, and intergenerational whānau audiences top of mind, this exhibition will showcase taonga Māori from our collections alongside plant-related works from Botany, Art, History, Decorative Arts and Photography. It will be immersive and multisensory. Manuhiri will revel in our rich and bountiful collections and find connections to taonga, to their rohe, to their heritage. This free exhibition opens June 2024 and will be on the floor for nine months.

The exhibition explores seven botanical themes across seven object-filled galleries designed to engage and inspire our target audiences. These themes relate to big ideas about:

1. **Whakapapa and connection** – people are intimately connected to the botanical world
2. **Human passion** – our love for and reliance on plants mean we seek to understand, care for, and adorn ourselves and our world with them
3. **Identity** – our identities, both personal and collective, are connected to plants
4. **Symbolism** – across cultures, across time and place, plants (especially flowers) carry meanings – spiritual, emotional, and environmental

After visiting *Pua | Flora* (note: the whole exhibition) we hope that our audiences will:

- Recognise the value of plants and the relationships we have with them in our everyday lives
- See themselves and/or their culture reflected and feel personal connection to plant stories and taonga on display
- Gain insight into and respect for multiple knowledge systems and perspectives
- Be inspired by, enjoy, and feel a sense of wonder in the botanical world through Te Papa's collections

#### **Segment 4: *People, Passion and Plants***

The segment we are seeking iwi engagement in has the working title *People, Passion and Plants*. The big idea from *People, passion and plants* is that people from all walks of life share a fascination with and passion for plants, seeking to understand and connect with them.

It will highlight the work of iwi, researchers, kaitiaki, communities and others who are leading botanical projects across the motu, illustrating the big ideas of this part of the exhibition, with a focus on whakapapa, connection, passion, and identity.

Taking inspiration from *Pua | Flora's* byline, *Celebrating our botanical world*, this section of the exhibition will aim to open the eyes of our visitors to the importance of plants, foregrounding mātauranga Māori, showcasing the cross-generational efforts to discover, study, understand, describe and protect plants, as well as restore mauri and mātauranga that will inspire and empower manuhiri to care about the botanical world.

### ***Iwi are connecting with and documenting the biodiversity taonga in their rohe***

Ngāti Kuri have a long and intimate history with their taiao. Their rohe covers 1 million square kilometres of land and ocean, from the Far North to Manawatāwhi and as far as Rangitāhua.

Being one of six iwi claimants to WAI 262, the Waitangi Tribunal claim which extends to flora and fauna, that close relationship to their taiao permeates intergenerationally from the kaumātua down to their mokopuna. This is exemplified in the whakataukī:

*Ko takoto kē ngā kōrero a ngā mātua mō te whenua*

*The foundation of manawhenua was set by the ancestors of ancient times<sup>1</sup>*

The collaboration at the heart of Ngāti Kuri's indigenous-led te taiao research between iwi (as mana whenua and kaitiaki) and other researchers is an exciting and innovative model. In particular, the collaboration of Ngāti Kuri researchers with specialist biologists and taxonomists to study, understand and co-describe new species is world-leading. We would like to profile one of the algae that Ngāti Kuri has recently described, and we would like to invite Ngāti Kuri to share their story about this collaboration in the exhibition.

### **Te Papa and Ngāti Kuri**

Te Papa's Mātauranga Māori Collections contain only three taonga/objects with a connection to Ngāti Kuri that have been identified, including the chainsaw in the history collection that was used to attack the tree on Maungakiekie, a contemporary Ra by Riria Smith, and one tūwiri point. The variety and scope of these taonga to tell *Pua | Flora* related stories is limited – and this applies to the wider collection as a result of historical collecting bias.

However, and of interest in the context of *Pua | Flora*, Ngāti Kuri do have several significant connections to Te Papa, particularly through the Natural History team, including (as at May 2021) 27,650 specimens representing 4462 different plant and animal species in Ngāti Kuri's rohe. Of these, 4051 specimens are plants (2047 of those are algae), representing 880 different species (339 of which are algae).

With the Botany team, Ngāti Kuri are working closely with Botany Curator Carlos Lehnebach on the pollination and conservation of Aotearoa New Zealand's most threatened tree, rātā moehau

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<sup>1</sup> [Ngāti Kuri \(tkot.org.nz\)](http://tkot.org.nz)

(*Metrosideros bartlettii*).<sup>2</sup> Ngāti Kuri also have a long-standing relationship with Te Papa Research Associate Wendy Nelson, Aotearoa's foremost phycologist and expert on algae, by collaboratively collecting, investigating and naming algae from Rangitāhua, Manawatāwhi and other areas in Ngāti Kuri's rohe.<sup>3</sup>

Ngāti Kuri mātauranga and botanical science come together in a unique and groundbreaking naming process that started with a collaboration with Wendy Nelson. Field work conducted by Wendy and her colleagues in the Ngāti Kuri rohe, together with genetic and microscopic studies, have allowed discovery and description of new species of algae.

It is this story that we would like to engage with Ngāti Kuri, drawing on Wendy's long-term relationship and to showcase this important, and groundbreaking collaboration.

### **Example of a storyline we could tell with Ngāti Kuri**

In the far north, a symbiosis has occurred between mātauranga and science. New and undiscovered species of sea and land flora have been named in a unique and profound naming process, imbuing newly found species with Ngāti Kuri kaitiakitanga and tino rangatiratanga and giving Māori greater control over indigenous plants and taonga such as mātauranga Māori. Dr Wendy Nelson, in collaboration with Ngāti Kuri, has found the collaborative process to describe and name new species as a highly enriching one in which mātauranga connects the plants and the people to a time and place, grounding them and us within the Māori worldview.

The flow on effects of fusing mātauranga and science is that mokopuna and the younger generations are quickly introduced to science in their own rohe setting, laying testament to the passion the iwi has in being kaitiaki to the indigenous flora found in their rohe.

In particular, the groundbreaking history, story, and research behind the collaborative naming of korowaiōmanawatāwhi (*Dictyota korowai*)<sup>4</sup> would be an excellent candidate for inclusion as one of the stories in the *People, Passion and Plants* section of our exhibition. This story embodies the exhibition's big ideas of whakapapa, passion, reconnection and identity, not to mention hope for future generations.

### **He taonga te reo**

Te Papa's te reo Māori writing team are happy to collaborate with the iwi to prioritise the Ngāti Kuri dialect in the kōrero and mātauranga the iwi share.

### **Collaborating with Te Papa: desired outcomes for Iwi**

Te Papa offers a national stage, reaching large, diverse audiences from around the motu and the world through our exhibition experiences and content online. *Pua | Flora* is an opportunity to connect Māori audiences and others with projects happening in your rohe.

The stories shared in *Pua | Flora* are focussed on positive action and hope for the future by celebrating invention, inspiration, conservation, and beauty. Ngāti Kuri's commitment to understand,

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<sup>2</sup> <https://tearawhanuiresearch.com/nga-rakau-taketake/>

<sup>3</sup> <https://tearawhanuiresearch.com/te-mana-o-rangitahua/>

<sup>4</sup> Wendy A. Nelson, Judy E. Sutherland, Sandi Ringham & Huia Murupaenga (2019) *Dictyota korowai* sp. nov. (Dictyotales, Phaeophyceae) from Manawatāwhi/Three Kings Islands, northern New Zealand, previously confused with *Dictyota intermedia*, *Phycologia*, 58:4, 433-442, DOI: [10.1080/00318884.2019.1625256](https://doi.org/10.1080/00318884.2019.1625256)

describe, name, monitor and restore korowaiōmanawatāwhi in the wild is a story that fits all these aspirations. It's clear from Ngāti Kuri taiao projects, the iwi want to get everyone involved and mobilised. We hope that by increasing visitors' awareness of plants (including plants in the ocean – algae!) and the issues that threaten them, this exhibition might provoke the question, 'what plants do you want to protect to ensure their future?' and be a call to action in their own community.

**Te Papa would like to:**

- Understand the potential ways in which we can help Ngāti Kuri. How can we make this project relevant or advance Ngāti Kuri's own kaupapa?
- Strengthen our ongoing relationships, using this exhibition as an opportunity to surface our relationship.
- Discuss and explore additional opportunities together e.g., working with the Learning Team, Public Programmes, Digital Channels (online content), and social media teams, or ways to support rangatahi.

**Exhibition experience**

Within the *People, Passion and Plants* segment, we have an allocated space for a small segment from Ngāti Kuri, about the collaborative naming of seaweeds with Wendy Nelson from the Ngāti Kuri rohe.

We would like to consult with Ngāti Kuri, Wendy Nelson, and the other researchers and kaimahi involved in the naming process (e.g. Ngāti Kuri Trust Board, Jerry Norman, Bruce Ngauma, Ben Waitai and the Kōtuku Rōpū), so that we can collectively determine the best way to showcase this story (given the known space/design constraints), including specimens, objects, images and other elements such as infographics.

**Compensation/Resource**

We are unsure what would be a suitable budget in terms of flights, manaaki, and support and would appreciate some advice/direction on what would be appropriate.

**Timeline**

*Pua Flora* is scheduled to open at Te Papa 2 June 2024 and will be on the floor for 9 months.

*NOTE: Suggest a heads up and give them time to prepare and they will definitely be engaged on what's being exhibited in their section.*

Not in scope

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<sup>5</sup> Wendy A. Nelson, Judy E. Sutherland, Sandi Ringham & Huia Murupaenga (2019) *Dictyota korowai* sp. nov. (Dictyotales, Phaeophyceae) from Manawatāwhi/Three Kings Islands, northern New Zealand, previously confused with *Dictyota intermedia*, Phycologia, 58:4, 433-442, DOI: [10.1080/00318884.2019.1625256](https://doi.org/10.1080/00318884.2019.1625256)

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Pua – Flora – Whakatauki and rerenga kōrero to assist writing and translations

The purpose of this Mātauranga Overview is to align to the current mātauranga in Pua and investigate further mātauranga Māori

SEG 1: CLOAKING Papatūānuku - **Tāne**

After the separation of Rangi and Papa, and following the first placement of te whānau marama, the sun scorches Papatūānuku, and so Tāne cloaks his mother to protect her from the intense heat.

SEG 2: TREE OF LIFE – **Tānemahuta**

Tānemahuta is the main personality of Tāne when concerning the great tree of life. Tāne separated his parents by laying on his back and forcing Ranginui from Papa by thrusting him upwards with his legs.

SEG 3: WHAKAPAPA – **Tānenuiārangi**

Tānenuiārangi was the Tāne who attained the sacred houses of knowledge, wherein contained

SEG 4: PEOPLE, PASSION AND PLANTS (KAITIAKITANGA) – **Tānetorokaha**

SEG 5: RONGOĀ – **Tānetewaiora**

“Rongoā isn’t just the rākau, it is the environment we live in, rongoā is us.”

Hemaima Carkeek Wiremu

SEG 6: WOMAN & PLANTS (& Stereotypes) – **Hineahuone**

SEG 7: PLANTS & SYMBOLISM – **Tāne-te-wānanga**

Brief: The personalities of Tāne speak to his connection to the different SEGs. For instance

### Footwear

*panaena* was of dressed fibre; it was little more than a toe-cap, and was fastened [PAGE 240](#) with a cord from the heel passed round the ankle. The *rohe* was a combined sandal and legging. The *papari* was a legging sandal of green flax stuffed or lined with moss (*rimurimu*). The *parengarenga* or *kopa* was a broad piece of woven flax folded round the leg and then laced from ankle to knee. The *tumatakuru* was a combined sandal and legging, netted from the alpine spear-grass *tumatakuru* or *kurikuri*: *Aciphylla squarrosa*). They were folded over the foot and leg and then fastened by lacing. Sandals made from the leaves of the cabbage-palm

(*ti*: Cordyline sp.) were sometimes made; they were called *parewai* in the North and *tahitahi* in the South Island. The latter, however, only received this name when composed of one (*tahi*) layer of material; they were called *torua* when of double thickness. The southern name for a sandal generally was *paraerae*, but the *paraerae hou* or *kuara* was so called when only one layer or thickness of flax was used.

Feathers were extensively used for hair-adornment. The most valued kinds were tail-feathers of the *huia* (*Heteralocha acutirostris*), wing-feathers of the white heron (*Ardea sacra*) and the long red tail-feathers of the *amokura* (Tropic bird: *Phaethon rubricauda*). The ancient war-plume (*marereko*) consisted of twelve *huia* feathers. There was one peculiarity attending the use of the white heron plume. A woman was not allowed to eat food in the presence of a man who wore such a plume. If she ate anything her hair would fall out, but if the visitor removed the feathers and put them aside she might eat.

In former times there were in New Zealand large plantations of the Paper Mulberry (*aute*: *Broussonnetia papyrifera*), but the shrubs never grew to a large size, so that bark-clothing like the *tapa* of the South Seas was not worn within historic times. There is, however, a tradition of the Ngati-awa tribe that in old days the bark of the mulberry was used as clothing, and that two men, Te Whatu-manu and Te Manawa, were renowned as beaters of the material for garments. One of the names of these ancient garments was *te kiri o Tane* "the skin of Tane,"

Mō te roanga ake o ēnei kōrero tirohia a: [Dress, Ornaments, Etc | NZETC \(victoria.ac.nz\)](#)

[Traditional vs contemporary kākahu - YouTube](#) offensive and insulting

E tipu e rea i nga ra o tou ao

Ko te pu ko te weu ko te aka ko te rea ko te waonui

He kakano i ruia mai i rangiatea

Ko koe te taunuke o te hue o tenei tangata a Tuhoē

He mahi ta te tawa uho, he mahi ta te tawa para. I am a tawa. I grew up on my whenua tipuna at a place called te tawa where deposited were the umbilical cords of generations of my whakapapa, a practice particular to that area in the northern part of te urewera

And we believe that when we die we return to the place where our pito or whenua are buried. This ties me to my whakapapa, my tipuna and my whenua and taiao. I am a kaitiaki of over a thousand years of that ahi ka. The ahi ka or the permanent fires of my home are fuelled by tawa wood, another usage of this particular wood.

To be reborn again. We do not go back to hawaiki, we return to the mist maiden and the mountain.

He taura here e kore e motukia

The fertilising qualities of the sun = Tane. Te waiora a Tane

Tane-te-waiora

Look up the books on nz etc and get librarian to order them and send home, or do that before you go home

Te Ara Whānui a Tane myth. This is the golden path of the setting sun, by which the spirits of the dead pass over the ocean to the far-off home-land of the race, thence to the spiritworld

So as the setting of the sun signals death, it's Rising brings the renewal of growth and rebirth. This is also signalled in te waiora a tane, the life giving waters of Tane where the moon sets and a new moon is reborn again.

Te wharepora o Hineteiwaiwa the school of weaving

Tane, under his name of Tane-te-waiora, is the personified form of sunlight, and the waiora a Tane is merely an esoteric and emblematical term for sunlight.

Tanenuiarangi, the one who climbed the heavens, in some traditions is the sun.

It was an old custom for women to greet the new moon when first seen with singing and weeping, lamenting those who had died since the previous new moon. Agriculturists planted their products at the full of the moon, which was supposed to have an excellent effect on the crop.

Some say the waiora a tane that the moon replenishes itself in is the Milky Way

Waiora is also a word for semen

We need to get together to write a te reo maori brief for flora, Isaac, ariki and me

Explain parallel writing approach

Look through current floor plan again

The beings appointed as guardians and promoters of the welfare and fertility of forests were Tane te hokahoka, Tangaiwaho and Rongo-maraeroa. Another name mentioned in this connection is that of Tane-te-kapurangi. (Ko Tane-te-kapurangi i a ia nga kakano o nga mea katoa e tupu ana i te ao nei e whakahaere ana.)

A singular but brief note collected by White runs as follows: Te Rarataungarere-o-Matiti-rangi was the name of the place where all trees originated, they were brought hither from that place by Tane, to Hawaiki, and even unto Aotea.

<https://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes02Reli-t1-body-d4-d3-d18.html>

### [Miscellaneous Origin Myths | NZETC](#)

The task of Rehua was the cooking of berries (ta Rehua mahi he tao i nga hua rakau), which means that Rehua represents the heat of summer that ripens all fruits. When man feels languid on hot summer days, when leaves droop and vegetation is dried up, these are the effect of the power of Rehua, and it is said "Ko Rehua kai te patu", Rehua is affecting them.

Matemateaone, or mate whenua, where man returns to the soil to papatuanuku and to hinenuitepo from whence he came unto a seed who grows and is regenerated again bringing new life

Create a teams page for Isaac me and ariki

<https://nzetc.victoria.ac.nz/tm/scholarly/tei-Bes02Reli-t1-body-d4-d3-d13.html>

## [Origin of Trees, Etc | NZETC](#)

Tane the Fertilizer origin of trees search for the female essence

Rarataungarere te mata tini o te rangi Mounu ma wawai te pahure o te rangi Kopu nui, kopu roa, te kitea, te wherio to tini i te ata a kai Ko mihi kai, ko anau kai, taepuru to tino i te ata a kai ki enei tama Ki te kauwhanga nui o te wao a Tane. It was then that fruits became matured.

<https://nzetc.victoria.ac.nz/tm/scholarly/tei-BesFore-t1-body-d1-d9-d16.html>

[He Rerenga Kōrero 1988 \(ngataonga.org.nz\)](#) – Tāne whakapapa, Tipene Leach Ethnobotany hui.

Te Aue Davis speals on conservation of plants and people

## [Flax | NZETC](#)

Harakeke terms and stripping process

Hei aha au te mate ai i taku pākārīto ka tipu

The basic portion of a Maori's dress was the belt (*tatua*) and apron (*maro*). The man's belt (*tu pupara*) was about five or six inches wide, made of strips of white and black flax, with fastening strings (*tau*). It was worn doubled over with the edges turned in, and fastened so as to serve as a bag for small articles.<sup>2</sup> There were many patterns, some in vandykes, and some (*tu muka*) in strands of white, black, and red. It is probable that the *tu* (the name of the war-god) was formerly applied to the war-girdle worn by fighting men, but also by priests. The war-belt worn in the Ngati-awa tribe was called *Kuaira*. The women generally wore girdles of sweet-scented grass (*karetu*: Hierochoe redolens) or if wearing the *tu-wharariki* belt some sweet-scented moss (*kopuru*) was inserted into it. To the girdle was fastened the apron (*maro*) which was sometimes worn like the Highlander's purse (sporran), but when hanging in front was generally supplemented by another behind, or else the *maro* was drawn (*hurua*) between the legs and fastened to the belt behind. Girls wore a small apron (*maro kuta*) of woven grass, but when of high rank a triangular *maro* (*maro kapua*) with ornamental border and thrums, or one (*maro waiapu*) of black, white, and yellow, adorned their privileged persons. Married women wore a larger apron (*maro nui*) than girls. Only chiefs were allowed to wear the apron of dogs-tails (*maro waero*); and two kinds, one (*maro huka*) of dressed flax, and the other (*maro tuhau*), were reserved for priests, the former in war time. When the war-girdle was put on a particular incantation (*maro taua*) was recited. Boys did not wear girdles or aprons; they went naked as far as underclothing was concerned.

Over the *maro* or apron was worn the kilt (*rapaki*) or waist mat. This generally consisted of a mass of strips of flax hanging from a belt of the same material. The green strips were scraped and left untouched in alternate inch-lengths, and were also scraped at the sides so that when dried they curled round like pipe stems. The loose strips hung down to the knees and rustled musically as the bearer moved. This kind of mat (*kinikini* or *pokinikini*) concealed the limbs sufficiently and gave full cope to movement. A waist mat (*piupiu*) was of similar length but was of dressed flax [PAGE 234](#)and

did not rustle. Women sometimes wore a waist mat (*pihipihi*) of dressed flax with little rolls of flax in short lengths sewn thereon and dyed in horizontal stripes.

Also here is the connection between Hina (or Sina) the sister of Māui, and the wife of Irawaru, the progenitor of dogs. Dog fur was highly prized, the tāpahu o Irawaru was dedicated to him. (this shows connection to Sina section in Pua)

### Extraordinary things

Sometimes as a defence against the spears cast with the whip-sling (*kotaha*) a plaited band of flax about six inches wide was wound round the body. As the band was often ten fathoms long, such a preparation needed some time to accomplish. Ten fathoms is 60 feet.

A Tāne for each section (7 segmentals)

Tānemahuta, Tānenuiārangi, Tānetewaiora, Tānehokahoka, Tānemataahi, Tāne-te-waotū, Tāne-i-te-hiringa, Tāne-torokaha, Tāne-i-te-hiringa (personified as the sun, and mātauranga)

“Ka tō he rā ka rere he rā”.

[Sun | NZETC \(victoria.ac.nz\)](http://www.victoria.ac.nz/nzetc/)

### References for:

**Tāne in terms of the whānau marama, the sun, moon and celestial bodies** foretelling the seasons and fruitfulness

**The Astronomical Knowledge of the Māori, Dominion Museum Monograph No.3** (Elsdon Best, V.R. WARD, GOVERNMENT PRINTER, WELLINGTON, NEW ZEALAND – 1986)

Page 5: Whanau Marama, Sun

Page 6: Role of Tohunga Kokorangi and celestial beings (“tirohia atu ngā whetū e ārau ana”)

Page 7: Whakataukī about the sun, moon and celestial beings or Te Apa Whatu a Te Ahuru. (“Kia mārama koe ki te kete a Tāne i mauria atu nei hei tohu mō tōna matua”)

### Hui with Isaac and Viola 19/09/23, 10-11 am

He whakaaro ōu Isaac?

What do you think about a Tāne for each section (7 sections)?

I raised it with the Writing Team and they seem to like the idea. What are your thoughts Isaac?

Tānemahuta, Tānenuiārangi, Tānetewaiora, Tānehokahoka, Tānemataahi, Tāne-te-waotū, Tāne-i-te-hiringa, Tāne-torokaha, Tāne-i-te-hiringa (personified as the sun, and mātauranga)

**Karakia forwarded by Ranea, possible to utilise, which is gender neutral (have I got the right word, are we happy with seven Tāne?);** Let me know your thoughts.

Nau mai e Tama, nau mai e  
Hine

Kia whakamāui ake koe ki te Toiora: Ki te Pō ki te Ao

I āhua mai koe i te pō i te ao

I a Ranginui te ao i Māui

I a Papatūānuku te pō i Māui

I a Ihomatua, i a Ihomariri

I a Io-te-toiora ka whanake

I a Io-te-waiora ka māpuna

Ka waiho i te toi matua

I te toi nuku i te toi rangi

I te toiora ki taiao

Ka puritia mai te toiora

Ka waiho i te kaupapa atua

Ka puritia mai te toiora

Ka waiho i te kaupapa tangata

Ka puritia mai te toiora

Ko ōna āhuratanga ka kitea i waenga

o te rangi o te whenua

Ka eke rā ki te taumata kōrero

Ko au te taiao ko te taiao ko au

Tihei mauri ora!

## **Maramataka – The Moon Cycles**

### **Style**

Primary audiences are te iwi Māori, Pacific people and Asia. Te Hunga tamariki Māori, nō reira kia ngāwari te reo. Mēnā ka hōhonu, me whai kiko, whai whakamārama e ako ai ā tātou tamariki ki ngā kōrero tūturu a ō rātou mātua.

**Tone** (from part 1 of Tone Hui with Murphy, VC, AS, AS, VS, TM dated  
13/09/23)



**SEG 1** – Wonder, awe, magic, whimsy, lush, abundant, explore, delight, beauty, transformation

**SEG 2** – Respect, inspiring, wonder/amaze, ingenuity, inventive

**SEG 3** – Timeless, deep connection, purity of idea, indigenous futurism (ko te kākano ka tipu, interacting with the future), potential

**SEG 4** – Intimate, immersive, hugeness of scale, aware, appreciate, solemn to hopeful

**SEG 5** – interconnectedness with our Pacific relations, passion, threads, uplifting, determination and will

**SEG 6** – Defiant, challenging

**SEG 7** – Meaning, making

**SEG 7 PART 2** – Seasonality and cycles

Summer = love & romance

Autumn = ? (I think of ngahuru kai paenga, ngahuru tikotiko iere, a time of plenty)

Winter = Maumaharatanga

Spring = Birth and beginnings

**END** – Feel it deep, reconnect, open your eyes, tug on the heart

Approach (pending)

**HUI WITH CURATORS 15/09/23**

Slide presentation

<https://poumataaho.tpp.cloud.opentext.com/OTCS/lisapi.dll/app/nodes/12258643>

Hui recording

<https://poumataaho.tpp.cloud.opentext.com/OTCS/lisapi.dll/app/nodes/12259194>

### The role of Mauri

As in the matter of the fruitfulness of trees, it was occasionally necessary to *whakaoho* or 'rouse' a *mauri* to a sense of its duty. Should the birds of a forest decrease in numbers, as when moving away to other feeding grounds, then it seemed to the Maori that the *mauri* was becoming slack in its performance of duties. In such a dilemma an expert would be called upon to arouse the *mauri* and so make it attend to its task, as it were; this was effected by means of reciting a charm over the medium, and such act was really a stimulating of the *atua* empowering the stone. This charm is termed by some a *Whakaara*, it rouses or wakens a sluggish *mauri*.

It should here be explained that the life-principle of a forest, etc., termed *mauri* is also defined by the word *hau*. So far as I have grasped the matter the *hau* and *mauri* of a forest are one and the same thing, but we must certainly distinguish between the *hau* and *mauri* of man (see Monograph No. 2 of the Dominion Museum series for further information concerning these concepts).

[The Mauri of the Forest | NZETC \(victoria.ac.nz\)](http://www.victoria.ac.nz/nzetc/) – The Forest Lore of the Mauri

*“Ngā kaitiaki i te mauri ora o te pua.”* People, passion and plants. Kua tangata whenua – Tanetorokaha

Pūhore is the opposite

### The role of flowering trees in signifying the seasons and for harvesting of harvested and wild foods

Fourth month = Puahou

6<sup>th</sup> month = rewarewa

7<sup>th</sup> month = kahika

8<sup>th</sup> month = tawhiwhi

*Kua pua te kōwhai*

*Kua pua te pōhutukawa*

*Kua māura te karaka i te tuawhenua*

The flowering plants could be an alternative to the different Tāne.

*‘Kua pua te kōwhai kua rauhanga te pīpīwharauora, whitihiti ora te ngākau ora.’* – Part of Māori Battalion speeches of welcome by Mutu Kapa I believe.

### Object List & The Interpretative Schedule

Parallel Column | Straight Translation Column

### Structure, Roles and Responsibilities

Quality Control

PLAN OVER THE NEXT TWO WEEKS 21/09/23

Meet as te reo writing team

Meet with Isaac before (or with) the curators (we dont want to take them aback)

SEG 6 and 7 are the hardest, we want to work with those curators first

I may need info from Isaac before he shoots off

May meet with Isaac tomorrow Friday.

Iwi stories, iwicentric in our mātauranga approach

Iwi wall, Takina, video wall – (Prue) – Fiona Apanui, director, Māori TV they did video with GRAHAM ATKINS - Iwi stories coming a bit later

Add stuff to the Pua EDC Chat, start feeding in to it. te taonga e whakapūmau

Iwi writer must be a registered Translator or have a postgraduate diploma in te reo Māori.

Add in the overall tone so far

FEEDBACK FROM PP PUA 11/10/23

Isaac – no on iwi throughout. Prioritise their sections.

### **NOTES 16/10/23 Māori writers RE – reo approach Pua**

#### NOTES

Purpose of hui is to critique, expand, improve PP last week before consolidation with tuahine before Thursday Pua session 2.

Wanting to cover off / address some of the concerns raised around red flags, ad hoc nature of the kōrero presented.

Whether this be some of are not quite appropriate, whether it be some of the adapted whakatauki to strengthen the connection to the segmentals, whatever it be....

Therefore I want to start by sharing the Mātauranga Overview instead of the PP as it informs the PP and has references and source information, then move on to other kaupapa if we can like the iwi kōrero (which Isaac stated no on iwi throughout), capacity, and other important matters....BEGIN Overview straight to references

Sam modelled her work with Steph. Perhaps Victoria might have a stab herself in some if grounded enough. The explanations of Tāne here should help Victoria grasp what Tāne represents across the various themes.

Being clear on Roles and Responsibility, Mātauranga, Reo etc

Ariki

Ground setting ideas in terms of general or writing approach is

As this is an early parallel approach in writing – Mataaho was a tight unit.

Notes

Ranea – Me āta wānanga anō, ko te tūāpapa kua takoto

Matua – Wātaka – Rebecca whakahau i a Anna. Tātai whetū hei whai.

Ngā pitopito o te waka – māna tērā e āta whiriwhiri

Kei hua kore ēnei mahi e mahi nei. Mataaho wasn't reviewed what happened to Steph.

Kairauhi are the mataamua, te taea te tauwehe i te reo me te rangahau

I need to be mindful of curatorial research, this is writing research, which could further strengthen.

Moment

Kia noho mai a mataamua. Ask him to introduce what the Mātauranga Approach is? And then elaborate. Transparency, tika. Keeps me safe, keeps us safe too. Who is responsible for mātauranga framework within this project. Open up kaupapa.

[Redacted text block]

Not in scope

[Redacted text block]

## Not in scope

Kia ora I am so and so, and then who they represent, you will meet atua or plants.

Intros in the first persons type etc.

Ranea – its beautiful, how things are sitting. I'm mindful of what youve mentioned in the opening – as we progress our writing approach. Mindful of blurred lines that are occurring. Mandate, authority, yes we are going with Tāne, yes we are going with Sina etc....Fully 100% e whakaae ana au moving with Tāne (Isaac) and the breakdown with Hina and Hineteiwaiwa. Navigating through an informal space.

Isaac put a proposal to PGG and said if you dont prioritise mātauranga there will be no mātauranga. Then he gained support to anchor. It wasnt translated to Kati and the hierarchy.

Taonga are set to Māori, pacific, asia. When it comes to the messaging, Māori worldview, what does that mean? Like parallel writing, how do we best approach. **Put a % around labels and hierarchy and anchor it with Mana Taonga.** He negotiates with curators there is a % mark.

Anna – Objects, we establish Mana Taonga, and that determines how we write. Then we understand what is reo led and what is English led.

Not in the position to do a whole mātauranga scope. That is the dream. We are capable, just the process.

What is overarching

Vic – Isaac could go through Interp Schedule, it's the high level, how would you represent that. Segmental messaging.

Ranea – Isaac responsible for % so it goes to how much he resources a segment. Curator asks iwi this is what is expected.

Segmentals are overall framing. Lower level is just making it make sense. Lot of leeway in framing the segmentals.

Vic – They havnt brought it together, this approach can offer to bring it all together, it's got be collaborative. Not to insist, but more this would work. The level of complexity, you have to go with it, or a more neutral you wouldnt lose Tāne. One way is to have a more neutral voice or really overt.

Sam – Plant voice (crazy alternative)

What does Māori led look like?

Anna – solely for Pākehā is the 'we' voice. Te Ao Māori of communal vision which is absent from te ao pākehā. High level text to label text and weave its way through or easter egg trail.

Sam – Plant vs human relationship. Lens of how humans view plant world. Plants speaking for themselves.

Ranea – Examples is Kohanga / Nest it has been done before. Need to treat it, it's in its own world. Crustaceans too. Easy for visitors to understand whats happening. I feel I need a guide, an interesting guide. Tāne or plants or Papa. That is the job of this team. I don't think there's anything wrong of being confident with that.

**Commented [TM2]:** Sam gives examples: Kia ora I am so and so, and then who they represent, you will meet atua and plants!

Intros in the first person type.

Ranea – mindful of blurred lines. Mandate Tāne by Isaac. Navigating through an informal space. Isaac proposed to PGG, don't prioritise mātauranga there will be no mātauranga. Then he gained support. It wasn't translated to Kati and the hierarchy.

Taonga set to Māori, Pacific, Asia.  
What does Māori worldview mean?

Put a % of matauranga around labels and hierarchy and anchor it with Mana Taonga. He promotes with curators there is a % mark.

Anna – Objects – we establish Mana Taonga and tht determines how we write.

Go through the Interp Schedule

Segmental

Isaac responsible for % it goes to resourcing a segment.

Segmentals are overall framing. Lower level makes sense of it. Lot of leeway in segmentals.

Vic – This approach can offer to bring it all together, it's got to be collaborative. Not to insist, but more 'would this work?'

One way is to have a neutral voice or really overt (open).

Sam – Plant voice (crazy alternative)

What does Māori led look like? The idea of Tāne. Te Reo Māori leads the mātauranga grounded writing. Ensuring Tāne is understood among the writers, his main ideas, aligned to the segmental themes. The te reo writer could write the mātauranga, translate it and then Victoria could amend it. Alternatively, she could have a stab if she feels grounded, then I could proof those to ensure they would align. I feel we would gain learning and insight in both methods. The reo Pākehā doesn't have to be exactly the same. Just ensure main ideas i.e. Tāne character, plant kōrero align. For instance, in the Dinosaurs and Tuatara deep time. Ranea, has examples. The Kōhanga has been done before albeit it's in its own world.

Need a Guide? Tāne, plants or Papa? That is the job of this team.

Family trail? Yes or No.

Bec talked about family trail. Integrated not just an add on. Yes or NO now so we can address it. Two clear needs within parallel.

Propose a voice that offers this distinctive voice, if other voice it's got to be

What's the point. Is there a better word than story.

BUT, given the emotion we are assuaging, what's your top point, and three other points.

Brief would be simpler? Getting their main points from the curators. Do we want to work with curators individually? Cut to the chase right there. The curators hold the knowledge, make a lot of ground – we can all do!

Would it burden the reo Māori doing it twice? No do it together. Isaac is not an experienced curator. This is his first exhibition.

Isaac with higher level. Individual curators might work for just the objects that have iwi provenance. Set up content, framework, so its clear are we parallel?

Is that telling a story similar to this taonga so we

Segmentals templates – this is the main message, how does it contribute to this?

Do we need those thematics. Unpack that then understand facets which each object represents.

**Commented [TM3]:** Propose a voice that offers this distinctive voice. Two clear needs within parallel.

Three main points from the curators about their areas! Better to work individually with curators, although work stream issues.

Isaac with higher level. Individual curators might work with objects that have iwi provenance.

Set up content, framework

How does the main idea contribute to the Segmental.

Unpack thematics, then understand facets of the objects.

NOTES FOR HUI 17/10/23 – THESE ARE FROM THE 16TH.

Not in scope

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

Ranea – mindful of blurred lines. Mandate Tāne by Isaac. Navigating through an informal space.

Isaac proposed to PGG, don't prioritise mātauranga there will be no mātauranga. Then he gained support. It wasn't translated to Kati and the hierarchy.

Taonga set to Māori, Pacific, Asia.

What does Māori worldview mean?

Put a % of matauranga around labels and hierarchy and anchor it with Mana Taonga. He promotes with curators there is a % mark.

Anna – Objects – we establish Mana Taonga and tht determines how we write.

[REDACTED]

[REDACTED]

[REDACTED]

Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

What does Māori led look like? The idea of Tāne. Te Reo Māori leads the mātauranga grounded writing. Ensuring Tāne is understood among the writers, his main ideas, aligned to the segmental themes. The te reo writer could write the mātauranga, translate it and then Victoria could amend it. Alternatively, she could have a stab if she feels grounded, then I could proof those to ensure they would align. I feel we would gain learning and insight in both methods. The reo Pākehā doesn't have to be exactly the same. Just ensure main ideas i.e. Tāne character, plant kōrero align. For instance, in the Dinosaurs and Tuatara deep time. Ranea, has examples. The Kōhanga has been done before albeit it's in its own world.

Need a Guide? Tāne, plants or Papa? That is the job of this team.

[REDACTED]

[REDACTED]

## Not in scope

Isaac with higher level. Individual curators might work with objects that have iwi provenance.

Set up content, framework

How does the main idea contribute to the Segmental.

Unpack thematics, then understand facets of the objects.

Mātauranga through Thematics and Segmentals. Even Im questioning, as you raise, what are the three key messages? And getting Isaac up to that same understanding. I would support a Straw Man, at least it's something to talk to. Its the key points where they met – Eng and te reo meet. It's not exactly, it's speaking to the value or principle. It's about the content.

High level mesaging, Thematics. If there's too many voices in the room

Curators tgether write brrriefts with curators.

Experience developer would be working on the brief.

Same Taonga with the curators at the same time.

Briefs reflect what the writer needs.

Stabilise the big ideas of the Segmentals and Thematics

We've done

Progress report on where the gaps are.

We need to work with Isaac on Mātauranga Māori

WED HUI

What questions do you have for Pua for our Writers Hui for Wednesday?

Look at the whole and % of Mātauranga. Tāne and how he aligns to the English reo.

Reo Interpreters Segmental

Prep for Wednesday HUI

% to help inform MODEL A B & C.

Pātai – Do you understand the Tāne concepts and how strongly does the Tāne characters lend themselves to your writing?

Do you feel the Tāne characters represent the exhibition and segmentals well?



Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

NOTES FROM 17/10/23

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Ariki: we want to solidify the mātauranga approach. Isaac on Tākina, advised round the book and then introed the mātauranga.

Mātauranga vs iwi relationships. Taonga are unprovenanced or through an artist.

Ariki: Help tie the whole thing together – mātauranga Māori and objectives.

Order – familiar with taonga, work through floor plan, work stream and writing leads, solidifying the journey.

Anna: Which voices, which segments. Lets look at the Spatial PlanOther step, developing relations with the other curators and gameplan. How we might divide our delivery so it's phased. A lot of contenders want to sign off early on this side of Xmas.

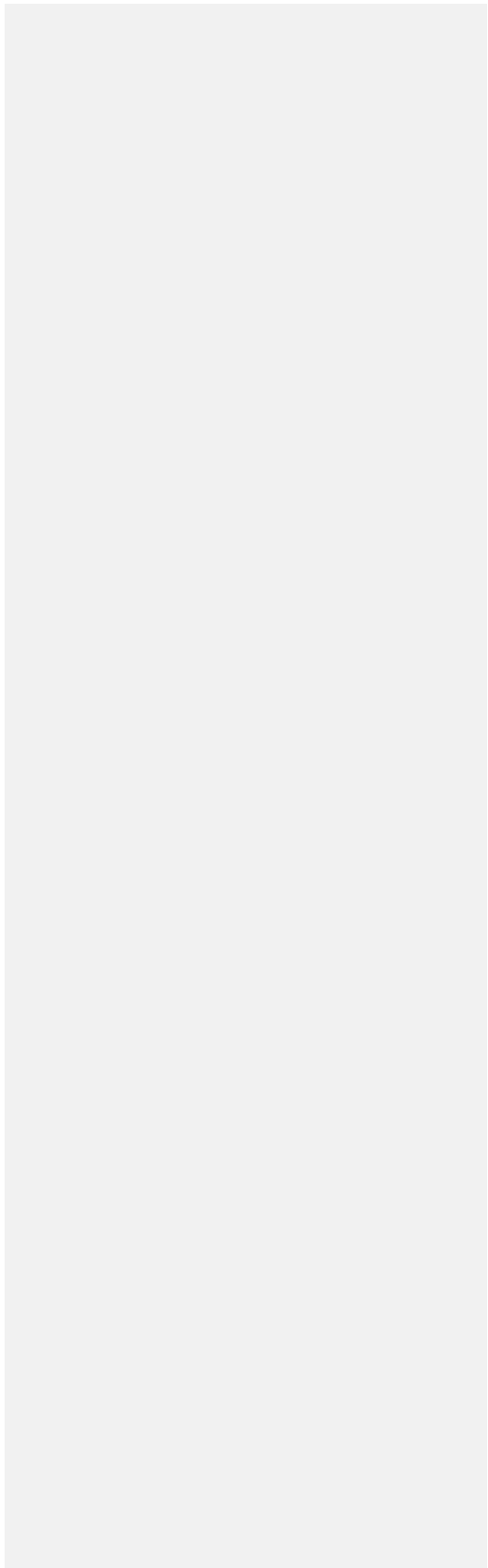
[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



Not in scope

Maui story – cut off the head of Tuna, align to Sin story?

Moremore pūwhātia – in Knowledge segment. Wharepora.

NEXT STEPS – Tonal journey, comes together, culminates. Still to me not fully captured on the Mātauranga Stories.

Wed Hui – Ask where do you think the gaps are in the Mātauranga Māori Approach?

Reo Voice – Tāne, Third voice, plants .

What does Māori led look like? The idea of Tāne. Te Reo Māori leads the mātauranga grounded writing. Ensuring Tāne is understood among the writers, his main ideas, aligned to the segmental themes. The te reo writer could write the mātauranga, translate it and then Victoria could amend it. Alternatively, she could have a stab if she feels grounded, then I could proof those to ensure they would align. I feel we would gain learning and insight in both methods. The reo Pākehā doesn't have to be exactly the same. Just ensure main ideas i.e. Tāne character, plant kōrero align. For instance, in the Dinosaurs and Tuatara deep time. Ranea, has examples. The Kōhanga has been done before albeit it's in its own world.

Tāne is the only atua that aligns the segmental, that binds the kōrero throughout and binds the atua Hineteiwaiwa, Hina, Huna, and the textiles together.

It could be Tāne

## NOTES

18/10/23

Go through the Interp Schedule and identify yourself the model ABC for each Segment.

### ASK THE TEAM

What are the gaps in the mātauranga? To know this we should continue with the interpretative schedule to inform the writing approach.

NOTE – The reo Models could change as we become grounded in the objects – We wont really know until we have the sit down with Isaac and individual curators?

Are we still using the plant voice? Then I can amend in Te Reo writing approach presentation to Curators. Concerns there would be too many voices.

Tāne – and 3rd person voice.

Tāne Segmentals definitely.

Third person voice – Lower text hierarchy (thematics?, labels). Thoughts on that

Tāne speaks, and establishes his whakapapa and mātauranga and connection between Tāne, plants and humans.

Clarity of messaging. No Plant voice. Confusing, too many voices. Update PP from kōrero from hui today.

Looked through the Interpretative Schedule, In SEG1 Threshold – Western, Chinese, Japanese, and Indian clusters in the Threshold shouldn't be parallel, they should be Model C.

SEG 4 PASSION: Kaitiakitanga section Model A – Reo led, Iwicentric pending on time, ideally Model A. This would be the iwi going to be involved. How would the iwi feel about Tāne-torokaha? Pending on time and capacity, they could provide their own kōrero on Tāne, or whether any kōrero they give could be aligned to Tāne-torokaha. Be clear and transparent with the iwi about Tāne-torokaha to survive, thrive, as we want the ngutukākā and rata moehau to. Prue involved? Curators?

After Kaitiakitanga section, the rest of the segment would be Parallel

wai 262

Easter eggs – Bird egg hunt in the forest.

Ko Tāne he atua, he tipu, he tangata.

SEG 5:

Rongoā – Model B – Reo Led

Seg 6:

Women in Plants – Parallel

Seg 7: Māori led

TAWHAO TIOKE

Genealogy is your identity.

Tāne = Hinerauāmoa ka puta ko Hineteiwaiwa.

E ai ki ētahi ko Tāne, ko Hinētītama, ko Murirangawhenua, ko Taranga, ko Hinauri, sister of Māui.

Isaac to validate Mātauranga Māori and to broker the mātauranga.

Opportunity to slow things down. We're getting grounded, Taihoa we've got a few questions to ask. Important for Isaac to open up refer back to Tāne.

Anna – we're still working thru the questions given our audiences are still different. As not content expectation on Pakeha audience are different. Interesting content at that segmental layer. Visitor experience.

Idea of plant voice. Our teams thinking Easter Egg Thread.

Mātauranga reo led is a new territory. It's a work in progress. Eng writers grounding with mātauranga to present their own whakaaro in parallel writing. BRIEFS

Slow train down for us. Paralel reo led is a new territory for all our writing team. We dont want to be pulled in a direction by external forces.

The work stream model doesnt reflect the mahi we're working with Isaac. Model doesnt cater to our needs.

19/10/23

YOU'LL BE FINE!

Read thru

Kia ora I am Tamahou. You might remember me as Tawa because I was born and raised at a place called Te Tawa, and Thistle because my whareniui has them painted on the porch wall.

Firstly Thank you to our work stream lead Rebecca and our Mātauranga Māori Curator Isaac for giving me this opportunity to talk to you about our Te Reo Māori Writing Approach.

Isaac introduce Pua Mātauranga

WHAT YOURE GOING TO PRESENT – This is an overview of our Te Reo Māori Writing Approach aligned to the mātauranga in Pua. Understandably you don't want to sit through and read through the Word Doc. That is still being developed and collaborated with the overall writing approach. So consolodating, reconciling, this takes time to understand and flesh out.

Talk from the Writing Approach Word Doc. Let it speak to the exhibition 😊

Mātauranga and te reo Māori are synonymous.

Mihi to Isaac, mō ngā mahi tahi. REINFORCE that this aligns to the mātauranga provided. So I havn't reinvented the Wheel. Began before the main ideas, the themes, the tone.

NOTE: The whakatauki in the slide respond to the Thematics, what you should Think and Feel

CONCLUDE: Please bare with the writing team as we consolidate our writing approaches. This is new ground with being mātauranga led vika the work streams, so you can understand that we need a little more time to consolidate our approaches. (we did intend for this to be done, but there is a bit of work understanding the mātauranga Māori for our reo Ingarihi writers.

NOTE TO CHANGE THE PP around Tāne Plant Voice. One more check through.

This is the Te REO MĀORI WRITING APPROACH

Whether it be extended to a character, that is up to you. But the mātauranga Māori will be communicated through the voice of Tāne.

Will take in feedback

Concerns where it can't be reconciled with reo Pākehā – different audience needs – understandable. Therefore we are still reconciling the writing approach

Add in Thematics in each segment

Isaac – does the kōrero align to the mātauranga?

QUERY | RESPOND | FEEDBACK

Thank you, I will get back to Ariki and the team with the feedback

SEG 7: Thematic: Think - Many cultures associate gods/deities/ atua with seasons/different times of the year and seek to personify or embody them.

PLAN FOR TODAY 24/10/23

NOTE: Have updated word document of writing approach (this will inform the PP). This delves in to the object sections, and how Tāne and mātauranga aligns to the objects and particularly the hero objects (some have yet to be commissioned).

This will assist our curators and writers understand the mātauranga being proposed for each area. Will be updated and fleshed more as we meet in clusters.

Some tauira are examples of what could be written, and some are more explanations about the relevant mātauranga.

Ko te mata tēnei o te wai, hei kainga mata mā ngā kairauhi, hei awahi i ngā kaituhi

Ko te mata hōhonu mō te reo Māori. Fleshed out as we progress and become grounded in the exhibition, indentifying potential mātauranga gaps in areas.

Insert in to Mātauranga Overview (under the Tāne Segmentals). Split in to their own segment documents for individual curators and writers etc.

Compartmentalise atua – for another document to further assist understanding in the atua that will be talked about.

Note the word count.

Prepare for Wed. Ask them what they think I will need, and prepare those – you have the overview you could share with them, once you edit and update it. Share with writing team.

The first half is dedicated to the Segmentals and Thematics, the second half deals with the object sections, explaining the reo and parallel mātauranga angles for each object section.

Prepare for Wed Morning hui with Heidi Meudt regarding iwi naming on Fungus

#### AGENDA PUA 25/10/23 3PM

- Writing approach led by Te Reo Maori & how the team plans on breaking down the work with curatorial ( as discussed today)

The writing team have gone through the Interpretive Sched and Identified Te Reo Led, Parrallel, Ingarihi, Samoan and Iwi Led stories. Refer to Inter Sced. The Te Reo Writing Team have further compiled mātauranga kōrero that could align to each segment, thematic, and Māori objects. This will help how curators and writers understand the mātauranga and how or even if it relates to your areas.

How would you like this to be done? When this document has been properly looked over (still awaiting any edits from Ranea and Ariki), shall I make individual segment/section docs for each curator to contextualize and write a brief?

Intention to get Safua and I up to speed.

Overall – mātauranga Māori will be the overarching thread and the eng writers will be bolstering Vic – Grappling with approaches – don't have anything to deliver except the plant voice, curators ideas. Consistency, Eng can add a level of consistency, What can we do to use the Eng to hold

together, still exploring characters, maybe third person. We wouldn't have the voice of Tāne, a lot of the Eng to tie together the sections without losing their individual flavours.

PLANT VOICE – As an easter egg, whanau trail, design feature that threads. Exhibition is a Forest. Canopy up there, Plant voice rising from forest floor, playful, rebellious, giving plants agency to agree and connect with visitors and question maybe what the other interpretation is saying, child voice? Whatever appeals to whanau. Playful, counterpoint to tie it together. Subtly draw on overlaps. For examples we put down root, we spread, we adapt.

Maybe outsource a writer.

Kati – Reo hasn't had that conversation.

Ariki – Yes Tamahou vision, then bring Ranea on. What Parallel writing is, defining that, straight forward approach. Various exercises and exhibitions. Will be a bit of give and take.

Thoughts on Taiao – Ranea talks about relationship that really underpinned the development – Brad, Leon, goes back to that a lot. It does come thru quite well. Mātauranga hung quite high doesn't settle to the visitors. Language is strong and it's evident.

Charlotte: Leading to this moment as an institution, further consideration. Big project, short timeframe. How do we help monitor that thru? Without getting in to a space of compromise. Support?

Ariki: We will chat about what support we need. We will identify gaps. Tight timeframe,

Rebecca: ABC helps hone in on Mātauranga Led and working with Isaac.

Safua: Consistency, reo Pakeha will bring everything together space around agency. Work closely with you guys over the wee while.

Viola: Pou Meet end of NOV for parameters of that work. Existing hero objects in each space. That's some work Tamahou has taken on. – **ASK VIOLA WHAT SHE NEEDS AGAIN**

Isaac and Maureen – make sure shes happy as to it being displayed.

Work with Isaac on Māori representation.

Komono section,

Dusky Maidens: Dusk – golden glow coming thru the forest. Kawakawa leaves, an abstracted moment in time.

Charlotte: Wall across the wall of L5, we need to acknowledge Sinclair and bridge.

TREE OF LIFE: Held together by Sina and Tuna story. 40 objects.

Coconut growing in Auckland from Tonga, seeling in garden shop. They will grow indoors. People to see a real coconut will buzz out.

ALIGN to Whakapapa Tree of Life

PRUE discovered Sina and Eel video from Melbourne kids.

**KAITIAKITANGA:** Heidi – next steps for iwi stories. Isaac has written a brief. We realise two solid iwi stories is biting off more of a chew. Focus on Porou Apanui kakabeak. Leave out Kuri and moehau rata. Prue is feeling the crunch. Reach out and meet them before Xmas and flesh out. Weve got multimedia in the digital space. Lots of footage to use. Hailey feedback by Friday.

**PP and Plants:** Daily lives connected to nature. Seaweed in sushi, paper in newspaper, coffee in your coffee!

Research on ancestor. Create garden for him, that people bought out at that time. 1.2m of a range of plants. Helps anchor that section and provide a centrepont.

RONGOĀ: “Rongoā isn't just the rākau, it is the environment we live in, Rongoā in us” Hemaima Carkeek Wiremu.

What a brief might look like. Workshopped it and how we might engage with them.

Heidi on meeting with Wendy: What is collective naming, what is use of Māori, how do they converge science and Mātauranga. Next step – prepare a Brief for Ngāti Kuri. End of next month meet with the iwi. (Heidi is making a Teams for next week to workshop brief and use Isaac's template, she's sent to your email)

Plants and Symbols: Rebecca – Personal connection. The way we imbue association to the botanical world. Comes back to close relationship to the way we use plants. Only three seasons. Winter, love – pingao story, summer and rebirth. Is this Pakeha led? Not landed on Hero Pou yet. Puawānaga. This space needs love. Text as a possible, poetry etc.

Each section workshop. Idea – 7 segment sessions. Starting to think is different to what the writers need. Set up hui with curators separately to the hui I am setting up.

After 7 sessions then come together. We need to understand the spatial to get started.

How we have consolidated each section & what Final decisions have been made.

- Our next milestones to hit this year.
- WP&S: Plush, beautiful, straight translation LOL. Couch conversation environment.

We need titles, words etc. TITLE,

Safua: Mātauranga popping up in places but not in others. Recognising other mātauranga in those spaces. Making sure we are acknowledging the different mātauranga, getting those balances right. I do feel there's gonna be a lot of writing work on this one. We cant have too many different places, when the agency comes up, when we're a plant and a child and Tāne.

Charlotte: Echo her comments around voice. Understand more about Tāne. Some points not based in Mātauranga, how does it look. Strong in some areas and not in others. Short timeframes commissioning taonga.

Writing needing a bit more time, and work. Will get resolved by being together. Prioritise curator and writing hui, assurity in moving forward. Timelines are crucial. Drill down and what your timelines are. NEXT WEEK have that timeline for each of the workstream leads around what they are...

Careful around efficiency, a lot of people working on this. Anticipate where the crunch points are. Look at Production dates and work backwards from there.

Not in scope

[REDACTED]

BRIEF: Copy to Eng Writers

Mātauranga Māori where? Ariki and Anna with Isaac.

One place where we can all access it.

Share Te Reo Pakeha Brief Template. Sam dummy draft. Extra notes, section, info dump.

Our Team – Bible is Interpretive Schedule – Anna and Ariki to reconcile.

Eng led Brief:

[REDACTED]

First meeting real Thematic Level. Have the high level messages changed.

Title

Important key writers are sitting with Isaac on Mātauranga led

Create environment – next steps

Continue Curator – not determining mātauranga just setting up those relationships.

31/10/23

Te Pua a Tāne – Te hā o tēnā iwi me ana taonga, ka kite au i a Te Moananui a Kiwa

Ngā kōrero mō Sina

E tipu e rea te whare o Tāne o Tangaroa. – wairua i hua mai i te kupu rā! Te whare o Tāne, ko Tangaroa ākiuku nānā ko Raumati ko Takurua =

Pua katoa mai ngā mea i a Tangaroa, ngā tipu, ngā aha rānei.

Tāhu – Ngā Heke. Pēnei i a Tree of Life.

For the Tree of Life Segmental:

Ko Sin ki Āhia, ko Sina ki Hāmoa, ko Hina ki Aotearoa. Me tīmata pea i a Tangaroa, arā i a Tagaloa'langi. (Te rākau niu nei mō Tuna me te Tree of Life. And even in to Asia, to Sin.

Pacific sisters, he toa taera

Ka heke ki ngā taonga, te hā o ngā taonga.

Whakapapa: Segmental Seeds of life and knowledge

PP & P: Tāne-torokaha or Tāne-te-wānanga

Kaitiakitanga & Collection, Labelling, Naming, Wānanga, Categorising, Transmission of knowledge, naming, growing, Transfer of Seeds and Knowledge, O Manapou, hands on, Dispersment, Manaaki, Medicinal.

How do we capture all these ideas in a Segmental (purpose of Seg is to give you a snapshot)

Because of Tree of Life approach, Indian, Asian and others, we could do the same here in terms of the Tahiti Atua. By the time they got to Uawa, Tupaia and Banks had worked on Flora and Fauna of Tahiti.

Mā Tāne hei whakawhāiti i ngā kōrero – Segs. Ask Curators if they're happy with our thoughts towards the Segs

**Commented [TM4]:** Shaun – ask the curators if there are any

This is a High Level Segmental example

**Commented [TM5]:** THIS KŌRERO IS FOR 1/11/23 Hui with VC and Curators



**(FINISH THIS OFF ALL THE RED LED SEGS AND LABELS AND PARALELL)**

Not in scope

NOTES FROM PUA PP 19/10/23

Each space, presentation labels, whataboutit for each segment. Tone speak through the glass - Richer content with its own. What is Paralell.

ANNA - Where we all the MGon team did a lot of work, waiting looking taking part in that, excited, engaged by that Project.

This is new to a lot of exhibition - honour to that. Is still evolving. Thanks everyone to patience - considerations - working with very different audiences, cohesive, more experience with out misexplaining. Honouring objects. Conceptual level, placed at a high level, will be

How we ensure wove got ideas - communicating our big ideas - working on developing Brief. Being very mindful to tailor approach as to each curator Works. Hallucinating the kōrero looking at the object. Firmed up in next few days.

One element - Parallelism and translation. Text might work Limited thru differences. Time overcatches, mid space, two worlds, conscious - dead have the kaitiakianga reciprocity. How do we get there, and can we get there. How about the collective voice that speaks for

Rebecca - Power of the sea, Mataaho offered ways you would never think about.

Kaitiakitanga & Collection, Labelling, Naming, Wānanga, Categorising, Transmission of knowledge, naming, growing, Transfer of Seeds and Knowledge, O Manapou, hands on, Dispersment, Manaaki, Medicinal.

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Because of Tree of Life approach, Indian, Asian and others, we could do the same here in terms of the Tahiti Atua. By the time they got to Uawa, Tupaia and Banks had worked on Flora and Fauna of Tahiti.

Mā Tāne hei whakawhāiti i ngā kōrero – Segs. Ask Curators if they're happy with our thoughts towards the Segs

1/11/23

Rongoā

Anga mō ia wāhanga pērā i te kōrero mō whakapapa, Stevie had kākano. Whati s the Hero Object? Hasnt got one.

When I think of rongoā I think vibrations, rongoā is our attitude and energy. If we feel positive we heal. Drilling down, specific details. Again with this section there's no hero object. The 'hero' object sets purpose, theme of space. Segmental captures this. Thematic gives voice to EOL or collection of objects. He aha kē ngā kaupapa a Tāne. Some sections have 69 objects, grouped in to thematics, that's when we start drilling down, like mauri and vibration, at the thematic, but the Seg is the overview. KEEP THAT PATTERN. Hero Object Guide, understand the objects in that space, what are they talking about, set seg under Tāne. whether we need thematic and EOL. Thematic – pēnā neke atu i te 3, 4, 5 ka noho ki taua pānui kotahi.

I think the overview is pretty good. THIS IS MĀORI LED.

WOMEN AND PLANTS

No Hero Object – Capture main message for section –

He aha te kōrero a Tāne

Connection with Women Reclaiming Themselves – Hinetītama and Hinenuitepō and how Hinenuitepō. Ultimately we return to her. Mō te pou o te whare – kātahi ka patua a Hinetītama e te whakamā. Whitiānaunau – that's when Hinetītama crossed. Reclaiming themselves from the discrimination and bigotry of men.

'Kia tū whakawahine au i ahau!'

Look up Whitiānaunau, house, sun and when she transformed to Hinenuitepō.

Plants, Passion, People – Possible new title name.

The forest of Tāne – Te Pua Tautoro, Te Pua Hokahōkai – A full expression of ourselves, the best aka, the best hue, the best you can be. The right soil, the right conditions. When catch up with Curators, which is the Hero Object for āpōpō)

Seg 7: Kia hāngai pū ki ngā taonga Paparanga A.

Tāne speaks to:

Commented [TM4]: THIS KŌRERO IS FOR 1/11/23 Hui with VC and Curators

Not in scope

[REDACTED]

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[REDACTED]

[REDACTED]

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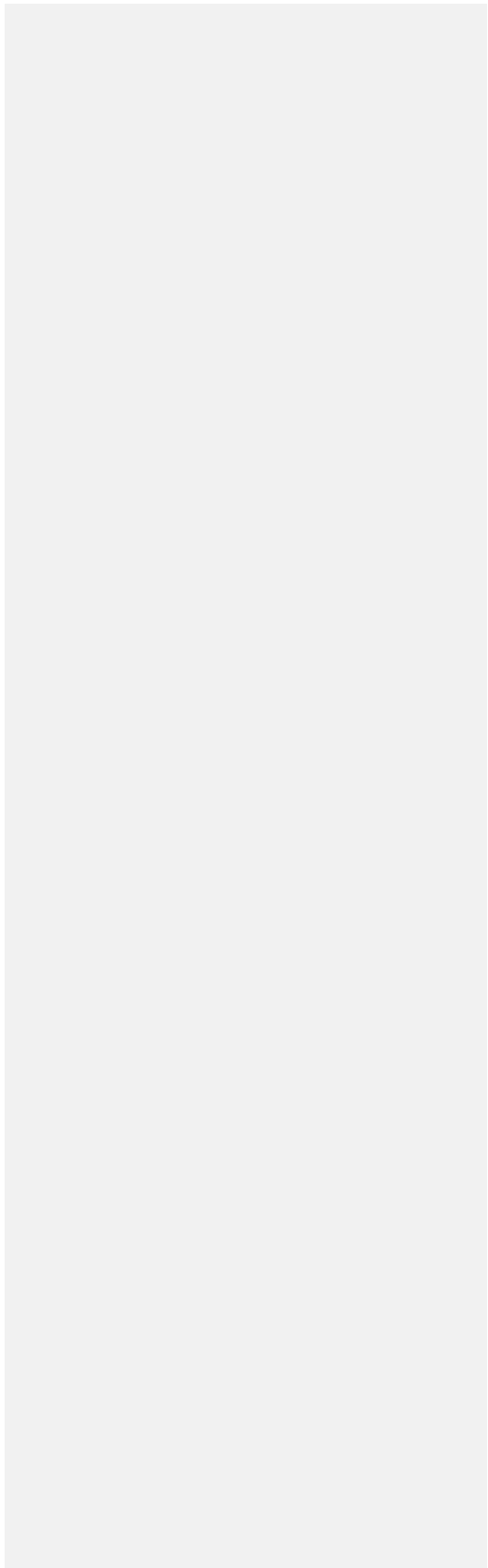
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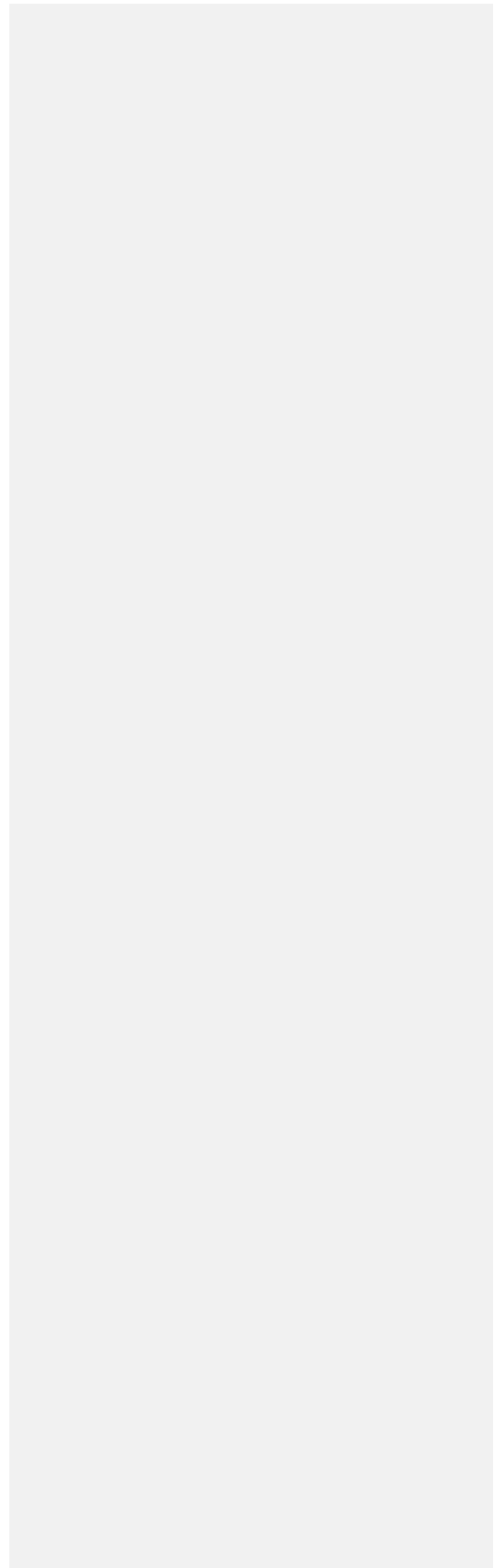
SEGMENT	Curator(s)	Te reo Paheka team	Te reo Māori team
Tāne	Isaac	Victoria	
Cloaking Papatūānuku	Claire, Isaac, Sean	Sam	
Tree of Life	Sean	Victoria	Tamahou
Whakapapa	Isaac	Victoria	McGarvey (lead writer)
Kaitiakitanga	Heidi, Carlos, Prue (Isaac in support as required)	Sam	
People/Passion/Plants	Carlos, Sean, Isaac, Rebecca, Heidi, Claire	Sam	
Rongoā	Isaac	Victoria	Ranea
Interactive	Murphy	Sam	Aperahama
Women, plants and stereotypes		Victoria	(copy editor)
Women and botany	Heidi, Rebecca		
The popularisation of botany	Claire, Rebecca		
We are not your dusky maiden	Sean (internal) Rachel (contract) Prue		
Maker space	Murphy, Claire	Sam	
Language of Flowers	Rebecca, Sean, Claire, Isaac, Heidi/Carlos	Victoria	

7/11/23

Viewed the Hue via Teams with Ariki.

[Redacted]

[Redacted]



Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

5. Then bring Isaac in to sign mātauranga off this year. He'll have to oversee the mātauranga and attend

HUI with Pua PP&P 9/11/23 2PM

Rebecca, Isaac, Claire,

VC – Tutorial report on KMU. Main thing – start to get a sense of groupings. No time to get to taonga level. Where the mātauranga Māori might be sitting. Feels like a linear space. Wanna accomodate all of you. Template.

What's changed, and who's doing what?

Pou of the Hue is the central part of it.

Becca: PP & P starts before Kaitiakitanga. Working Title of Ngā Here.

Isaac – kaitiakitanga thru Ngāti Porou, fernmania, domesticated Hue not coz we love them but because we NEED them. Connections that happen between different things.

VC – The whole exhibition is about that, but something more specific in this area.

Becca: These are stories about people, whether its Botanist or gardeners. Story about a PERSON, not a general thing, very specific people.

VC: W&P lots of stories, do the Hue capture that story about a persons as well.

Isaac: Three stories, Hinewirangi, instrumental with Hirini. Manos Nathan replicated the form out of uku, Original idea we want voyaging plants in there. Kai, music, but they come from Asia, from Africa.

Becca: LEft hand – garden right hand – knowledge.

Isaac: Dont fixate on the groupings. Giving them the ability to tell the stories themselves.

[REDACTED]

Not in scope

Not in scope

[REDACTED]

Claire:

Something that can stand as sense of title. Expression in English –

Isaac – the name of the Māori holds but we need the Eng title

It's not an exhibition of Tāne.

Cati – It's all about Māori culture – I would be disappointed and not getting that 'A love letter to Papatūānuku'

Safua – Mauri is the word ive had in the back of my mind.

Becca: Pua resonates in Pacific language.

Safua: Probably fua, but

Becca: Do we need a literal translation, and an eng version of it.

Claire: Kid from the 70s, we knew Tāne.

VC: Whanau show, if the ENG was kept crisp that would be helpful and obviously language that resonates to whānau, nothing too complicated.

Cati: Whānau audience, the wonder would draw me in.

Safua: 'Our botanical world'

VC: This is about people and Peoples emotions.

That could allude to our destruction i feel it's like we did something wrong.

Cati: Flora is universally understood.

Maori and human thread in name. Acknowledging

Not in scope

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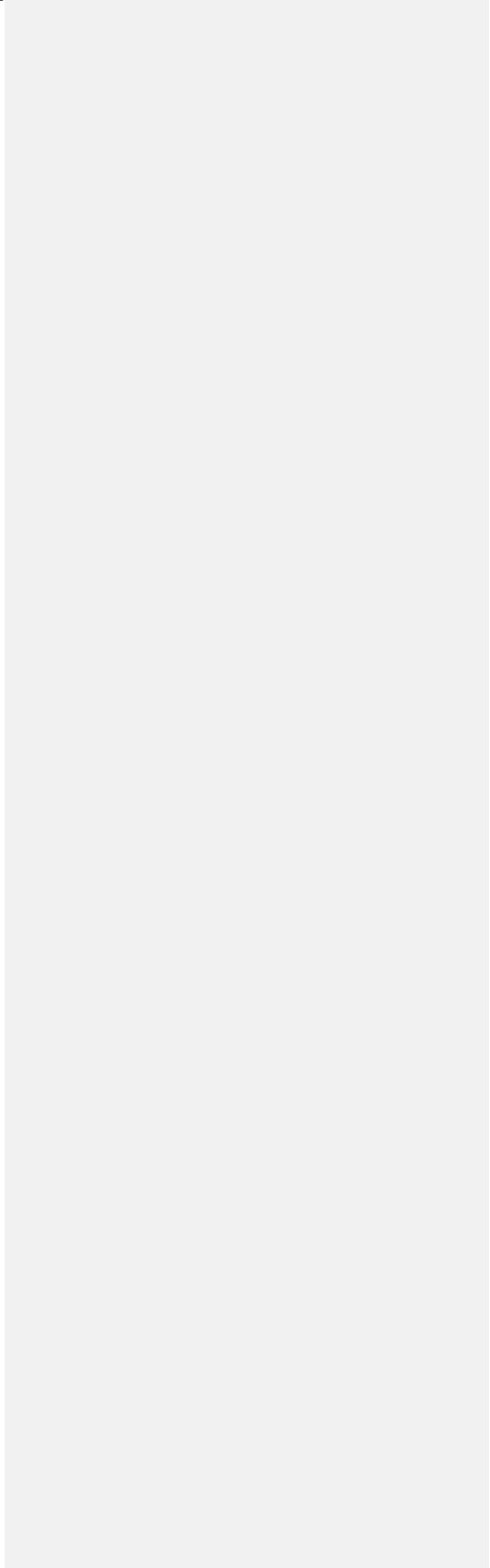
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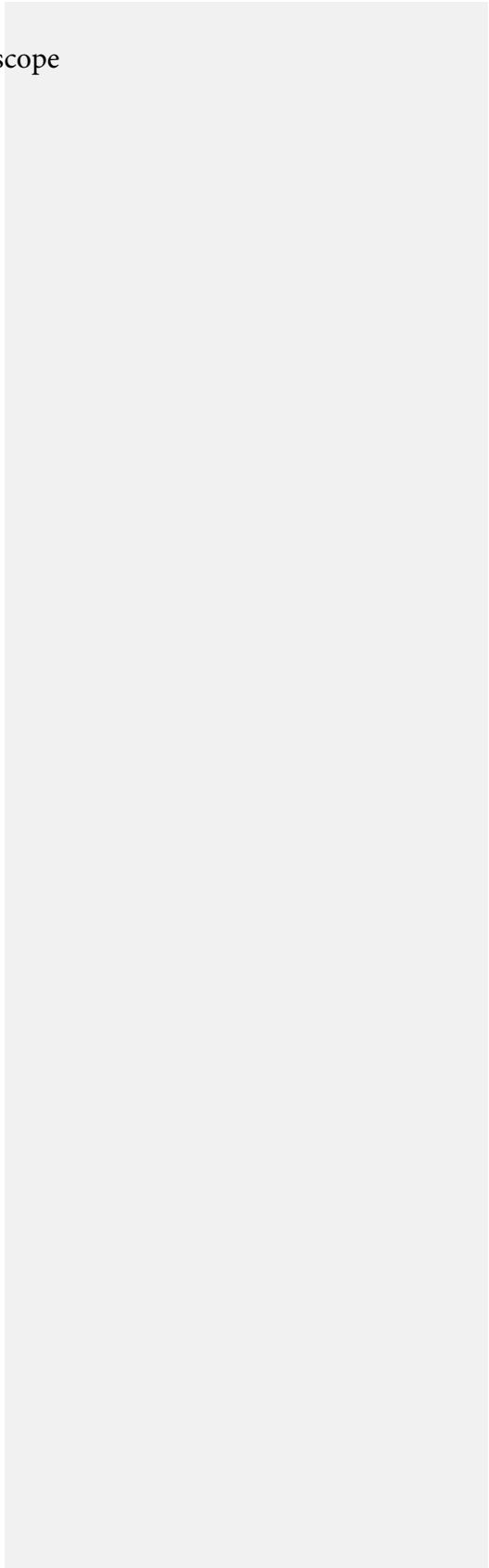
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20/11/23 Writers weekly hui

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Apopo – when Murphy updates Inter Sched – can we label which is Māori and Parallel led. This will give me a better understanding to allocate our mahi.

SHARE ONLINE CONTENT – Arika to allocate? Will we use Trello?

Raised with Daniel and Jane, we'll share the briefs with them. And then take draft material to utilise, and rewrite.

Didnt touch on reo Māori – everything will be translated or written. Need to do crafting. Curator Briefs will go to Jane and Daniel Crouhton.

Mar / Comms

Digital

Rights

Once we have knowledge transfer and know what is Māori led then we can talk about sharing

Move from progress to process.

Shared process out of that. After that talk about – we as Māori writers can keep on updating the Inter Sched Isaac update the Briefs. Provide a % to divide it equally as possible to either designate or hand over where paralel will occur.

Then move in to content if we have time. Preview Draft Segmentals. Give example of Papa Tāne Huna, Harakeke.

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Hui With Ariki 28/11/23

GIVE TĀNE VOICE A CHANCE!!!

First I was told we need to slow the ship down, then Im being told we are behind and that the mātauranga is not in place. Waiting for Briefs. Plan A was to have individual hui with Isaac to identify the mātauranga

Waiting for Seg 6 information about Tāne.

As discussed last week him to confirm with me the mātauranga for Seg6 as we had identified that as the one with very little mātauranga.

Messaged him on Thursday he replied on yesterday. Still awaiting.

Not keen on a watered down version that the Pākehā writing team are fast tracking.

Tāne voice not being given a chance – as stated before am awaiting Isaac to confirm.

Opportunity missed because of a lack of mātauranga carrying thru Seg 6. Apart from the concepts of mauri and whakapapa. There plan doesnt address key concepts including foregrounding mātauranga Māori, catering to primary audiences, highlighting Pacific connections that Tāne voice can. Worried about word count, as the first voice wouldve allowed that.

MARKETING HUI 05/12/23

What should I say?

## Pua Mātauranga Māori Writing Overview DRAFT

**Overall Mātauranga Māori Curator** - Isaac Te Awa  
**Overall Te Reo Māori Writing Workstream Lead** - Ariki Spooner  
**Lead Te Reo Māori Writer** - Tamahou McGarvey  
**Support Te Reo Māori Writer** - Ranea Aperahama

### He kupu wāhi | An introduction

*Rātā ware, Rātā ware.  
Noho noa koe ka tuatua i te wao tapu nui a Tāne  
Koia i whekī, koia i whekā  
Rere mai te maramara, koia i piri, koia i mau  
Rere mai te kongakonga, koia i piri koia i mau.  
E tū Tāne, kia torotika tō tū!  
Tihē Mauri Ora!<sup>1</sup>*

E ngā mana, e ngā reo, ngā ringa tōhauui ngā ringa kukume i te waka eke noa, tēnā tātou katoa.

Firstly, it is only appropriate to mihi the mahi by the curatorial team and the Mātauranga Māori Curator in the mātauranga space. This undertaking is to support the appropriate use of mātauranga Māori, and on behalf of the te-reo [Māori](#) writing team we acknowledge and mihi your hard work.

This document is based on the mātauranga Māori curatorial planning for Pua, and aligned to ongoing discussions with the Mātauranga Māori Curator to assess, support and strengthen mātauranga Māori and writing perspectives and support the wider team understanding of mātauranga Māori for this exhibition. Our focus is on bringing well known mātauranga Māori to non-Māori readers, developing their understanding and simultaneously contrasting that with deeper dives for our te-reo [Māori](#) reading audiences.

To support the overview, this paper [briefly](#) refers to the Te Papa [Bicultural Strategy 2023](#), the Maihi Karauna and Maihi Māori te reo strategies, and to the Te Papa Mana Taonga principle. It details the te reo writing [models, and models and](#) introduces the 7 Tāne characters conceived in hui with Isaac, Vioula and with the support of the te reo writing team. The 7 Tāne represent different aspects relating to flora, to whakapapa, and align to the main themes and to the current writing tone and has the ability to influence the overall writing approach and also the exhibition design. Progress [reporting](#) to [reportwork](#)-streams will be continually updated.

Mātauranga Māori has the capacity to enrich and to further ground our bicultural practices. Having strong Māori narratives indeed adds to broaden conceptual writing approaches. [However](#) based on recent exhibitions, there is a risk mātauranga Māori can be initially

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<sup>1</sup> This is the karakia of Te Tini o Hakuturi, the denizens of the forest, and refers to the Māori and Polynesian ancestor, Rata, who chopped down Tāne's tree without the proper rituals. Te Tini o Hakuturi pieced the tree together again and resurrected Tāne. This reminds humans of our place in relation to our tuakana, the flora of Tāne and promotes the coming together of our different mahi to build this exhibition. This also reminds us that mātauranga Māori comes with mana and is a risk if not handled appropriately.

overlooked ~~and which can~~ affect the ~~te-reo~~ Māori treatment ~~down-stream~~~~downstream~~, such as whether the mātauranga holds up, and the duration ~~of-needed to~~ understanding Māori characters. For instance, Tuatara in Ngā Taniwha o Rūpapa took time to develop and understand ~~and~~, which affected duration given to its creation and ~~it's~~ design. ~~Therefore~~~~Therefore~~, this overview mitigates experienced risks and helps ensure myself and the ~~te~~ reo ~~Māori~~ writing team continue to support and work collaboratively with our Mātauranga Māori curator regarding mātauranga Māori and ensure it resonates with all audiences. Under Isaac's guidance we will confirm the Mātauranga Māori Overview once we review the Interpretative Schedule and the Object List.

### Truly bicultural and bilingual

The bicultural component of this overview is based on the **Te Papa Bicultural Strategy**<sup>2</sup> which includes our commitment to **Tangata Tiriti** and **Tangata Whenua**, which prioritises transforming museum practice by centring Māori and communities in the care, understanding, and sharing of their taonga.

The bilingual component aligns to the Crown's Māori language strategy **Maihi Karauna**<sup>3</sup> and the **Maihi Māori**<sup>4</sup> reo strategy developed by Te Mātāwai and iwi and Māori language stakeholders. Collectively this is known as **Te Whare o Te Reo Mauriora**, a public policy developed as part of The Māori Language Act 2016, which takes the concept of a whareniui and its spaces, the taraiti (Maihi Māori) for Tangata Whenua, and the taranui (Maihi Karauna) which is a larger space dedicated to manuhiri and Tangata Tiriti.

### Te Papa Tongarewa Strategy

#### Hāpai ahurea

[Te whakawhanake i ngā tikanga whare taonga mā te whakarite ko te Māori me ngā hapori te poutokomanawa ki te manaaki me te mōhio ki ā rātou taonga ki ō rātou mātauranga me ā rātou kōrero. Te hāpai i te mana o ngā ahurea me ngā hapori katoa.](#)

#### Hāpai ahurea

[Transforming museum practice by centring Māori and communities in the care, understanding, and sharing of their taonga](#)

#### Whakakitenga

[He whare taonga tumu Tiriti, kei reira te whakapūmautanga o te katoa ki te Tiriti o Waitangi ā ka whakamahia e te Māori te tino rangitiratanga.](#)

#### Our vision

[A Tiriti-based museum, where a collective commitment to Te Tiriti o Waitangi, Māori is fostered and Māori exercise tino rangitiratanga.](#)

<sup>2</sup> [Our strategy | Te Papa](#)

<sup>3</sup> [Maihi Karauna \(tpk.govt.nz\)](#)

<sup>4</sup> <https://www.bing.com/ck/a?!&p=acbba8f0f29ad5baJmldHM9MTY5NiQ2NDAwMCZpZ3VpZD0zODc0MzAxZCIzGU0LTzjNzctMzEzYi0yMWNhYmNiZTZkNmUmaW5zaWQ9NTE4Nw&pntn=3&hsh=3&fclid=3874301d-bde4-6c77-313b-21cabcb6d6e&psq=maihi+maori&u=a1aHR0cHM6Ly93d3cudGVYXRhd2FpLm1hb3JpLm56L2Fzc2V0cy9Db3JlbnRzL01haWhpLU1hb3JpLUE0LVByaW50YWJsZS1FbmdsaXNoLnBkZg&ntb=1>

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## Mana Taonga Principle

This overview strongly adheres to the **Mana Taonga Principle**<sup>5</sup> which recognises the ancestors after whom a taonga is named and is defined as protecting spiritual and cultural rights through whakapapa in respect of the traditions and histories that taonga represent, as well as the whakapapa. This also relates to where iwi are concerned.

## Te Reo Māori Models

Considering the strength of the mātauranga proposed, we will assess which te reo Māori writing models will be ~~undertaken~~applied at which points of the exhibition, Model A, B or C depicted below.

**Model A:** Strong Mātauranga Māori - Iwi stories and taonga/object – writing team with Isaac's guidance in collaboration with the iwi. Using respective iwi vernacular and te reo style to ensure they hold on to their mana motuhake which ~~percolates~~percolates throughout rather than to one section. *Kia kākū te kereru, kia ketekete te kākā, kia kū te pipīwharau* – so that the forest resounds with the different calls of the native birds.  
Collaborate with and support the ~~te~~-reo Ingarahi writers to understand iwi concepts.

**Model B:** ~~Mid-level~~Mid-level mātauranga Māori – Taonga Māori, Parallel writing  
Aligns to Maihi Karauna. Collaborate with and support the ~~te~~-reo Ingarahi writers to become grounded in mātauranga concepts.

**Model C:** Little or no mātauranga Māori - Straight Translation  
Aligns to Maihi Karauna

These models can be discussed ~~through~~ with Isaac when we go through the Interpretative Schedule and Object List as to which model is used and where, but also keeping in mind work capacity, feasibility of the writing team to become grounded in mātauranga concepts, and to continue collaborative alignment to the overarching narrative and segment themes.

At this moment for instance, the segmentals can be achieved using primarily B and potentially A models.

### Exhibition Title

Te Pua a Tane | the Forest of Tane

Tuia te manu tuia te tangata

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### **Tāne represents the segmentals**

Tāne, the god of the forest, is an atua you may all know. We propose 7 Tāne characters to represent each segmental, aligning with their main themes and the writing tone. To note, segmentals 6 and 7 were already identified to be the more difficult sections for mātauranga Māori treatment. ~~Therefore~~Therefore we will prioritise our review of these areas.

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<sup>5</sup> [Mana Taonga – power to the people - International Council of Museums -International Council of Museums \(icom.museum\)](https://www.icom.museum/)

Here is an explanation of who each Tāne is and how he relates to each segmental.

**SEG 1 – Tāne the first, from whom virtually all Tāne originate**

**Theme: Cloaking Papatūānuku**

Writing Tone TBC: Wonder, awe, magical, whimsy, lush, abundant, explorative, delightful, beauty/beautiful, transformative.

**SEG 2 – Tāne Mahuta, the lord of the Forest**

**Theme: Tree of Life**

Writing Tone TBC: Respectful inspiring, wonderful amazement, ingenuity, inventiveness.

**SEG 3 – Tāne Heketanga Ā Rangī, Tāne who descends from Rangī**

**Theme: Whakapapa**

Writing Tone TBC: Timeless, deep connection, purity of idea, indigenous interaction past/present/future, potential.

**SEG 4 – Tāne-torokaha. Tāne whose roots are impervious. This kōrero likens people with passion with strong roots in their respected fields.**

**Theme: People Passion & Plants**

Writing Tone TBC: Intimate, immersive, hugeness of scale, aware, appreciative, solemn to hopeful.

**SEG 5 – Tānetewaiora. Tāne the light and life giver. This personifies photosynthesis, but also indicates wellbeing.**

**Theme: Rongoā**

Writing Tone TBC: interconnectedness with our Pacific relations, passion, threads, uplifting, determination and will.

NOTES: Puoro is a form of Rongoā, therefore music or taonga puoro could be accompanied in Rongoā.

Rongo means to listen, to feel, peace, tranquillity, calm, and is also the God of peace and cultivated foods. "Koia Moengakura, koia Moengatoto." "He toa ngaki kai mā te huhu, mā te popo tēnā."

**SEG 6 - Ko Tāne, ko Hina-te-iwaiwa.** This refers to Tāne and his grandchild Hina-te-iwaiwa, an important atua throughout the Pacific.

More commonly known as Hine-te-iwaiwa, but also by the names Hina, Hinauri, Hina-keha, Hina-tea, Māhina, and Ma'sina or Sina in Samoa and other islands where she is deified as the moon. She is associated with planting, birth rights, the menstruation cycles, and the phases of the moon. She is connected to the moon and another female deity, Rona, the controller of tides, indicating Māori knowledge of the many effects the moon's influences on flora. Importantly, when a woman entered the whare pora or school of weaving, they were dedicated to Hine-te-iwaiwa through the ceremony of moremore pūwhā, where a pupil had to bite a pūhā leaf and then the sacred tuturu or weaving pegs.

**Theme: Woman, & Plants, and Stereotypes (We are not your Dusky Maidens)**

Writing Tone TBC: Defiant, challenging, subversive.

**Commented [RA1]:** Tāne te-wao-tū; "Ko te Rarataungarere, ko te whare tera i whakatipuria mai ai te rakau, ona purapura katoa. Ko te Rarataungarere, ko Hukahukatea, nga whare tera i whata ai nga kakano rakau nei, na Tane i mau mai.

**Commented [RA2R1]:** Kawakawa = Tāne-wao-tū = Apunga (Tioke)

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**Commented [RA3]:** Tāhuhu, Tuahiwi, niu

**Commented [RA4R3]:** Ngā heke; Ngā poupu; tūāpapa; te ao me te pō;

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**Commented [RA5]:** Kopikopi, pō ula, aroarowhaki, pīkari, he pounga rāhui, na wai parehua taku hope kia whakaka te rangi, ka panapana, Haka pīrori

**Commented [RA6R5]:** <https://folksong.org.nz/onioni/ind ex.html>

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We also note that in te ao Māori, whakairo and the whare pora ~~were~~are equal, but through colonisation this ~~was~~has been eroded.

**SEG 7 – Tānenuiārangi**, Tāne who climbed the heavens to retrieve the sacred kete of knowledge. In this segment Tānenuiārangi is also known as Tamanuiterā, whose wives were Hine Takurua (Winter) and Hine Raumati (Summer).

**Theme: Plants & Symbolism and also relates to Seasonality and Cycles.**

-Writing Tone TBC: Meaning, making suggesting implying.-

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### Conclusion

In conclusion, we leave you with this whakataukī from Tā Apirana Ngata which exemplifies mātauranga perspectives, and likens people to plants. It also alludes to Te Papa's growth and development as like Tāne we grow towards Ranginui with our roots firmly grounded in Papatūānuku, in our practices and our evolving understanding of mātauranga Māori.

E tipu e rea i ngā rā o tōu āo  
Tō ringa ki ngā rākau a te Pākehā hei oranga mō tō tinana  
Tō ngākau ki ngā taonga a ō tīpuna hei tikitiki mō tō māhunga  
Tō wairua ki te Atua nana nei ngā mea katoa.

*Grow and thrive in the days destined for you  
Grasp your hands to the tools of the Pākehā for the betterment of the physical  
Commit your heart to the taonga of our tīpuna to adorn your head  
Your soul to God to whom all things belong.*

11/10/23 Te Pua a Tāne

Guiding principles:

Whatukura; Mareikura;

Peace and conflict – Tāne and Tangaroa = kākaho, pīngao. Hinepūtehue =

Agency, responsibility;

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#### WHAT IS MĀTAURANGA MĀORI LEAD

Mātauranga Māori (Curators) and te reo Māori (Writers) are synonymous. Reo Māori is used to express both in this context.

Reo Māori sets the vision, context, and key indigenous concepts into all mediums of expression, from spatial design, 2-D design, digital and writing. The reo Māori voice leads the English medium (Maihi Karauna) to capture and express key indigenous Māori concepts and values. A direct translation into English.

The value of this approach is to further extend the understanding of defined indigenous Māori concepts and values for the English and non-Māori speaking audiences. Its value also strengthens the Māori world view (Maihi Māori) for the fluent Māori speaking audience and maintains the unique colourful nuances and idioms of the indigenous language.

#### WHAT IS PARALLEL WRITING

English medium captures and express key indigenous mātauranga Māori concepts and values independently. An interpretation. Not a straight translation into English.

The value of this approach is to slightly extend the current understanding of key indigenous mātauranga Māori concepts and values for the English and non-Māori speaking audiences.

#### WHAT IS ENGLISH KNOWLEDGE LEAD

English knowledge (Curators) and English language (Writers) are synonymous. English is used to express both in this context.

[English sets the vision, context, and key concepts into all mediums of expression, from spatial design, 2-D design, digital and writing. The English voice leads the Māori medium to capture and express key concepts and values. A direct translation into Māori.](#)

# Pua Mātauranga Māori Writing Overview DRAFT

**Overall Mātauranga Māori Curator** - Isaac Te Awa

**Overall Te Reo Māori Lead** - Ariki Spooner

**Lead Te Reo Māori Writer** - Tamahou McGarvey

**Support Te Reo Māori Writer** - Ranea Aperahama

## He kupu wāhi | An introduction

*Rātā ware, Rātā ware.*

*Noho noa koe ka tuatua i te wao tapu nui a Tāne*

*Koia i whekī, koia i whekā*

*Rere mai te maramara, koia i piri, koia i mau*

*Rere mai te kongakonga, koia i piri koia i mau.*

*E tū Tāne, kia torotika tō tū!*

*Tihē Mauri Ora!*<sup>1</sup>

E ngā mana, e ngā reo, ngā ringa tōhaunui ngā ringa kukume i te waka eke noa, tēnā tātou katoa.

Firstly, it is only appropriate to mihi the mahi by the curatorial team and the Mātauranga Māori Curator in the mātauranga space. This undertaking is to support the appropriate use of mātauranga Māori, and on behalf of the te reo writing team we acknowledge and mihi your hard work.

This document is based on the mātauranga Māori curatorial planning for Pua, and aligned to ongoing discussions with the Mātauranga Māori Curator to assess, support and strengthen mātauranga Māori and writing perspectives and support the wider team understanding of mātauranga Māori for this exhibition. Our focus is on bringing well known mātauranga Māori to non-Māori readers, developing their understanding and simultaneously contrasting that with deeper dives for our te reo reading audiences.

To support the overview, this paper briefly refers to the Te Papa Bicultural Strategy, the Maihi Karauna and Maihi Māori te reo strategies, and to the Te Papa Mana Taonga principle. It details the te reo writing models, and introduces the 7 Tāne characters conceived in hui with Isaac, Vioula and with the support of the te reo writing team. The 7 Tāne represent different aspects relating to flora, to whakapapa, and align to the main themes and to the current writing tone and has the ability to influence the overall writing approach and also the exhibition design. Progress to report streams will be continually updated.

Mātauranga Māori has the capacity to enrich and to further ground our bicultural practices. Having strong Māori narratives indeed adds to broaden conceptual writing approaches. However based on recent exhibitions, there is a risk mātauranga Māori can be initially overlooked and

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<sup>1</sup> This is the karakia of Te Tini o Hakuturi, the denizens of the forest, and refers to the Māori and Polynesian ancestor, Rata, who chopped down Tāne's tree without the proper rituals. Te Tini o Hakuturi pieced the tree together again and resurrected Tāne. This reminds humans of our place in relation to our tuakana, the flora of Tāne and promotes the coming together of our different mahi to build this exhibition. This also reminds us that mātauranga Māori comes with mana and is a risk if not handled appropriately.

affect the te reo Māori treatment down stream, such as whether the mātauranga holds up, and the duration of understanding Māori characters. For instance, Tuatara in Ngā Taniwha o Rūpapa took time to develop and understood, which affected duration given to its creation and it's design.

Therefore this overview mitigates experienced risks and helps ensure myself and the te reo writing team continue to support and work collaboratively with our Mātauranga Māori curator regarding mātauranga Māori and ensure it resonates with all audiences.

Under Isaac's guidance we will confirm the Mātauranga Māori Overview once we review the Interpretative Schedule and the Object List.

## Truly bicultural and bilingual

The bicultural component of this overview is based on the **Te Papa Bicultural Strategy**<sup>2</sup> which includes our commitment to **Tangata Tiriti** and **Tangata Whenua**, which prioritises transforming museum practice by centring Māori and communities in the care, understanding, and sharing of their taonga.

The bilingual component aligns to the Crown's Māori language strategy **Maihi Karauna**<sup>3</sup> and the **Maihi Māori**<sup>4</sup> reo strategy developed by Te Mātāwai and iwi and Māori language stakeholders. Collectively this is known as **Te Whare o Te Reo Mauriora**, a public policy developed as part of The Māori Language Act 2016, which takes the concept of a whareniui and its spaces, the taraiti (Maihi Māori) for Tangata Whenua, and the taranui (Maihi Karauna) which is a larger space dedicated to manuhiri and Tangata Tiriti.

## Mana Taonga Principle

This overview strongly adheres to the **Mana Taonga Principle**<sup>5</sup> which recognises the ancestors after whom a taonga is named and is defined as protecting spiritual and cultural rights through whakapapa in respect of the traditions and histories that taonga represent, as well as the whakapapa. This also relates to where iwi are concerned.

## Te Reo Māori Models

Considering the strength of the mātauranga proposed, we will assess which te reo Māori writing model will be undertaken, Model A, B or C depicted below.

**Model A:** Strong Mātauranga Māori - Iwi stories and taonga/object – writing team with Isaac's guidance in collaboration with the iwi. Using respective iwi vernacular and te reo style to ensure they hold on to their mana motuhake which percolates throughout rather than to one section. *Kia kūkū te kereru, kia ketekete te kākā, kia kūi te pīpīwharauoa* – so that the forest resounds with the different calls of the native birds.

Collaborate and support the te reo Ingarihi writers to understand iwi concepts.

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<sup>2</sup> [Our strategy | Te Papa](#)

<sup>3</sup> [Maihi Karauna \(tpk.govt.nz\)](#)

<sup>4</sup> <https://www.bing.com/ck/a?!&p=acbba8f0f29ad5baJmItdHM9MTY5NjQ2NDAwMCZpZ3VpZD0zODc0MzAxZC1iZGU0LTZjNzctMzEzYi0yMWNhYmNiZTZkNmUmaW5zaWQ9NTE4Nw&ptn=3&hsh=3&fclid=3874301d-bde4-6c77-313b->

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<sup>5</sup> [Mana Taonga – power to the people - International Council of Museums -International Council of Museums \(icom.museum\)](#)

**Model B:** Mid level mātauranga Māori – Taonga Māori, Parallel writing  
Aligns to Maihi Karauna. Collaborate with and support the te reo Ingarihi writers to become grounded in mātauranga concepts.

**Model C:** Little or no mātauranga Māori - Straight Translation  
Aligns to Maihi Karauna

These models can be discussed through with Isaac when we go through the Interpretative Schedule and Object List as to which model is used and where, but also keeping in mind work capacity, feasibility of the writing team to become grounded in mātauranga concepts and to continue collaborative alignment to the overarching narrative and segment themes.

At this moment for instance, the segmentals can be achieved using primarily B and potentially A models.

### **Tāne represents the segmentals**

Tāne, the god of the forest, is an atua you may all know. We propose 7 Tāne characters to represent each segmental, aligning with their main themes and the writing tone. To note, segmentals 6 and 7 were already identified to be the more difficult sections for mātauranga Māori treatment. Therefore we will prioritise our review of these areas.

Here is an explanation of who each Tāne is and how he relates to each segmental.

#### **SEG 1 – Tāne the quest of life**

Theme: Cloaking Papatūānuku

Writing Tone TBC: Wonder, awe, magic, whimsy, lush, abundant, explore, delight, beauty, transformation. Generally it is believed Tāne cloaks his mother to offset the intense heat of the sun. According to Best, "the body of the Earth Mother dried and became dust"<sup>6</sup> and so Tāne sets out to cloak his mother, causing him to create flora and fauna and natural phenomenon to protect his mother. This can be seen as a quest for life, his final creation being humans.

#### **SEG 2 - Tāne Mahuta, the lord of the Forest**

Theme: Tree of Life

Writing Tone TBC: Respect, inspiring, wonder, amaze, ingenuity, inventive

#### **SEG 3 - Tāne Heketanga Ā Rangi, Tāne who descends from Rangi**

Theme: Whakapapa

Writing Tone TBC: Timeless, deep connection, purity of idea, indigenous interaction past/present/future, potential

#### **SEG 4 - Tāne-torokaha. Tāne whose roots are impervious. This kōrero likens people with passion with strong roots in their respected fields.**

Theme: People Passion & Plants

Writing Tone TBC: Intimate, immersive, hugeness of scale, aware, appreciate, solemn to hopeful

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<sup>6</sup> *Astronomical Knowledge of the Maori*, pg 15, Best, E. 1922



**SEG 5 – Tānetewaiaora.** Tāne the light and life giver. This personifies photosynthesis, but also indicates wellbeing.

Theme: Rongoā

Writing Tone TBC: interconnectedness with our Pacific relations, passion, threads, uplifting, determination and will.

NOTES: Puoro is a form of Rongoā, therefore music or taonga puoro could be accompanied in Rongoā.

Rongo means to listen, to feel, peace, tranquillity, calm and is also the God of peace and cultivated foods. "Koia Moengakura, koia Moengatoto." "He toa ngaki kai mā te huhu, mā te popo tēnā."

**SEG 6 - Ko Tāne, ko Hina-te-iwaiwa.** This refers to Tāne and his grandchild Hina-te-iwaiwa, an important atua throughout the Pacific.

More commonly known as Hine-te-iwaiwa, but also by the names Hina, Hinauri, Hina-keha, Hina-tea, Māhina, and Ma'sina or Sina in Samoa and other islands where she is deified as the moon. She is associated with planting, birth rights, the menstruation cycles, and the phases of the moon. She is connected to the moon and another female deity, Rona, the controller of tides, indicating Māori knowledge of the many effects the moon influences on flora. Importantly, when a woman entered the whare pora or school of weaving, they were dedicated to Hine-te-iwaiwa through the ceremony of moremore pūwhā, where a pupil had to bite a pūhā leaf and then the sacred turuturu or weaving pegs.

Theme: Woman & Plants, We are not your Dusky Maidens

Writing Tone TBC: Defiant, challenging

We also note that in te ao Māori, whakairo and the whare pora were equal, but through colonisation this was eroded.

**SEG 7 – Tānenuiārangi,** Tāne who climbed the heavens to retrieve the sacred kete of knowledge. In this segment Tānenuiārangi is also known as Tamanuiterā, whose wives were Hine Takurua (Winter) and Hine Raumati (Summer).

Theme: Plants & Symbolism and also relates to Seasonality and Cycles

Writing Tone TBC: Meaning, making

## Conclusion

In conclusion, we leave you with this whakataukī from Tā Apirana Ngata which exemplifies mātauranga perspectives, and likens people to plants. It also alludes to Te Papa's growth and development as like Tāne we grow towards Ranginui with our roots firmly grounded in Papatūānuku, in our practices and our evolving understanding of mātauranga Māori.

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Tō ngākau ki nga taonga a ō tīpuna hei tikitiki mō tō māhuna

Tō wairua ki te Atua nana nei nga mea katoa.

*Grow and thrive in the days destined for you  
Grasp your hands to the tools of the Pākehā for the betterment of the physical  
Commit your heart to the taonga of our tīpuna to adorn your head  
Your soul to God to whom all things belong.*

## Meeting goals

- Curators to update Charlotte and Safua on the pou for each gallery
- Writing team to update on Tamahou's approach (Tamahou) as well as ideas regarding the plant voice thread (Victoria)
- Design team to share design updates.

So, some key top-level points for the plant voice idea. Three key goals we are trying to meet, and three characteristics for how the voice might work.

## Plant voice

### GOALS:

- Provide a possible through-line for a rich interdisciplinary exhibition with 6 different curatorial perspectives.
- Add a level of playfulness, imagination and fun, while also supporting the big ideas.
- Embody idea of reciprocity between the plant and human worlds (which is much more present in mātauranga and te ao Māori), strengthening the concept of whanaungatanga.

### VOICE:

- A 'we' voice - first-person plural - speaking in the voice of the plants. 'Easter Egg' or whānau trail through the exhibition. If we see the exhibition as a forest, as Claire has said, there's a canopy of high-level concepts within the segmentals, and this plant voice is rising up from the forest floor.
- Playful, irreverent, a bit rebellious. Pushing back against authority, like Tāne Mahuta; potentially a child's voice. Conveying that plants have agency.
- Subtly draw on overlaps between plant and human worlds – so visitors feel surprised, challenged, drawn in, delighted, and ultimately experience a sense of connection (eg. we put down roots/we grow towards the light/we spread/we adapt).

## Broader writing approach

- This is first significant exhibition with a parallel-writing and mātauranga-led approach. The Writing Team will be working with Isaac to identify which areas will be reo Māori and reo Pākehā led, but we are still working through the practicalities of how the two writing teams will implement this.
- TRP and TRM have different audiences with different levels of mātauranga knowledge. Therefore the integration of this content may look quite different for each team. For TRP we need to be careful we're not just adding a layer of content, but building from individual taonga narratives upward where possible.
- Two English writers (VC and SLK) on board to aid work flow.

- Brief templates in development. We will be in touch with curators over coming week/s.

## Writing

*Charlotte* – a question about language sharing, eg, Sāmoan. We need to be mindful of having consistency of approach. Feels strange to translate into Sāmoan. Big project, short time frame – how do we push the parallel approach without getting into trouble – what support does the kaituhi need? Would like to understand more about Tāne and how that plays out across all the spaces.

*Ariki* – talked to Isaac about approach; still leaving it open as to whether there's a trilingual approach in some spaces.

*Sean* – needs more time to absorb this, but initial thought is that Māori is a Pacific language – so keep segs and intro to story in te reo Māori (rather than Sāmoan) to maintain consistency with rest of exhibition. Also, not only Sāmoan stories are present; there's other Pacific content. English can make those connections across the Pacific (eg, Sina/Hina) but Māori perspective works better for Pacific audience. And the show is grounded in Aotearoa. Like in *Tatau*, where Ranea translated a song but not directly; added interpretation. Tree of Life is more impressionistic – storytelling in segmental and Sina story, but maybe keep it bilingual.

*Safua* – thinking about aliases of Tāne, there are aliases of Sina too. Mātauranga Māori aspect feels strong and connected. Don't just lock it into the Sāmoan story. Question of what other characters pop up alongside Tāne. Where are the places where the Pacific voice is strong? Feels a bit uneven at the moment. Need to acknowledge the other mātauranga, eg, Pacific. Balance the tone. Concerned about plant voice adding unevenness (*I clarified that we're not dotting plant voice all over the place and across hierarchies; it's more like Easter eggs/whānau trail.*) Also, the exhibition doesn't feel like it ends with a bang – final gallery needs more work.

*Vioula* – note that eg within Dusky Maidens there'll be other languages.

## Tāne

Isaac talking with Ngatai Taepa about pou. Need to do some work to align pou with Tāne idea.

## Papatūānuku

Claire is including 5 children's garments. Wants to put in some personal stories. Uncertainty about a kimono.

Botany specimens that are props – going to collect them in a bin of silica gel to keep them 3D.

Design approach – dusk, golden glow, forest, kawakawa leaves, grass – but abstracted. Soundscape to come later.

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



**Te Pua a Tāne**  
*Flora*

---

# Hei whakataki



## Caveats and qualifiers

Overarching narrative through line

Universal themes – not necessarily mātauranga Māori

Doesn't yet speak to taonga

Conceptual brain dump and organisation of thoughts

Some ideas I'm ready to back but I'm not married to anything

None of this is prescriptive – take what you like

Created based on 50% ROAR presentation





# Mai i te pō ki te ao

Te tipu mana motuhake

*Grow*

Take in nutrients through water

*Survive*

Breathe and purify the environment

Follow the light and photosynthesise

*Thrive*

Pass on genetic information



# Te pārekereke

Ngā hononga i waenga i a Ngāti Toa Rangatira, Ngāti Porou, Te Whānau a Apanui, Ngāti Kuri  
- ā rātou kōrero; ō rātou mātauranga





# Patterns, shapes, and forms repeat

Plants are an extension and expression of their own environment

Plants compete at each stage of their development

The exhibition is a plant expressing its environment

Each segment is a stage of development in competition





At each stage of a plant's life cycle  
it realises its purpose  
through reconciling thesis and antithesis



# Individualism : Competition : Symbiosis



Yearning	Adversarial	Oppression	Dormancy	Colonisation
Belonging	Complementary	Liberation	Potential	Invasiveness
Being	Inter-dependency	Agency	Actualisation	Companionship



# Tāne-nui-a-Rangi

## *Our plant Kingdom*

He kākano ahau i ruia mai i Rangiātea.

Te Kore

Te Pō

Ranginui

Papatūānuku

Ki te whaiāo, ki te ao Mārama

Tihei mauriora! 'Tis the breath of life

*“In the dark, I feel connected, yet I yearn.”*

Sowing seeds for every segment

Tāne / Maru / Rehua / Tamanuiterā

Self-reliance





# Huna

## Cloaking Papatūānuku

Rukuruku Hunā, horahora Pāpakanui.

Sin : Redemption : Love

Divergence

As you enter the growth  
some things lead you  
some things follow you

Hī ki roto. Hā ki waho. Breathe in. Breathe out.

*“I am vulnerable, in need of shelter.”*

Sowing seeds for all upcoming segments

Seeking, finding, keeping, releasing

Undergrowth



JAPAN



CHINA



PACIFIC



# Sina Tree of Life

Ko au ko te taiao, ko te taiao ko au.

Ecosystem

Nurturing nature

Elements

We share sacred breath beneath the same sun

*“I prove my worth. I nourish my environment.”*

Tui Fiti – the Kingdom of Fiji  
E pupula mai, ou mata o le alelo!  
Self-realisation





# Whakapapa

## Lineage and Legacy

Ko au ko te atua, ko te atua ko au.

Dormancy : Potential : Realisation

Intergenerational

Kia hōhonu te hī. Tukuna te hā.

Deep breath. Release.

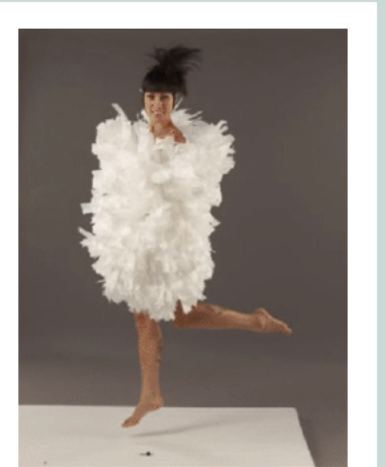
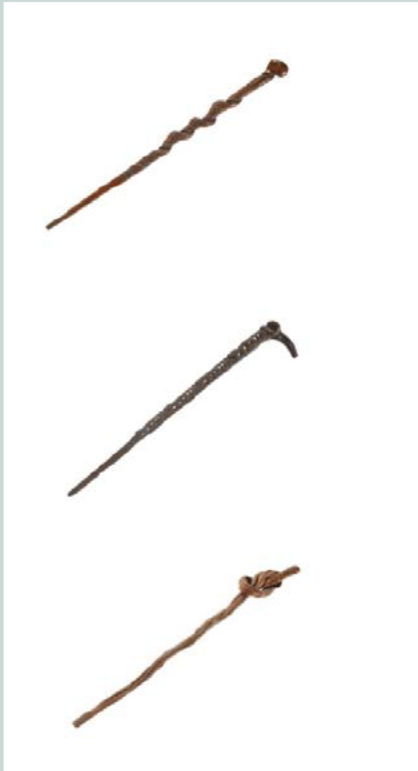
Reach for the heavens.

*“I am a companion, we find reciprocity.”*

Tāne has bred us all

Mātauranga, and māramatanga come from and lead back to him

Overgrowth



# Kaitiakitanga

## Reciprocal custodianship

Ka hinga he tōtara i te wao nui a Tāne.

Mana motuhake

Mauri; Toitūtanga; Reciprocity; Investment

A neighbourhood under the canopy

Growing together

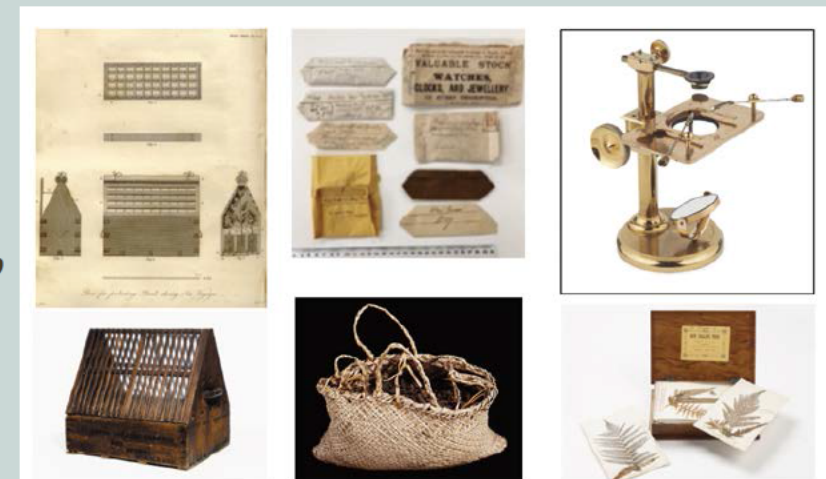
Pupuhi te hau. Whakataka te hau.

Whiti te rā.

*“I am kaitiaki. Do I dominate or procreate?”*

Ngutu kākā take bloom

Survivors thrive





# Rongoā Connection



Ko au ko ahau. Ko ahau ko au.

Now  
Don't mention medicine  
Photosynthesis

I listen to my body.  
I am breathing.  
I find the light.

*“I rest that I may heal and grow.”*

Tāne is the light bringer

Thesis : Antithesis : Synthesis



# Hine Te Iwaiwa

## Women, Plants, Stereotypes



Kia whakawahine au i ahau.

Sexism : Liberation : Agency

Invasive : Endemic

Aggravated capitalism

Phycology is whakapapa

Growing apart

Take a breath. Look to the skies.

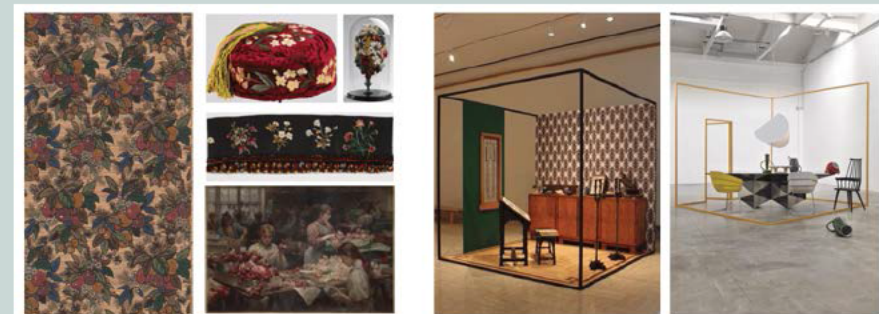


*“May I flower for you? May I flower for me?”*

E pupula mai, ou mata o le alelo!

Colonisation : Partnership : Agency

Self-actualisation



# A Kākaho, A Pīngao Symbolic Botanics



Ko au ko te ngahere. Ko te ngahere ko au.

Seasons : Cycles : Growth  
Convergence

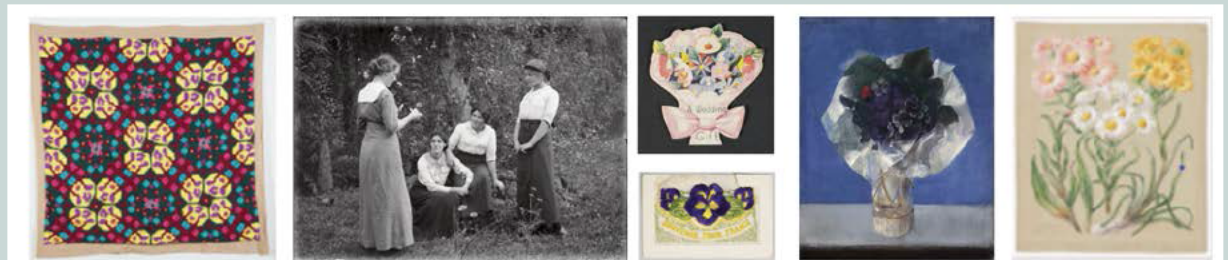
Plant blindness : Wildlife  
In the living  
In the dying

I breathe in what you breathe out.  
You breathe in what I breathe out.  
Keep following the sun.



*“I keep growing toward the light.”*

Symbiosis  
Ka pō; Ka ao



# Hei arahina | Take a trail



## Te tini o Tāne

Find all the animals that bring life to Te Pua a Tāne



## Ko hanga kōhanga

One manu, two manu, nest, eggs, chicks



## Pūriri

Follow the life cycle of the Pūriri



## Make a bee-line

Help our smallest heroes pollinate the forest





A hero in each segment struggles to find its own meaning in first person voice.

Throughout the exhibition the visitor grows as a plant –  
it all becomes clear by the end.

The yearning in plants rejoins Rangī and Papatūānuku.

At the start we plant seeds for every section.

Within the early sections we plant seeds for later sections.

By the time we reach kaitiakitanga the rata moehau and the ngutu kākā are flowering.





He kākano a koe  
i ruia mai  
i Rangiātea



How well does it lend itself to Māori and English?

How well does it align to the objects?

How much does it lend to what the curators envision?

How does it find expression throughout the text hierarchy?



# Pātai | Whakaaro | Kōrero



| Question | Challenge | Query | Expand | Clarify |

Kōrero mai !

## Te reo Pākehā writing for Pua | Flora

### Background

The world of plants is rich with narrative potential, and there are differing ways that these elemental ideas might have structured the exhibition experience for Pua | Flora, eg

- The plant life cycle, from seed to growth to propagation and renewal
- Mātauranga Māori understanding of the whakapapa of plant life, ie from te puū (the tap root) through to te whē (seeds) and te wānanga (wisdom).

However, due to the development of the exhibition, several key interpretive decisions have already been made prior to textual interpretative work.

As it stands, the exhibition is unusually dense and rich – both in terms of the objects, curatorial ideas, and perspectives. The exhibition draws on six different curatorial approaches to the idea of our interdependence with the plant world. Accordingly, it is structured in seven (or eight?) segments with different thematic approaches to the idea of human/plant interdependence.

### Overarching goals

Due to this context, it is perhaps even more crucial for this exhibition that text interpretation

- Provides cohesion, reassurance and unity across the whole exhibition
- Is pitched clearly at the multi-generational whānau audience – engaging, clear, interactive.
- Reinforces the exhibition's Big Ideas
  - **Whakapapa** – people are intimately connected to the botanical world
  - **Passion** – We seek to understand, care for, and adorn ourselves and our world with plants
  - **Identity** – our identities, both personal and collective, are connected to plants
  - **Symbolism** – plants (esp. flowers) carry meaning across culture, time, and place

For the purposes of our textual approach, it might be useful to focus on a more simply stated big idea that boils down the above to:

**We are intimately connected to plants. Humans and plants are INTERDEPENDENT.**

### Approach

Given the exhibition development, the crucial intervention and value that textual interpretation can offer at this point will not be at the structural/concept level, but chiefly through VOICE and TONE.

This document will explore the proposed characteristics of the voice, and follow a proposed tonal journey that responds to and supports that envisioned by the te-reo Māori team's approach. It will also sketch the practical means for voice and tone to emerge in the exhibition.

**Commented [TM1]:** And in iwi instances and indeed all mankind.  
Whakapapa = genealogy. Connected by descent from Rangī and Papa. [Whakapapa and kaupapa – Te Ara Encyclopedia of New Zealand](#)

One thing our team noted about the exhibition was that – though it reflects on ideas of interdependence and reciprocity – much of the content is quite unidirectional. This is an exhibition about how we use and rely on plants. While it celebrates the natural world, less space is given to what we need to do to preserve it, or indeed, how we might learn from it.

In conversation, we found ourselves curious about whether we could engage the visitor more, and even move from the ‘attention’ toward the ‘action’ mode, by exploring the idea of plant agency.

What would happen if some agency could be returned via voice?

Text interpretation would be a space where the plants were given a place to breathe, to speak, and even – in certain cases – to speak back.

With the obvious caveat that this relies on anthropomorphism of a different kind – we still felt it had distinct opportunities.

- Create a common thread through the exhibition
- Engage and provoke – ‘Who is this **we**? Is it speaking **to** me, or **for** me?’
- Provide a point of access and playfulness to counterbalance the tone of more intellectual or challenging segments. Strong connection with childhood worldbuilding play.
- Enact the idea of interconnection and interdependence (see below – orality), thereby opening space for the Mātauranga Māori concepts of between the plant and human worlds (whakapapa and kaitiakitanga in particular).
- Provide and extend the aesthetic experience of the exhibition. It creates a middle space between the taonga and the curatorial ideas.
- For those who seek it, there is also the potential for giving space to the voice that is missing in part from this exhibition – ie that of the challenges of biculturalism.

#### The plant voice

- This voice is first-person plural, ie ‘we’.
- It is a collective voice – speaking on behalf of a group mindset rather than simply a group of several individuals.
- It has a strong oral quality – the goal is to capture how plants might speak, if they could speak – implying an active listener, and potentially dialogue.
- It functions similarly to the voice of the chorus in Greek drama – ie “a homogeneous, non-individualised group of performers, who comment with a collective voice on the dramatic action”<sup>1</sup>.
- Simple, declarative, playful, interrogative, curious, non-human (it will be up to Victoria to think about what this might sound like).
- It could be intimate – whispering a secret, rather than shouting.
- Depth, clarity, luminosity and an otherworldly resonance achieved with simple, declarative language.
- Syntax will emphasise reciprocity through rhetorical devices like chiasmus/repetition – mirroring the inversion/repetition of key whakatauki: ‘Ko au ko te atua, ko te atua ko au.’ ‘Ko au ko ahau. Ko ahau ko au.’ ‘Ko au ko te ngahere. Ko te ngahere ko au.’

**Commented [TM2]:** This is the English Voice. For the Mātauranga Māori, the Plants speak as descendants of Tāne, thereby not losing the mātauranga richness that Tāne and his characters bring. Staying in line with mātauranga Māori taking a deeper dive for the māori audience.

The Tāne speak better to the segmental headings i.e. Cloaking Papatūānuku

Possible touchpoints/inspo (more to come)

# *I'm Nobody! Who are you? (260)*

Emily Dickinson 1830 – 1886

I'm Nobody! Who are you?  
Are you – Nobody – too?  
Then there's a pair of us!  
Don't tell! they'd advertise – you know!

## Scilla, from *The Wild Iris* (1992)

Louise Gluck

You are all the same to us,  
solitary, standing above us, planning  
your silly lives: you go  
where you are sent, like all things,  
where the wind plants you

### Content: Shared plant and human characteristics

While the te reo Pāhekeā team is not proposing additional content (this is likely to be more necessary for te reo Māori text, given the Mātauranga Māori element), in order to support the reo Māori team, we also wish to develop and draw out the ideas that might scaffold this.

One of the goals of this collective voice in the exhibition is to identify (as Scilla does in the poem above), behaviours or characteristics that CONNECT humans and plants.

The plant voice will focus on one common behaviour/characteristic per segment. This will provide another common textual thread to reflect and distil the curatorial ideas and selections, and provide a framework for the kōrero around each object.

(adapted from Ariki's presentation – more detail to follow)

- Te tipu mana motuhake
- We want to put down roots
- We are nurtured by the soil (the place where we're planted)
- We grow towards the light
- We want to thrive
- We have times of darkness and of bursting forth
- We store knowledge (cultural/genetic), and we pass it on
- We spread, invade, naturalise
- We cross-pollinate
- We balance collectivity and independence

### Where and when the 'plant voice' will occur

There are a number of different options for how we will represent this voice practically via label text. I think iterations could be short, allowing space for the exhibitions' broad and detailed content. Short sentences, questions, phrases, or even key words from the 'plant voice' could pop up and recur in high-level text (intro/segmental). A more natural home for extended ideas could be in thematic labels. Perhaps the 'plant voice' could even appear where appropriate at OL level.

### Risks/Considerations

Given the way audience interacts with text – the use of another voice in this way could be confusing. How much work would be required to introduce the idea of this voice, and how often would audiences need to be reminded?

Could we differentiate the plant voice via font? Other ways of distinguishing? I'd be wary of creating any sort of iconography or visual persona.

## Questions/discussion points for overarching TTT writing process

### Segmentals

In te reo Māori:

- Tāne is introduced in first-person before entering the threshold; Central voice opening the exhibition, establishing the Pou
- Third-person discussion of Tāne across each of the other segmentals, guiding the Mātauranga content throughout. Different identities of Tāne are identified where they fit each segmental, potentially including women who are connected by whakapapa to Tāne.

### How will reo Pāhekā writing reflect this and represent Tāne?

Key question for te reo Pāhekā team is establishing the level of detail at which Tāne is to be represented within the segmental text, and then the depth to which the Mātauranga content will be supported throughout the label hierarchy – in order to ensure there's consistency and accessibility for visitors throughout. I have some questions about whether the reo Pāhekā team should address Tāne at this high level if it's not built into the texture of the exhibition in a meaningful way.

### Key questions:

- Will Tāne occur in all segmentals for te reo Pāhekā?  
Possible discussion points:
  - Will establishing multiple characters (Tāne and his iterations, and the female incarnations) be possible for Te Reo Pāhekā approach, given burden of understanding for a visitor not familiar with this whakapapa?
  - Will curators be on board with individual segments using Tāne and Mātauranga that don't lend themselves to a Mātauranga Māori-led approach, eg People/Passion/Plants, Women and Plants, and Symbolism.
  - If Tāne is present for some segmentals and not for others for English, what will the visitor experience be?
- How will the Tāne and Mātauranga-led approach feed down into the lower-level label hierarchies?
  - As per above, I have some questions for te reo Pāhekā, ie if we're simply adding Tāne in as a top-level idea, but it doesn't necessarily reflect a top-up understanding will this simply provide another level of interpretation/conceptual org, without necessarily opening up visitor's understanding of the exhibition?  
Ideally the key messages of the segmental labels would pick up elements already in place in the lower-levels.

## Plant voice – te reo Pāhekeā

### Rationale

One thing our team noted about the exhibition was that – though it reflects on ideas of interdependence and reciprocity – much of the content is quite unidirectional. This is an exhibition about how we use and rely on plants. While it celebrates the natural world, less space is given to what we need to do to preserve it, or indeed, how we might learn from it.

In conversation, we found ourselves curious about whether we could engage the visitor more, and even move from the ‘attention’ toward the ‘action’ mode, by exploring the idea of plant agency. What would happen if some agency could be returned via voice?

Text interpretation could be a space where the plants were given a place to breathe, to speak, and even – in certain cases – to speak back.

Caveat – the plant voice idea was in many ways a response to certain elements in te ao Māori (ie reciprocity/orality/interconnection) yet there remain questions about how it might sit alongside Māori spiritual belief – ie it is at present characterised as an undercurrent that remains separate from atua.

Key drivers for development of the voice.

- Create a common thread through the exhibition
- Add a level of playfulness, imagination and fun, while also supporting the big ideas.
- Enact the idea of interconnection and interdependence (through orality and collective voice). Thereby parallel concepts of reciprocity between the plant and human worlds that are much more instilled in reo Māori and te ao Māori (whakapapa and kaitiakitanga in particular).
- The ‘we’ voice is designed to present an underlying emotional journey: the visitor is first engaged and provoked – (‘Who is this **we**? Is it speaking **to** me, or **for** me?’ ), then led towards greater identification (Yes, we are the same in these ways), and potentially a sense of enlarged reciprocity.
- Provide and extend the aesthetic experience of the exhibition. It creates a middle space between the taonga and the curatorial ideas.

### Tonal characteristics

- This voice is first-person plural, ie ‘we’ – this is proposed to parallel and echo the far more evolved sense of communality and reciprocity in te ao Māori and te reo Māori.
- Potentially drawing on some elements of Tāne’s character as an atua:
  - Tāne as rebelling – pushing mother and father apart
  - Tāne as the child of more powerful parents.

- Building on the analogy of *E tipu e rea i nga ra o tou ao* - Young people described as young plants – seedlings
- Plant voice = young person's voice – rangatahi voice.
- It is a collective voice – speaking on behalf of a group mindset rather than simply a group of several individuals.
- It has a strong oral quality – the goal is to capture how plants might speak, if they *could* speak – implying an active listener, and potentially dialogue.
- It functions similarly to the voice of the chorus in Greek drama – ie “a homogeneous, non-individualised group of performers, who comment with a collective voice on the dramatic action.”
- Simple, declarative, playful, interrogative, curious, non-human
- It could be intimate – whispering a secret, rather than shouting.
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### Tonal touchpoints

‘We, who live in darkness’ by Hone Tuwhare

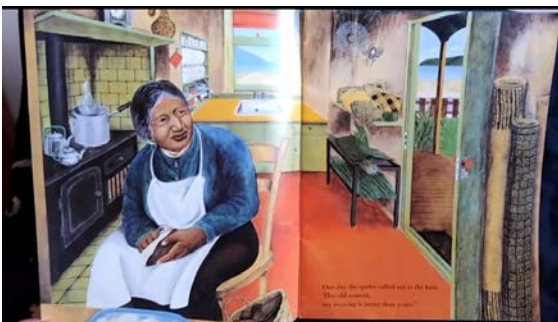
It was light, my brothers. Light.  
A most beautiful sight infiltrated past  
the armpit hairs of the father. Why, I could  
even see to count all the fingers of my hands  
held out to it; see the stain – the clutch of  
good earth on them.

Here, Tāne is speaking, plotting, planning te Wehenga – moving toward collective action.

*The Kuia and the Spider* – Robyn Kahukiwa

Strong example of text that relies on parallels and overlaps between the human and natural world, as a way of encouraging greater understanding but also recognising individuality. Kuia and the Spider are both prickly and proud of their weaving and their respective domestic skills, and protective of their grandchildren. Spider has a great voice - cocky, wise, a bit grumpy. Recognisably human, but also recognisably ‘other’ - itself. Great example also of how the reader becomes active

in putting the story together. The child can privately observe their similarities, and feel a bit superior in understanding this, even though the characters don’t reach any sense of understanding or peaceful reconciliation. The story ends with their continued argument...





# *I'm Nobody! Who are you? (260)*

Emily Dickinson 1830 – 1886

I'm Nobody! Who are you?  
Are you – Nobody – too?  
Then there's a pair of us!  
Don't tell! they'd advertise – you know!

Though not a 'we' voice in the Emily Dickinson – a simple, direct, childlike voice to establish mutuality. Confronting, but ultimately inclusive.

## Scilla, from *The Wild Iris* (1992)

Louise Gluck

Not I, you idiot, not self, but we, we [...]

You are all the same to us,  
solitary, standing above us, planning  
your silly lives: you go  
where you are sent, like all things,  
where the wind plants you

### Implementation questions

- How would we set up and introduce the plant voice?
- How much guidance would be required for visitors of different age groups?
- How consistent or repeated would explanatory reference to this 'we' plant voice be?
- Where would the plant voice optimally appear?

#### Brainstorm

- Plant voice appears in segmentals, but is not sole voice? Differentiated from broader 'third-person detached voice' by graphic identity? Shapes or influences the names of each segmental.
- Occurs at other layers of textual hierarchy – to create a winding, hidden/secretive element that is integrated into the exhibition? ie we could ask for suggestions from the curators. Perhaps a plant could speak at OL level occasionally – Easter Egg element.
- A separate pathway through the exhibition, akin to a 'trail' – ie not included in the labels at all?
- Are there Mātauranga-led areas in which the plant voice would not be appropriate?

## Structural impact

One of the goals of this collective voice in the exhibition is to identify behaviours or characteristics that CONNECT humans and plants.

The plant voice will focus on one common behaviour/characteristic per segment. This could provide a common grounding idea to reflect and distil the curatorial ideas and selections.

See below for a segmental breakdown on how this might play out across each section. This is indicative only.

## Tāne

- Key goals of segmental:  
Establish voice. Establish the connection between the plant world and the human world.  
Welcoming – establishing the connection between plants and humans.
- Introduce Tāne as the guardian atua. Third person/first person?
- Would we introduce the plant voice in this introductory segmental?

### GOVERNING WHAKATAUKI

E tipu e rea i ngā rā o tōu ao'

*'Grow up and thrive for the days destined to you.'*

### COMMON BEHAVIOUR(S)

- Children and plants grow where they are planted. They put their roots down into the soil, and they reach up into the world of light.

### KEY PHRASES:

**We put our roots down where we are planted.**

**We long to grow.**

### TONE:

- Inducement, encouragement, kindness.
- A shared sense of challenge, excitement, and hunger.
- Language is simple, steady, physical.
- Grounded in concrete imagery.
- A sense of underlying (remembered?) power and purpose.
- Timelessness – touch on the cyclic element of this voice. We have been here before.

## Huna

### GOVERNING WHAKATAUKI::

“Ano ko te korowai o Papatūānuku”

### COMMON BEHAVIOUR(S)

- Humans and plants both offer and/or delight in beauty. (We are eye-catching – touch lightly on idea of plant/human attractiveness. Idea of selflessness/giving – with a few thorns).
- Humans and plants both desire to spread out, to propagate (Human: ideas and tropes of pattern/imagery, Plants: Naturalise and propagate)
- Humans and plants are both vulnerable (Plants give humans protection from the elements; Plants seek protection from the elements to thrive and grow)
- Humans and plants both keep secrets. (Key into the idea of Huna here (te whare pora – keep weaving secrets; secrets in the meaning of certain dress symbols; thorns).
- Maybe: Humans and plants both weave together for strength (unity/collectivity/weaving)

### KEY PHRASES:

- We are beautiful.
- We long to spread out
- We are vulnerable. We need protection.
- We keep secrets.

### STONE:

Confident and celebratory of beauty. A touch of pride in the plant voice – possibly a hint of amusing arrogance. Secretive, and strategic about hiding when necessary.

## Sina

### GOVERNING WHAKATAUKI: [

'I shall never be lost, I am a seed sown from Rangīātea.]

### GOVERNING PŪRĀKAU:

- Sina and the Eel

COMMON BEHAVIOURS – a bit trickier to look for common ground/threads here. This might not be as reciprocal.

- Humans and plants draw on and rely on the environment – and fit inventively to the environment. Plants nourish their environment (challenge to humans who may do so less)
- Humans and plants both transform and adapt. Transformation – from eel to coconut. Transformation – the act of taking one thing and making it into a plethora of different objects.
- Every part of us is useful (could be a point of pride / difference)

**Commented [AS1]:** The whakatauki emphasises the connection back to the Pacific, and to ancient knowledge – The physical Rangīātea is somewhere in the Pacific Islands, possibly Ra'iātea Island in the Society Islands (also known as Tahiti), however, it is not totally certain.<sup>[2]</sup> Other possible locations are in the Cook Islands. The metaphysical place is considered a font or source of learning and knowledge, especially knowledge handed down by gods, spirit-ancestors, or ancestors. For example, the mythical god-ancestor Tāne is said to have received the Baskets of Knowledge from the supreme being Iō. These baskets were suspended within a building named Rangīātea.

- Humans and plants tell stories. For plants this might be the genetic story (this might work better in Whakapapa) I shall never be lost – the ongoing reminder that the story of the eel is embedded in the coconut. I shall never be lost because the seed tells me who I am. Plants tell us who we are.
- We travel (this might work better for hue/gourd in People/Passion/Plants)

KEY PHRASES:

- We transform
- Every part of us has a use. We are versatile.
- What do you make of us? (ie what do you make of yourself is implied)
- We are indispensable. You make us indispensable.
- We are bound together through stories and use. We are one part of the whole.

Whakapapa

COMMON BEHAVIOURS:

- Plants and humans record memories.
- Plants and humans inherit and disseminate genetic information.
- Plants and humans contain the imprint of previous generations and provide for future generations.

KEY PHRASES:

- We continue; we endure.
- We wait; we store stories
- We teach.
- We speak across generations.
- We hold our memories close
- We share our memories.
- We speak to each other
- We remember. We help you remember.
- We stretch down roots so we know where we are going. We are a spiral.

## Kaitiakitanga

Looking after you takes work.

## Rongoa

Tane – photosynthesis

Ka whakangā ahau kia tiu kia oha

- We move upwards into the light.
- We hold things in balance.
- We want to thrive.

## Women and plants

- We don't stay still.
- We adapt and transform.
- We breathe and move.
- We are not here for your decoration.
- Don't try to trap us. Don't press us between plates of glass.

TONE: defiance, independence, pride, challenge.

## A Kākaho, A Pīngao

We bind to each other, we stretch upwards.

We breathe in we breathe out.

Not in scope

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

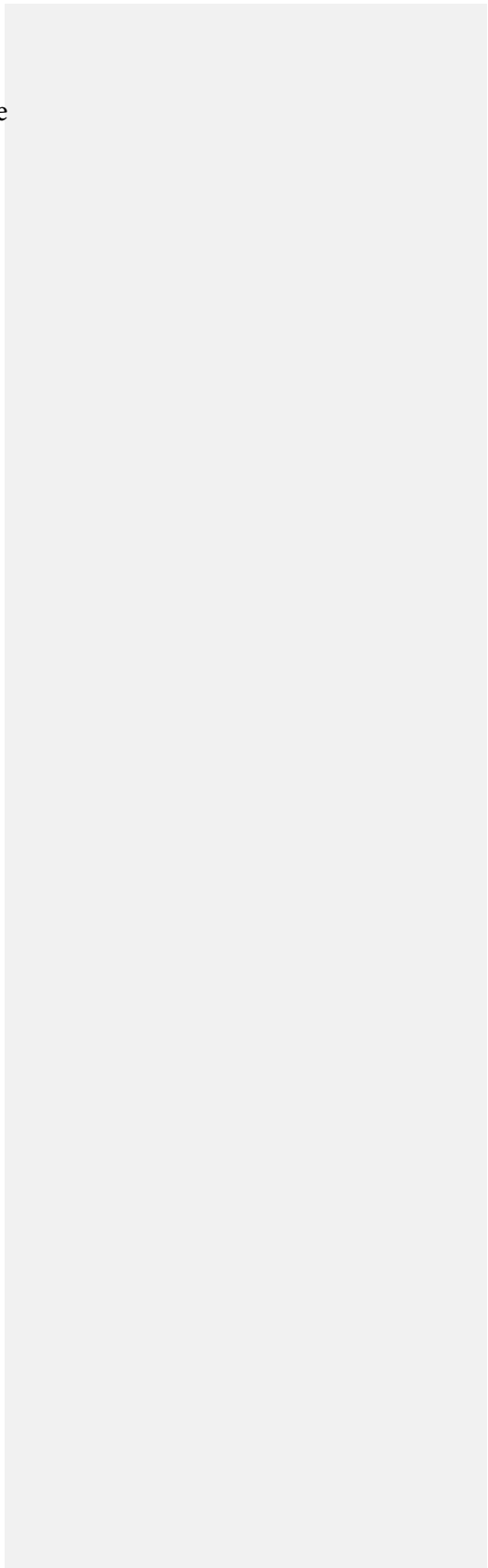
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## **Pua | Flora**

Project sponsor	Dean Peterson	
Project owners	Charlotte Davy	Head of Arts
	Safua Aleki Amaama	Head of New Zealand and Pacific Cultures
Project Manager	Catherine Halbleib	
Mātauranga Māori	Isaac Te Awa	
NZ Histories and Cultures	Claire Regnault	
Pacific Histories	Sean Mallon	
Historical NZ Art	Rebecca Rice	
Botany	Heidi Heudt	
Botany	Carlos Lehnebach	
Experience Design Developer	Murphy Peoples	
Spatial Designer	Vioula Said	
Graphic Designer	Toka Tamihere	
Digital Producer	Prue Donald	
Writing Workstream Leads	Anna Smail	
	Ariki Spooner	
Lead Writer English	Victoria Cleal	
Lead Writer Māori	Tamahou McGarvey	

## Concrete steps

- Focus on what we can do now
- Research
- Relationship building
- Planning
- Stagger segment label production
- Narrative before tone
- Understand scope
- Define roles, responsibilities, project approach
- Keep enough distance to be able to hold boundaries
- Defer to Frith and Puawai early in the process
- Develop key messages

## Mātauranga Māori — Isaac Te Awa, Kairauhi Matua

Kei hea te tūāpapa Māori? Kei te atuātanga rānei? Kei ngā kōrero ā iwi rānei?

Te Pō ki Te Ao

Whakairo me te Raranga

Not equipped to have all the gender and takatāpui kōrero in this exhibition.

Public programming could pick up here.

Be honest about why we don't have it (for a whānau audience)

Mā wai? Mā wai? Mā wai? Ko wai te minenga e hiahiatia ana?

Mātauranga speaks for itself

I speak for the kaupapa



## Hei Arahina

A hero plant in each segment struggles to find its own meaning in first person voice. Each segment is a stage of a plant's growth and life cycle. Throughout the exhibition the visitor grows as a plant without knowing — it all comes together when everything becomes clear all at once at the end.

At the start we plant seeds for every section.

Within the early sections we plant seeds for later sections

By the time we reach kaitiakitanga the rata moehau and the ngutu kākā are flowering.

The patterns, shapes, and forms repeat.

Plants do these things:

——— Pass on genetic information

——— Breathe and purify the environment

——— Take in nutrients through water

——— Follow the light and photosynthesise

Plants are an extension and expression of their own environment.

Plants struggle at each stage of their development.

The exhibition is a plant expressing its environment.

Each segment is a plant expressing its environment.

The visitor's journey opens their eyes to the fact they are plants.

Each section represents a stage of a plant's life cycle wherein it realises its purpose through conflicting thesis, antithesis and ultimately synthesis — it's all synthesisation.

Elements

Stanzas

## Kei waho

### Te Pū

Kingdom

Sowing seeds for every segment

He kākano ahau i ruia mai i Rangiātea

Te Kore

Te Pō

Te Whaiao

Te Ao Mārama

Ranginui me Papatūānuku

Tāne / Maru / Rehua / Tamanuiterā

*Connected but in the dark*

Hī! Hā! Inhale! Exhale!

### **Kākahu i a Papa – Tāne-mahuta me Huna**

#### **Te More**

Showing relationship to Papa and pua in wider objects

He kōrero mauri – te mauri ora o te pua a Tāne

Māori to find an appreciation of makers from other cultures

~~Divergence breeds Convergence~~

~~Redemptive love~~

~~Reaching for the sun~~

~~Some things lead you~~

~~Some things follow you~~

~~Vulnerable and in need of shelter~~

~~Hī ki roto. Hā ki waho. Breathe in. Breathe out.~~

### **Sina – the tree of life**

#### **Te Weu**

Do we express the whakapapa of Hina?

Me kōrero ki a Sean me Safua – tri-parallel

Māori will appreciate te hononga ki Te Moana nui a Kiwa

*Proving to have value, beginning to nourish the environment*

Photosynthesis

~~I breathe in what you breathe out. You breathe in what I breathe out.~~

### **Whakapapa – Tāne**

#### **Te Aka**

~~Ko au te atua, ko te atua ko au~~

He paku pā atu ki Wai 262

~~Ecosystem~~

Wildlife

Invasive or endemic

Symbiosis

Dormancy and potential

*Companionship yields mutual and reciprocating benefits*

Tihei mauriora—'Tis the breath of life

## **Kaitiaki – Ngā mea katoa, All curators**

**Te Rea**

**Te Waonui**

Ngā hononga i waenga i a Ngāti Toa, Ngāti Porou, Te Whānau a Apanui, me Ngāti Kuri

Ngāti Kuri Rata moehau

Ngāti Porou, Te Whānau a Apanui Ngutu kākā

Mauri, toitūtanga, reciprocity, investment

Kei Otari, Bush City, Te Māra a Tāne

Kua warea rānei e te Māori tana whirinaki ki ngā tipu?

~~Ko te taiao ko au, ko au te taiao.~~

Ko te tangata tonu he tipu – ko Tāne tēnā.

I see myself

Northland orchids

Colonisation

Partnership

Neighbourhood

*I am the kaitiaki. Will I dominate or procreate?*

Breathe in. Breathe out.

## **Rongoā**

**Te Kune**

Ngāti Toa Rangatira

~~Ko au te taiao, ko te taiao ko au~~

~~Ko au ahau.~~

Don't mention medicine

Yearning to rejoin

Shared belonging

Being

Now

Te kū. Te whē.

*To rest is to grow*

I listen to my body

I am breathing

I find the light

## **Women and plants; women, plants, and stereotypes**

**Te Whe**

**Te Kore**

Whakapapa? Of female phycologists... There is whakapapa in what they do – taxonomical process etc.

What was appropriate for women at the time

Women had to study plants in their own way to recreate them in their crafts

Dusky Maiden reo maha

Aggravated capitalism

Adversarial to Complementary

Sexism to Liberation

Oppression to Agency

*I flower for you. I flower for me.*

Deep breath... And release

## **Personification and Symbolism- Hine Raumati, Hine Takurua, ko Tamanui**

**Te Pō**

Seasons

No botany?

Kākaho and Pīngao

Pītau, rauponga, kōwhaiwhai, ngutu kākā

Te Pua o Hinenui, tohu ora, tohu mate tukutuku

What is the finale?

What is one thing you want the visitor to leave with?

~~Plant blindness — ko au te ngahere~~

~~Still growing toward the light~~

In the living and in the dying

Ka pō; Ka ao

### **Minenga | Audience**

Māori

Pacific

Intergenerational Whānau

### **Key messages**

Interpretive Schedule

Object list

### **Tuhi Māori mō Pua**

Atuatanga

Mātauranga Māori

~~Can it be measurable? Does it have a percentage? How strategic can our approach be?~~

~~Ka mōe a Tāne i a wai, nāwai ka puta ngā pua?~~

~~Nō hea ngā kōrero whakapapa, ngā kōrero tuku iho mō te kākahu o Papa? Me hāngai ki te Ara a Tāne.~~

~~Clarify what happens with Māori writers — what is the specific model that we create?~~

~~What is the framework?~~

Parallel

Māori led

English led

Ngā reo e rua

~~Identify which content has which approach~~

Consolidate with English writers

Māori will influence tone of English, and vice versa where necessary

Where is Frith's model?

Write different samples / approaches

Reo tuauki

Reo ōkawa

Reo ōpaki

### **Writing process**

How does the exhibition connect to the outside? How do you reconcile?

Workshop with curatorium around voice and tone

English may take on different plant personae in different areas

Taking from poetry

Mātauranga Māori needed to be more firmly grounded in each curator, discipline, and theme before committing to the various aspects and taonga.

Our approach is either:

Reverse engineering

Rehauling to the effect of overhauling

Sticking mātauranga where it best applies regardless of narrative thread

Drawing mātauranga from the existing pockets

Overarching narrative needed to be core in order for curators to develop within concise parameters. They've all successfully found ways to express discrete themes

What is parallel writing?

Undefined as yet – Dinos and Pua are proving grounds

Dinos and Pua are the testing ground.

Ko ngā kairauhī te puna – mā ngā kaituhi hei whakakōrero.

How is it measured?

Time impact, word count

Prioritise te reo Māori in all projects

Bicultural competencies

Risks

Time needed to define what parallel writing is

This is a first – we have no baseline in audience response

Trilingual challenge (Tatau is a precedent)

Say in te reo Māori – this is a Sāmoan story

What other characters pop up alongside Tāne

What are Pacific connections

Be intentional about the use of other languages

How does the rest of the project team help monitor without compromising delivery

Find the key pillars for the parallel writing

27.10.23

Writers hui

[REDACTED]

Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

TM Difficulty reconciling mātauranga into Section 6

Mātauranga PowerPoint is being revised

What is the narrative thread

Section 7 – seasons and cycles, has spoken to RR

[REDACTED]

AES Wanting to support mātauranga Māori

Reo Pākehā will differ in baseline understanding

How much might English add a content layer?

We are still playing catch up – how much support do you want

Some of the throughlines are not intuitive – e.g People, Passion, Plants

We're not sure how much input we should have

Lack of clarity over spatial design, taonga, pūrākau

How much narrative input do you want from us?

Reo Pākehā team continue to hold space

Plant voice element proposes a possible throughline – access point, framing higher conceptual ideas

Operationally there are strong challenges – dinos, haven't had the opportunity to speak to curators

Parallel writing still majorly untested

[REDACTED]



[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted text block]

[Redacted] to [Redacted]

[Redacted text block]



Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

### 9.11.23

English writers taking a ground-up approach

Māori taking a top-down approach

We need clarity on what is 'foregrounding mātauranga Māori' in terms of expectations on curators

We still need grounding in what the mātauranga approach is

How do we match physical with conceptual

Tamahou should try drafting segmentals

How one section connects to the next and the previous

We are retrofitting a story, we need to know what the story is and how to fit it

One message in each room

Segmentals will orientate

Plant voice as wall text – key message, reciprocity, plant human connection

Kaituhi Reo Māori – RA TM AMS

Still trying to make sense of the exhibition

People passion and Plants is the underlying driver

Met with V – still flexibility to define what labels

Still clarifying key messages

Check in with English writers re timeline for end of year

[REDACTED]

Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Sam and VC revise and rewrite / express for non-reo speaking audience

Rinse and repeat

Aim to have this process complete for Threshold by end of year

# Te Wiki o te Reo Māori 2023

## Retrospective & Forward Planning

### Summary:

This document summarises the planning, delivery, and forward focus of Te Papa public programmes from Te Wiki o te Māori 2023. Starting with the initial brainstorming, to the programme developments/delivery, and debrief notes.

---

### Brainstorming:

#### Kura reo

Could be one day or a proper week

- Pronunciation
- Grammar
- Variations
- Mita

- Maramataka
- Kaupapa from iwi in residence
- Te papa brand (story of the name)

#### Panel Talks

- Pane kiritanga
- Taringa
- Mōteatea
  - Partner with Ngā Taonga
- Pūrākau and their layered life lessons
- 'One Word'
  - Kōrero about one (e.g Mātauranga)
- History of Revitalization
  - Ngā Tamatoa
  - Kohanga Reo
  - Strategies
  - Kura ect.
- Whakatupuranga Rua Mano
- Local place names
- History of waiata
- Rangatahi & Kaumatua interviews around te reo journeys
  - Piripi Walker, Aroha Yates
- Mana Wahine
  - Ngahua te Awekotuku
  - Kura Te Waru Rewiri
  - Kura Puketapu
  - Tina Ngata
- Our Visual Language

#### Activities:

- Basics for beginners
- Ringatoi guest judge artist workshop
- Quiz night
- Karaoke
- Te Reo Date Night
- Kapa Haka
- Māori in television/film
  - DISNEY
  - TV show SIS (comedy)
- Kai Kōrero

## Customary Practices

- Whaakapapa around mātauranga Māori
  - Hītori
  - Petitions
  - Te Taura Whiri
- Customary Toi Māori Practices
- Mana enhancing historical connection and change of Te Reo over time
- Waiata composition
- Connecting to taonga in our collection
  - Physical and also Digital

## **Questions:**

### What kind of Matauranga would you like to learn about?

- History kōrero – te petitions (nga tamatoa) , revitalization, kura kaupapa
- Collection of offerings of info based in exhibitions
- Mana wahine - customary practices connecting to karakia and waiata
- Local place names – could do the waiata work shop on the waiata that was made for Te Rau Karamu
- Te Reo māori Kāramarama (Grahmer) – pre-colonial Reo

### What are some important aspects of Te Reo Māori you would like to see celebrated?

- Rangatahi talking to or providing space fo kaumātua
- Waiata/the creation of waiata
- Advocates of te reo māori past and present – their journeys
- The aspects of mita a iwi- iwi dialects – based on their enviroment around them – maybe more of a wananga space for Iwi
- Talks or digital content about pare kiritanga

### What Programmes from past years have you enjoyed and would like to see, or see differently?

- More intentional invites
  - Basics for beginners
  - karakia Kai and the whakapapa behind karakia
  - Tikanga 101
  - Moko papa
  - Te papa quiz night
  - Kareoke with māori songs
  - Kura reo – all of te papa, should be about the taonga we carry here
  - Kupu related to the maramataka
  - Programme around one kupu – going really deep into the whakapapa
  - Where did the title Te Papa come from
  - Kowhaiwhai/whakairo as a visual language
-

## *Proposal/Delivery:*

### **Overview**

11th – 17th of September

These programmes, over the course of one week, are created to connect with the various matauranga that go hand in hand with Reo Māori while also celebrating the language itself.

With an emphasis on pūrākau and personal responses to toi Māori our hope is that these programmes celebrate Te Reo Māori and the unique ways we engage with the language.

We hope to engage diverse audiences with an emphasis on rangatahi/whanau Māori through the celebration of Māori language and customary practices. With the use of wananga/workshops, film screenings, talks, and toi Māori these programmes will create a learning environment that celebrates mātaruanga Māori with a focus on Te Reo Māori.

### **Confirmed events**

These programmes coincide with the opening of RingaToi in Rongomaraeroa on Tuesday the 12<sup>th</sup> of September. An NZQA showcase of Toi Māori submitted by Rangatahi in high schools from all over Aotearoa.

**This Programme was cancelled** - The piano *He Kōrerō Purakau mo Te Awanui o Te Motu* by Michael Parekowhai is available for public playing on Monday the 11<sup>th</sup>. We are hoping to bring in 1-2 Māori musicians (preferably pianists, but also could be singers with a pianist) to perform and kick off the Te Wiki celebrations.

### **Key Public Programmes Kaimahi**

Nathaniel Cashell

Aroha Millar

Sonya Johnson

### **Target Audiences**

These programmes aim to create opportunities for collaboration and engagement with Te Papa's priority audiences, specifically rangatahi/whanau Māori.

Te Wiki o Te Reo Māori

Connect through toi, waiata, and pūrākau!

Tūhono mā te toi, te waiata, me te pūrākau!

Celebrate Te Wiki o te Reo Māori at Te Papa. Embrace mātauranga Māori within workshops, performances, and Ringatoi: a rangatahi toi Māori and Pacific arts showcase.

Whakanuia Te Wiki o te Reo Māori ki Te Papa. Whakahiapotia te mātauranga Māori mā ngā awheawhe, ngā whakaari, me Ringa Toi: he kohinga toi Māori me Ngā Whakaari Toi a Kiwa nā te hunga rangatahi.

<b>Event</b>	<b>Ringatoi: NZQA toi Māori and Pacific Arts Showcase</b>  Listed on Te Papa's website
<b>Time/place</b>	<b>Opening 8am Tuesday the 12th – 29th of September</b>  10am-6pm everyday, Rongomaraeroa, Level 4
<b>Description</b>	<p>He toi tupu, he toi ora, he toi i ahu mai i Hawaiki.</p> <p>Tomokia ki te whare o Toi. Ko te whare nei i parua iho ki te muka rāwhiti, ki te neko, ki te kaitaka, ki te pakipaki – hei mātakitaki mō te ao whānui e.</p> <p>An annual showcase of artwork by secondary school students with a focus on Toi Māori and Pacific Arts at Excellence level. Featuring a range of Māori art forms including raranga (weaving), whakairo (carving), uku (clay), mahi-matahiko (digital art) and mahi-whakaahua (photography). Each year over 80 artworks are submitted from ākonga around Aotearoa.</p> <p>He whakaaturanga ā-tau o ētahi ākonga kura tuarua e aronui ana ki te Toi Māori me Ngā Toi a Kiwa kei taumata Tiketike. Ko ētahi o ngā taonga Māori he raranga, he whakairo, he uku, he matihiko, he whakaahua hoki. I ia tau ka neke atu i te 80 ngā taonga ka tukuna mai e ngā ākonga puta noa i Aotearoa.</p> <p>Ringa toi is presented by NZQA</p>

<b>Event</b>	<b>Talk: Fusion of Kapa Haka and Painting</b>  Listed On Te Papa's Website
<b>Time/place</b>	<b>Tuesday the 12th</b>  10:30pm-11:30pm Rongomaraeroa, Level 4
<b>Description</b>	Visual and performing artist and Ringa Toi 2023 guest judge Erena Koopu will speak of her passion for both kapa haka and painting, and how the two can be fused together to create a body of work, a publication, and an extension into other mediums.



<b>Event</b>	<b>Mana Kōwhaiwhai: Our Visual Language, a Learning Tool for Reo Māori</b> Listed On Te Papa's Website - Booking Required
<b>Time/place</b>	<b>Tuesday the 12th</b> 1pm-3pm Rongomaraeroa, Level 4
<b>Description</b>	Dive into the mātauranga held within Kōwhaiwhai. Listen to Kōwhaiwhai artists talk about their practice and teaching style with their students in a panel talk then split into groups for a hands on kowhaiwhai workshop!  Rukutia te mātauranga o te kōwhaiwhai. Whakarongo mai ki ngā ringatoi kōwhaiwhai e kōrero ana ki te pae kōrero mō ā rātou mahi me ngā tikanga ako i te hunga ākonga. Kātahi ka wehewehe ngā rōpū ki te āta whāwhā atu ki te mahi kōwhaiwhai!

<b>Event</b>	<b>Te Kapa Haka o Te Papa</b> Not listed on the website – Only advertised on table talkers and digi screens
<b>Time/place</b>	<b>Thursday the 14th</b> 1pm-1:15pm The Void, Level 2
<b>Description</b>	Nau mai Tānerore, nau mai Hinerehia, Whītikiria te tū o te kapa haka o Te Papa Tongarewa Puritia kia ū, puritia kia mau!

<b>Event</b>	<b>Pō Patapātai ki Te Papa</b> Not listed on the website  Invites will be sent to Māori organisations like Taura Whiri, Mana Whenua, Māori university student groups, Wānanga, and there will be a couple tables reserved for Te Papa Kaimahi who would like to join!
<b>Time/place</b>	<b>Friday the 15th</b> 7pm-11pm Oceania, Level 3
<b>Invite</b>	He karanga tēnei mai Te Papa Tongarewa, kia tae ikapahi nei koutou ki tō tātou pō patapātai. He kaupapa hākoakoa, he kaupapa wero i te hinengaro, he kaupapa hei whakanui i te reo Māori me ngā āhuatanga katoa. Kei aku nui, kei aku rahi, hui, huia mai, tēnā koutou katoa. In celebration of te wiki o te reo Māori, Te Papa is hosting a pō patapātai and we're excited to extend an invite to you!

	<p>This is a time to have fun together while celebrating our reo, and a chance to test your knowledge on a range of kaupapa Māori.          Manawatia te wiki o te reo Māori ki Te Papa.</p> <p>📅 Āwhea: Friday 15 Sept</p> <p>🕒 Wā: 6:30pm</p> <p>📍 ki whea: Te Papa.</p> <p>Please <b>register a table of six</b> people using the link below:  <b>*insert link*</b></p> <p>Tēnā, <b>whakarēhitatia mai ngā tāngata tokoono</b> i te hononga i raro nei:  <b>*insert link*</b></p> <p>Me he pātai āu, tēnā tukuna mai.</p>
--	--

<b>Event</b>	<b>Mana Kōwhaiwhai: Tamariki Workshop</b>
<b>Time/place</b>	<p><b>Saturday the 16th</b>          10am-12pm Wellington Foyer, Level 2</p> <p>Listed on Te Papa’s Website</p>
<b>Description</b>	<p>Nau mai tamariki mā, come learn where kōwhaiwhai get their names and have a go at drawing some yourself! Draw some Kōwhaiwhai and learn where their names come from within te taiao. A tamariki workshop that encourages whanau to learn kupu Māori and work on their kōwhaiwhai drawing flow.</p> <p>Nau mai tamariki mā, tēnā ako mai ki te tikanga o ngā ingoa kōwhaiwhai, kātahi ka whakamātau atu koe! Tāia ētahi kōwhaiwhai ka ako ki te pūtake o ngā ingoa whai pānga ki te taiao. He awheawhe tamariki hei whakatenatena i te whānau kia ako ki ētahi kupu Māori, me te whakakoi i ō rātou pūkenga kōwhaiwhai</p>

---

[REDACTED] Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

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Not in scope

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Not in scope



PUUA | FLORA

# General best practice ideas

- Get both/all writers in rooms where possible
- Copy both/all writers into correspondence where possible, appropriate

# Process

- Initial meeting to discuss key thematic ideas per segment per curator, and begin populating briefs.
- Intro briefs and identify how the writers will work with curators for this.



# Briefs

## Possible process for reo-led Mātauranga Māori knowledge conversations

- Both lead writers present in early discussion with Isaac where possible/appropriate.
- Te reo Māori lead writer works to their preferences – with or without brief template.
- TRP writer populates their brief documents based on initial discussions. Further details to be populated based on discussion with Kaituhi Māori.
- OR TRP writer present in early phased discussion with Isaac/kaituhi – then uses Māori text translated into English as basis for labels/brief.
  - NB – No imperative that text follow an exact translation – rather it should serve the audience needs for each language.

# Briefs

## Possible process for parallel writing

- Both lead writers present in initial discussion with curator
- Te reo Māori lead writer works to their preferences – with or without brief template.
- TRP writer writes labels based on their briefs
  - NB – No imperative that text follow an exact translation – rather it should serve the audience needs for each language.

# Briefs

## Possible process for English-led writing

- Both lead writers present in initial discussion with curator(s) where useful and time efficient
- Te reo Pāhekā writer writes labels based on their briefs
- Te reo Māori writer writes labels based on English label, as well as other material where useful/appropairate
  - NB – No imperative that text follow an exact translation – rather it should serve the audience needs for each language.

# Spatial

- In all curator discussions please take notes on where you need confirmation of spatial design
  - The size of label, location of taonga, etc.
  - Where useful put these in writing and copy me.
- Register where you think interpretation would benefit from changes or a different approach to spatial design.
- Please copy TLs into any spatial email discussion.

# Other stuff

- Would we benefit from a curatorium discussion about approach?
- More Goldilocks labels?
- Offer to share early indicative labels for tone, or not?
- I'm going to set up a meeting to pitch the plant voice thread to curators more clearly, along with 3D and 2D design.

## Document 3: emails and attachments – corporate and other business unit mahi

**From:** [Chrissie Locke](#)  
**To:** [Frith Williams](#)  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)  
**Date:** Monday, 16 October 2023 3:57:15 pm

---

Sorry Frith, yes, the only thing that sometimes throws people is whether or not they will be responding to the mihi – can be in English, and if so, would they have a waiata for their group to sing to tautoko their korero; we can help them with this if needs be.

---

**From:** Chrissie Locke <[ChrissieL@tepapa.govt.nz](mailto:ChrissieL@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 3:54 PM  
**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Subject:** Re: Tikanga Request form (internal use) - National Digital Forum (NDF)

Is it yourself and Adrian attending, along with the NDF peeps? Then we can send confirmed programme for the whakatau to the others - but it's very brief; just a few bullet points.

Get [Outlook for iOS](#)

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 3:46:12 PM  
**To:** Chrissie Locke <[ChrissieL@tepapa.govt.nz](mailto:ChrissieL@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Cool. Let me know if there's anything you'd like to specifically signal for the others to know/think about in advance (eg, any questions you usually have, or ways you'd normally do things). Happy to share them, but equally happy to leave things free-ranging, whatever works best for you .

---

**From:** Chrissie Locke <[ChrissieL@tepapa.govt.nz](mailto:ChrissieL@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 2:13 PM  
**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora Frith

AG – Te Here will probably start with a karakia, yeah then intros and korero. Sounds good.  
Hei apopo

Chrissie

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 1:26 PM  
**To:** Chrissie Locke <[ChrissieL@tepapa.govt.nz](mailto:ChrissieL@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Thank you, Chrissie. Not sure how you normally hold these convos, but would you guys like to lead, or would you like me to kick off with a karakia, intros, then over to korero around how the mihi might run?  
Frith

---

**From:** Chrissie Locke <[ChrissieL@tepapa.govt.nz](mailto:ChrissieL@tepapa.govt.nz)>

**Sent:** Monday, October 16, 2023 1:24 PM  
**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

No I'd blocked it for this kaupapa

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 12:49 PM  
**To:** Chrissie Locke <[Chrissiel@tepapa.govt.nz](mailto:Chrissiel@tepapa.govt.nz)>; Te Herekieke Herewini <[TeHerekiekeH@tepapa.govt.nz](mailto:TeHerekiekeH@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Actually, Chrissie, your calendar looks blocked at 3pm. Has something else jumped in there? I can make it later if you like.

Frith

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 12:47 PM  
**To:** Te Herekieke Herewini <[TeHerekiekeH@tepapa.govt.nz](mailto:TeHerekiekeH@tepapa.govt.nz)>; Chrissie Locke <[Chrissiel@tepapa.govt.nz](mailto:Chrissiel@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora korua

That's great. We'll probably have Teina beaming in, so I'll reserve a room now, then confirm with the NDF participants.

Nga mihi, Frith

---

**From:** Te Herekieke Herewini <[TeHerekiekeH@tepapa.govt.nz](mailto:TeHerekiekeH@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 11:40 AM  
**To:** Chrissie Locke <[Chrissiel@tepapa.govt.nz](mailto:Chrissiel@tepapa.govt.nz)>; Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora korua,

I can do 3 pm tomorrow (17 Oct).

Nga mihi,

Te Herekieke

---

**From:** Chrissie Locke <[Chrissiel@tepapa.govt.nz](mailto:Chrissiel@tepapa.govt.nz)>  
**Sent:** Friday, October 13, 2023 1:52 PM  
**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Cc:** Te Herekieke Herewini <[TeHerekiekeH@tepapa.govt.nz](mailto:TeHerekiekeH@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora Frith

Both of those dates/times work for me but will await Te Herekieke's availability.

Hei tera wiki Frith

Chrissie

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Sent:** Wednesday, October 11, 2023 7:56 AM  
**To:** Chrissie Locke <[ChrissieL@tepapa.govt.nz](mailto:ChrissieL@tepapa.govt.nz)>  
**Cc:** Te Herekikie Herewini <[TeHerekikieH@tepapa.govt.nz](mailto:TeHerekikieH@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Morena Chrissie and Te Herekikie

Very sorry to hear about the tangi, Chrissie. Let's look at next week then. Would either of these slots work?

- Tue 17 Oct – 3pm onwards
- Wed 18 Oct – 3.30pm onwards

Take care  
Frith

---

**From:** Chrissie Locke <[ChrissieL@tepapa.govt.nz](mailto:ChrissieL@tepapa.govt.nz)>  
**Sent:** Tuesday, October 10, 2023 1:35 PM  
**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Cc:** Te Herekikie Herewini <[TeHerekikieH@tepapa.govt.nz](mailto:TeHerekikieH@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora Frith

Yes please, that's a plan. Te Herekikie and I will be keen to catch up and discuss the whakatau with NDF whanau.

We'll await some days/times for next week and co-ordinate our calendars.

Am away at a tangi for next few days so I may take some time to respond.

Nga mihi Frith

Chrissie

**Chrissie Mariana te Oha Locke**  
Kaitohutohu Rautaki-a-Iwi | Strategic Advisor Iwi Relationships  
Museum of New Zealand Te Papa Tongarewa  
DDI: [REDACTED] | Mobile: [REDACTED]  
Email: [Chrissie.Locke@tepapa.govt.nz](mailto:Chrissie.Locke@tepapa.govt.nz) | Website: [www.tepapa.govt.nz](http://www.tepapa.govt.nz)  
P O Box 467 | 55 Cable Street | Te Aro | Wellington 6011 | Aotearoa New Zealand  
(she | her | ia)

s9(2)(a)





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**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>

**Sent:** Tuesday, October 10, 2023 11:16 AM

**To:** Chrissie Locke <[ChrissieL@tepapa.govt.nz](mailto:ChrissieL@tepapa.govt.nz)>

**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora ano Chrissie

We had an NDF Board hui last Friday, and everyone's really pleased that Te Herekieke can carry out the mihi whakatau to welcome our guests. I've now also forwarded your invitation to TP participants.

I've not been very involved in organising this sort of event in the past (I usually stick to exhibitions), but imagine you and Herekieke will be keen to meet with the key NDF people to support planning for the mihi and hear more about the wider conference/speakers? Those people are Teina Herzer, NDF Exec Director, and Naomi Murgatroyd (Raukawa), who's on the conference committee. She's Public Programmes Lead at Experience Wellington and much better at event organisation than I am.

How does this sound? If you're keen/able to meet, I can send through their availability over the next week or so.

Nga mihi nui, na  
Frith

---

**From:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>

**Sent:** Friday, October 6, 2023 1:30 PM

**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>

**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora Frith, yes by all means forward invite on, thank you  
Chrissie

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>

**Sent:** Friday, October 6, 2023 11:19 AM

**To:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>

**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Sorry for the delayed response, Chrissie (sick, then a busy week). Thanks so much again for your

support on this. The staff attendees are below. I'm happy to forward the mihi whakatau invitation to them if that's helpful? Great to have that invitation out already. I'm about to go into an NDF Board hui now, so will come back to you with anything that comes out of that.

He mihi nui ano, Frith

- Adrian Kingston
- Daniel Crichton-Rouse
- Jane Harris
- Luchy Schrader
- Richard Marks
- Amos Mann
- Prue Donald
- Vioula Said
- Toka Tamihere
- Rachael Davies

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**From:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>  
**Sent:** Thursday, September 28, 2023 9:06 PM  
**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>; Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>; Adrian Kingston <[AdrianK@tepapa.govt.nz](mailto:AdrianK@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Ka pai Frith – and I saw that Puawai is one of the speakers, so will make sure we copy in the staff attendees to the mihi whakatau calendar request, if you can let us know who they are please.

**Chrissie**

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Sent:** Thursday, September 28, 2023 4:44 PM  
**To:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>; Adrian Kingston <[AdrianK@tepapa.govt.nz](mailto:AdrianK@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora Chrissie, nga mihi nui. I'll inform Teina and Adam, the Executive Director and Conference Convenor respectively. I can also rally TP staff attendees to make sure they can be at the mihi whakatau – I think there are about 10 now. Adrian, will you be attending for that first morning?  
Frith

---

**From:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>  
**Sent:** Thursday, September 28, 2023 4:05 PM  
**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>; Adrian Kingston <[AdrianK@tepapa.govt.nz](mailto:AdrianK@tepapa.govt.nz)>  
**Cc:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>  
**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora Frith and Adrian

The Tikanga group considered this request and Te Herekieke is happy to undertake the mihi whakatau on Mon 20 November for NDF.

However the group asked if all Te Papa staff attending could be on stage to support Te Herekieke in

welcoming the delegates.

We will send out the kupu for the waiata in a timely manner.

Nga mihi

Chrissie

**Chrissie Mariana te Oha Locke**

Kaitohutohu Rautaki-a-Iwi | Strategic Advisor Iwi Relationships

Museum of New Zealand Te Papa Tongarewa

s9(2)(a)

DDI: + [REDACTED] | Mobile: [REDACTED]

Email: [Chrissie.Locke@tepapa.govt.nz](mailto:Chrissie.Locke@tepapa.govt.nz) | Website: [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

P O Box 467 | 55 Cable Street | Te Aro | Wellington 6011 | Aotearoa New Zealand

(she | her | ia) [www.tepapa.nz/tereomaori](http://www.tepapa.nz/tereomaori)



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**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>

**Sent:** Monday, September 25, 2023 1:27 PM

**To:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>

**Subject:** RE: Tikanga Request form (internal use) - National Digital Forum (NDF)

Thank you, Chrissie

---

**From:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>

**Sent:** Monday, September 25, 2023 1:25 PM

**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>

**Subject:** FW: Tikanga Request form (internal use) - National Digital Forum (NDF)

Kia ora Frith

Many thanks for your request for a mihi whakatau for NDF coming up in November.

I'll take this to the Tikanga group hui on Thursday and be back in touch.

Nga mihi

**Chrissie**

---

**From:** How do I... <[webmaster@tepapa.govt.nz](mailto:webmaster@tepapa.govt.nz)>  
**Sent:** Monday, September 25, 2023 1:16 PM  
**To:** Tikanga <[Tikanga@tepapa.govt.nz](mailto:Tikanga@tepapa.govt.nz)>  
**Subject:** Tikanga Request form (internal use) - National Digital Forum (NDF)

[How do I...](#)

## ***National Digital Forum (NDF)*** has been added

[Modify my alert settings](#) | [View National Digital Forum \(NDF\)](#) | [View Tikanga Request form \(internal use\)](#)

<b>What are you requesting?:</b>	Mihi Whakataua
<b>Name of organising team:</b>	National Digital Forum (NDF)
<b>Name of event/project:</b>	NDF23 Whanake / Evolve conference
<b>Description of event/project:</b>	<p>The NDF23 conference will be held at Te Papa from Mon 20 Nov to Wed 22 Nov 2023 across Soundings, Oceania, and Te Huinga, with the main events taking place in Soundings.</p> <p>NDF is interested to know what level of support Te Papa might be able to offer to help welcome manuhiri to the conference/our museum. NDF is hiring Te Papa as a venue for the conference, and in that sense is a client like any other, but it's also a not-for-profit organisation that represents and works to enhance digital capability within the arts and cultural sector. Te Papa is a founding (Kauri) member of NDF, and various staff members have sat on the voluntary Board since its inception, including Courtney Johnston. I understand that Te Papa has supported conference openings in the past.</p> <p>This is NDF's first in-person conference since Covid. The themes this year are Diversity and Resilience, Audience and Innovation, and Connection and Community.</p>
<b>Date and time of event:</b>	20/11/2023 10:00 a.m.
<b>Proposed venue for event:</b>	Soundings Theatre
<b>Number of attendees:</b>	Approx 250
<b>Name and designation of speakers of te reo Maori:</b>	Limited te reo on the NDF Board (some within keynotes)
<b>Names of VIPs attending, and any media attending:</b>	Simon Kofe, Tuvalu's Minister of Justice, Communications, and Foreign Affairs, is one of the keynote speakers (though he may have just stepped down from that role). Other keynotes include National Geographic Fellow Elizabeth Kapu'uwaitani Lindsey (she studied under Mau Piailug), Te Hiku Media's Kaewhakahaere Matua Peter-Lucas Jones (Ngati Kahu, Te Rarawa, Ngai Takoto, Te Aupouri), and Te Papa's Puawai Cairns (Ngati Pukenga, Ngati Ranginui, Ngai Te Rangii), as well as other well-known practitioners from the US and Australia.
<b>Special needs and requirements (eg wheelchair/push chairs access):</b>	TBC
<b>Contact person:</b>	Teina Herzer (NDF Executive Director) and Adam Moriarty (Conference Convenor), via Frith Williams (current Te Papa Board rep)
<b>Role:</b>	As above
<b>Email address:</b>	<a href="mailto:frithw@tepapa.govt.nz">frithw@tepapa.govt.nz</a>
<b>Mobile:</b>	0211789765
<b>Checklist for mihi whakataua/powhiri, prepared prior to submitting:</b>	Catering arranged (Functions or own)

Last Modified 25/09/2023 1:13 p.m. by Frith Williams

**From:** Amber.Baldock@tepapa.govt.nz  
**To:** [Amber Aranui](#)  
**Subject:** FW: [Request ID :##RE-28551##] : Bulk updating of Catalogue > Title field (Kahukiwi)  
**Date:** Tuesday, 17 October 2023 11:31:26 am

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For you

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**From:** Service Desk <servicedeskplus@tepapa.govt.nz>  
**Sent:** Tuesday, October 17, 2023 9:44 AM  
**To:** Matiu Baker <MatiuB@tepapa.govt.nz>; Migoto Eria <Migoto.Eria@tepapa.govt.nz>; Isaac Te Awa <isaac.teawa@tepapa.govt.nz>; Dougal Austin <Dougala@tepapa.govt.nz>; Amber Aranui <AmberA@tepapa.govt.nz>; Amber Baldock <Amber.Baldock@tepapa.govt.nz>  
**Subject:** Re: [Request ID :##RE-28551##] : Bulk updating of Catalogue > Title field (Kahukiwi)

Kia ora Matiu

Before we perform this global change will need to have confirmation of consensus from the whole Matauranga Maori team as this is not a simple change as the Thesaurus we use Nga Upoko Tukutuku give the spelling as 'Kahu kiwi'

<https://natlib.govt.nz/librarians/nga-upoko-tukutuku/kahu-kiwi>

And Maori dictionaries online such as Te Aka Maori Dictionary also give the Kahu kiwi spelling

Nga mihi, na Kirsty

Category : EMu

Description :

Can we please have a global change in the Title **Kahu kiwi** to **Kahukiwi** [ka-hu-ki-wi] in Emu as per the below rules:

Taken from Te Taura Whiri Maori language orthographic conventions:

3.1 Compound words consisting of four vowels or fewer are generally written as a single word:

wharekai 'dining room' < whare 'building' + kai 'food, to eat'

koremahi 'unemployed' < kore 'no' + mahi 'work'

ngoikore 'weak' < ngoi 'strength' + kore 'no'

whaihua 'useful, beneficial' < whai 'possessing' + hua 'benefit, advantage'

whaitake 'useful, of worth' < whai 'possessing' + take 'foundation, reason'

**From:** [C. Keating](#)  
**To:** [National Services Te Paerangi](#)  
**Subject:** Agenda for tomorrow"s NSTP Operations hui - 18.0.23  
**Date:** Tuesday, 17 October 2023 5:34:16 pm  
**Attachments:** [2023 Agenda NSTP Hui \(Operational\).docx](#)

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Kia ora koutou

The agenda for tomorrow is attached.  
I've put the 'To do's from the last Ops hui in there too.

Nga mihi  
Catherine

**NSTP Weekly Hui (Operational) - 18.10.2023**

**Tiamana:** Kirsty

**Attending:** Kirsty, Jac, Blair, Sally, Emma, Judith, Catherine

Not in scope

**1. Opening Karakia:** Kirsty

2. [Redacted]

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**5. To do**

i. [Redacted]

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vi. Mandy - to promote Te Reo Maori zui scheduled for 25 October.

vii. [Redacted]

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**From:** [Victoria Esson](#)  
**To:** [Mandy Herrick](#)  
**Subject:** Re: [Test] What's happening in October and November 2023  
**Date:** Wednesday, 18 October 2023 9:45:50 am

---

Blimey it's quite annoying isn't it!  
Nga mihi  
E

Get [Outlook for iOS](#)

---

**From:** Mandy Herrick <mandy.herrick@tepapa.govt.nz>  
**Sent:** Wednesday, October 18, 2023 8:29:33 AM  
**To:** Victoria Esson <VEsson@tepapa.govt.nz>  
**Subject:** FW: [Test] What's happening in October and November 2023

Gah it went to my junk too!

-----Original Message-----

**From:** National Services Te Paerangi <natserv@tepapa.govt.nz>  
**Sent:** Wednesday, October 18, 2023 8:15 AM  
**To:** Mandy Herrick <mandy.herrick@tepapa.govt.nz>  
**Subject:** [Test] What's happening in October and November 2023

Museum Hardship Fund, Disaster Preparedness Workshop Series and upcoming zui and more from National Services Te Paerangi Disaster Preparedness Series + Kahui Kaitiaki + Museum Hardship Fund case-study

View this email in your browser <[https://us8.campaign-archive.com/?e=test\\_email\\_&u=25445a9b468488db72307e45f&id=7dbbb0a3e0](https://us8.campaign-archive.com/?e=test_email_&u=25445a9b468488db72307e45f&id=7dbbb0a3e0)>  
<<https://mcusercontent.com/25445a9b468488db72307e45f/images/01be8a78-0849-75ff-9848-805ecca0951b.png>>

What's happening in October/November 2023

<<https://mcusercontent.com/25445a9b468488db72307e45f/images/0dbc55bc-172e-c967-6ce9-4a52d01939ff.png>>

Screenshot of Te Papa's glossary page.

Zui: Research into the online use of te reo Maori Thursday 25th October 12 – 1pm

This zoom hui shares the methodology and findings of a recent research project to better understand the usage and presentation of te reo Maori on a range of cultural heritage websites.

During the session, Digital Channels Manager Adrian Kingston and Head of Audience Insights Samuele De Stefani from Te Papa will discuss the research approach, methodology, key insights and findings, and next steps.

Register now

<<https://tepapa.zoom.us/meeting/register/tZAvOCpqDwtGt1jtlTlsIfygBfWI04qOU5q#/registration>>

The research project was commissioned in partnership with Te Rua Mahara o te Kawanatanga Archives New Zealand, the National Library of New Zealand Te Puna Matauranga o Aotearoa, and Museum of New Zealand Te Papa Tongarewa commissioned.

Preparedness Workshop Series 1: Developing Relationships for Times of Crisis Thursday 21st September, 1st November, 12 – 3pm via zoom

Following on from Dr. Dolapo Fakaude's presentations on risk awareness, reduction and readiness, National Services Te Paerangi and Museums Aotearoa bring you a practical workshop about developing and sustaining the relationships you will need in times of crisis.

In this workshop you'll hear from others in the sector who have recently experienced emergencies and the relationships they needed. We will also have speakers from emergency services and plenty of group discussion.

A second workshop later in November will focus on developing a hazard emergency plan.

Register now <<https://us02web.zoom.us/meeting/register/tZEvf-mupjosGtAIDIO2rak9eFGrpfkhswwP#/registration>>

Kahui Kaitiaki ki Takahanga Marae Oranga Taiao  
12- 14 December, Kaikoura

Save the date for the next Kahui Kaitiaki Network hui in Kaikoura.

These hui provide Maori working across the arts, heritage and culture sector an opportunity to whakawhanaungatanga with people in similar positions and to share their practice and matauranga as Maori within a Maori paradigm.

Places will be limited, to be the first to receive the registration form make sure that you have subscribed to the email list.

Sign up <<https://www.surveymonkey.com/r/MWFSWT8>>

#### Conservation Survey

<<https://mcusercontent.com/25445a9b468488db72307e45f/images/8e862e0a-bfca-4851-20bc-acfd5a60ee34.jpg>>

Caption: Sam Gatley, Object Support Preparator at Te Papa dressing a dress form with an 18th century gown.

The New Zealand Conservators of Cultural Materials is asking people working in the heritage sector to take part in a survey to help them gather information on how collections are managed in organisations throughout Aotearoa New Zealand. The survey responses will be used to understand the approach to managing climate conditions in organisations holding heritage collections and develop recommendations for climate guidelines to support museums, galleries, archives, libraries, iwi and hapu in maintaining adequate levels of humidity and temperature for their collections.

Take the survey <<https://www.surveymonkey.com/r/NZCCMSurveyEM>>

#### CLIR Leadership Series

The Council on Library Resources (CLIR) invites people from across the heritage sector to take part in several workshops that are occurring across the country.

Leading from Where You Are  
October 30–November 3, 2023  
Auckland, AUT

Find out more <<https://institutes.clir.org/about/>>

Heritage, Science, Research, Academia: Reconnecting the Whole November 6-10, 2023 Wellington  
Find out more <<https://institutes.clir.org/about/>>

The events will be co-hosted by the National Library and Te Herenga Waka, Victoria University of Wellington, Museum and Heritage Studies, Stout Research Centre for New Zealand Studies.

Report: Government expenditure to the arts and cultural sectors

How does NZ compare to other countries when it comes to spending in the arts and cultural sectors? Has spending kept pace with GDP? All these and more are answered in this newly released research document compiled by Toi Mai | The Workforce Development Council.

Read the report <[https://toimai.nz/wp-content/uploads/2023/09/Government-expenditure-to-the-arts-and-cultural-sectors\\_2.pdf](https://toimai.nz/wp-content/uploads/2023/09/Government-expenditure-to-the-arts-and-cultural-sectors_2.pdf)>

<<https://mcusercontent.com/25445a9b468488db72307e45f/images/f64236de-7756-3d2e-4b8f-167e332fbd0.jpg>>

Caption: Manager of Te Ahu Museum and Archives Whina Te Whiu looks over some of their newly digitised collection items.

Te Ahu Museum and Archives | A bodacious plan

“Before Covid there wasn’t a vision for the museum, we had to future proof it in a way that wasn’t fearful about closure – it had to be bodacious and fearless,” says Manager of Te Ahu’s Museum and Archives, Whina Te Whiu. In the forthcoming year, they worked on a five year strategy; grew their online audience and voice and fast tracked their digital strategy. Check out their story below:

Te Ahu Museum Case Study

<[https://www.tepapa.govt.nz/sites/default/files/tp\\_te\\_ahu\\_13oct\\_v3.pdf](https://www.tepapa.govt.nz/sites/default/files/tp_te_ahu_13oct_v3.pdf)>

MOTAT : Objects for Disposal

MOTAT is currently exploring disposal options for several objects

<[https://mcusercontent.com/25445a9b468488db72307e45f/files/87cb9968-0429-c30f-c844-f5115a6374b9/Newsletter\\_List\\_October\\_2023.pdf](https://mcusercontent.com/25445a9b468488db72307e45f/files/87cb9968-0429-c30f-c844-f5115a6374b9/Newsletter_List_October_2023.pdf)> including textiles, furniture, audio technology, books, domestic technology and social history material that have recently been deaccessioned.

If there are any institutions interested in the attached items, please contact Robyn Entwistle to express your interest: r <<mailto:robyn.entwistle@motat.org.nz>> obyn.entwistle@motat.org.nz <<mailto:robyn.entwistle@motat.org.nz>> or 021-610-348.

All expressions of interest are required by --- November 2023

<<http://www.facebook.com/nationalservicestepaerangi>> Facebook

<<http://www.facebook.com/nationalservicestepaerangi>>

<<http://www.twitter.com/nzmuseums>> Twitter <<http://www.twitter.com/nzmuseums>>

<<http://www.tepapa.govt.nz/nationalservices>> NSTP

<<http://www.tepapa.govt.nz/nationalservices>>

<<http://www.kotuia.org.nz>> Kotuia nga Kete <<http://www.kotuia.org.nz>>

<<https://mcusercontent.com/25445a9b468488db72307e45f/images/4e5e473b-e697-7675-df82-0c9fe3c857fc.jpg>>

National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa

National Services Te Paerangi  
55 Cable Street, P O Box 467  
Te Aro, Wellington 6011  
New Zealand

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Freephone helpline: 0508 NSTP HELP (0508 678 743)

Email: natserv@tepapa.govt.nz <<mailto:natserv@tepapa.govt.nz>>

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

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subscription preferences <[https://govt.us8.list-manage.com/profile?u=25445a9b468488db72307e45f&id=bf20547787&e=test\\_email\\_&c=7dbbb0a3e0](https://govt.us8.list-manage.com/profile?u=25445a9b468488db72307e45f&id=bf20547787&e=test_email_&c=7dbbb0a3e0)>

Header photo: Close up of a Sacred kingfisher (*Todiramphus sanctus*), Auckland Museum, LB5473

**From:** [Martin Langdon](#)  
**To:** [Arapata Hakiwai](#); [Courtney Johnston](#)  
**Cc:** [Carolyn Roberts-Thompson](#)  
**Subject:** FW: Introduction to Rongomaraeroa workshop - feedback links.  
**Date:** Wednesday, 18 October 2023 10 01:35 am

---

Kia ora korua,

This week we ended the 2<sup>nd</sup> round of 'introduction to Rongomaraeroa' workshops with our kaimahi

**Monday October 2<sup>nd</sup>** 1. Kaupapa: Baseline understanding and the start of the journey.

**Monday October 9<sup>th</sup>** 2. Connecting to our place: Building relationships.

**Monday October 16<sup>th</sup>** 3. Cultural values in practice: Building confidence.

please see below the participant list for the second cohort. Feedback has been positive so far with some really encouraging offshoot connection and korero happening between participants their teams and whanau.

I have sent out a link to all participants and will collate and send on went completed.

Thank you for supporting this mahi and enabling me to delivery this to our people.

at the end of this email is Catriona feedback sent directly

	name	email	team
1	Aidy Sanders	<a href="mailto:aidy.sanders@tepapa.govt.nz">aidy.sanders@tepapa.govt.nz</a>	Object Support PreparatorCollection Services
2	Anna Smail	<a href="mailto:Anna.Smail@tepapa.govt.nz">Anna.Smail@tepapa.govt.nz</a>	Writing Team Leader - EnglishExperience Design & Content
3	Ariki Spooner	<a href="mailto:Ariki.Spooner@tepapa.govt.nz">Ariki.Spooner@tepapa.govt.nz</a>	Kaitaki Tima Tuhituhi / Writing Team Leader, Reo Maori Experience Design & Content Head of Events
4	Emily Dwyer	<a href="mailto:emily.dwyer@tepapa.govt.nz">emily.dwyer@tepapa.govt.nz</a>	Events
5	William Trainor	<a href="mailto:william.trainor@tepapa.govt.nz">william.trainor@tepapa.govt.nz</a>	Te Papa HostVisitor Services
6	Glynis Gardner	<a href="mailto:glynis.gardner@tepapa.govt.nz">glynis.gardner@tepapa.govt.nz</a>	Exhibition TechnicianExhibition Services
7	Mel Thompson	<a href="mailto:mel.thompson@tepapa.govt.nz">mel.thompson@tepapa.govt.nz</a>	Learning Coordinator Sector CapabilityLearning
8	Jo Ring	<a href="mailto:jo.ring@tepapa.govt.nz">jo.ring@tepapa.govt.nz</a>	Senior HR Advisor • People, Safety & Culture
9	Alex Gordon	<a href="mailto:alexander.gordon@tepapa.govt.nz">alexander.gordon@tepapa.govt.nz</a>	Rights Officer
10	McPherson Catriona	<a href="mailto:catriona.mcpherson@tepapa.govt.nz">catriona.mcpherson@tepapa.govt.nz</a>	Rights Manager Collection Access Object Support Preperator
11	Sam Gatley	<a href="mailto:sam.gatley@tepapa.govt.nz">sam.gatley@tepapa.govt.nz</a>	Collection Services
12	Jeanine Smit	<a href="mailto:jeanine.smit@takinaevents.co.nz">jeanine.smit@takinaevents.co.nz</a>	Senior Function Coordinator • Venues
	Emmanuelle		Function Coordinator
13	Souche	<a href="mailto:Emmanuelle.Souche@takinaevents.co.nz">Emmanuelle.Souche@takinaevents.co.nz</a>	
14	Helen Lloyd	<a href="mailto:helen.lloyd@tepapa.govt.nz">helen.lloyd@tepapa.govt.nz</a>	Partnerships Manager • Partnerships & Development
15	Kelly Hanlon	<a href="mailto:kelly.hanlon@tepapa.govt.nz">kelly.hanlon@tepapa.govt.nz</a>	Business Development & Special Projects Manager • Partnerships
16	Yoan Jolly	<a href="mailto:yoan.jolly@tepapa.govt.nz">yoan.jolly@tepapa.govt.nz</a>	Imaging Specialist • Imaging Team
17	Sam Wallis	<a href="mailto:samantha.wallis@tepapa.govt.nz">samantha.wallis@tepapa.govt.nz</a>	Project manager



Not in scope

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

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**From:** Martin Langdon <[Martin.Langdon@tepapa.govt.nz](mailto:Martin.Langdon@tepapa.govt.nz)>  
**Sent:** Tuesday, October 17, 2023 10:56 AM  
**To:** Aidy Sanders <[Aidy.Sanders@tepapa.govt.nz](mailto:Aidy.Sanders@tepapa.govt.nz)>; Anna Smail <[Anna.Smail@tepapa.govt.nz](mailto:Anna.Smail@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; William Trainor <[William.Trainor@tepapa.govt.nz](mailto:William.Trainor@tepapa.govt.nz)>; Glynis Gardner <[Glynis.Gardner@tepapa.govt.nz](mailto:Glynis.Gardner@tepapa.govt.nz)>; Mel Thompson <[Mel.Thompson@tepapa.govt.nz](mailto:Mel.Thompson@tepapa.govt.nz)>; Jo Ring <[Jo.Ring@tepapa.govt.nz](mailto:Jo.Ring@tepapa.govt.nz)>; Alexander Gordon <[alexander.gordon@tepapa.govt.nz](mailto:alexander.gordon@tepapa.govt.nz)>; Catriona McPherson <[Catriona.McPherson@tepapa.govt.nz](mailto:Catriona.McPherson@tepapa.govt.nz)>; Samantha Gatley <[Sam.Gatley@tepapa.govt.nz](mailto:Sam.Gatley@tepapa.govt.nz)>; Jeanine Smit <[Jeanine.Smit@takinaevents.co.nz](mailto:Jeanine.Smit@takinaevents.co.nz)>; Emmanuelle Souche <[Emmanuelle.Souche@takinaevents.co.nz](mailto:Emmanuelle.Souche@takinaevents.co.nz)>; Helen Lloyd <[Helen.Lloyd@tepapa.govt.nz](mailto:Helen.Lloyd@tepapa.govt.nz)>; Kelly Hanlon <[Kelly.Hanlon@tepapa.govt.nz](mailto:Kelly.Hanlon@tepapa.govt.nz)>; Yoan Jolly <[Yoan.Jolly@tepapa.govt.nz](mailto:Yoan.Jolly@tepapa.govt.nz)>; Samantha Wallis <[Samantha.Wallis@tepapa.govt.nz](mailto:Samantha.Wallis@tepapa.govt.nz)>; Hauiti Gardiner <[Hauiti.Gardiner@tepapa.govt.nz](mailto:Hauiti.Gardiner@tepapa.govt.nz)>; Roxanne Harrison <[Roxanne.Harrison@tepapa.govt.nz](mailto:Roxanne.Harrison@tepapa.govt.nz)>; Adam Burgess <[Adam.Burgess@tepapa.govt.nz](mailto:Adam.Burgess@tepapa.govt.nz)>  
**Subject:** Introduction to Rongomaraeroa workshop - feedback links.

Kia ora koutou kaimahi ma,

*Tangata i akona ki te kainga, tungia ki te marae, tau ana.*  
When we learn as Te Papa kaimahi, within our teams and directorates about who we are, then our ability to stand together in unity on the marae will be our greatest strength.

**Tuatahi, Firstly**  
Nga mihi nui kia koutou, thank you all for making the time to participate, share and support in the workshops.

I appreciate what each person brought to the ropu, it is the greatest reward to be able to share this mahi with you all.

I took my own notes about things that worked/need refining etc but I would really love to hear from you all about your experience and things to improve/keep in these workshops moving forward.

I have set up a feedback digital form in the below link .

You can fill in as many questions as you like and then hit submit or feel free to email me directly.

<https://forms.microsoft.com/r/Cme9CGeczu>

### **Tuarua – Secondly**

following up from our last session – there is heaps of good and entertaining resources to view about tikanga, powhiri, whakatau and Te reo Maori

here is one such clip.

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two links:

We talked about this blog the creation of a ingoa Maori for the dinosaurs exhibition.

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**Powhiri: Iwi leaders clash at Te Matatini welcome ceremony**

Any other patai /Questions pertaining to the workshops or ilearn module I'd be more than happy to help.

For anyone interested: I do also have a spreadsheet list of kupu Maori (Maori words) and there Whakamarama (meanings) that are used in the ilearn, if you would like me to send that to you please let me know.

Nga mihi nui ano, na

Martin Langdon

Kaitohutohu Tikanga Rua Matua |Senior Bicultural Advisor

Nga Manu Atarau

Museum of New Zealand - Te Papa Tongarewa



**To:** [Martin Langdon](#)  
**Subject:** RE: Introduction to Rongomaraeroa workshop - feedback links.  
**Date:** Wednesday, 18 October 2023 10:10:57 am

---

Kia Ora Martin

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Would it be possible for you to please send the spreadsheet list of kupu Maori (Maori words) and there Whakamarama (meanings) that are used in the ilearn.

Nga mihi,

**Jeanine Smit**

Senior Functions Coordinator

Takina Events

PO Box 467 | 55 Cable Street, Wellington 6011

Email: [jeanine.smit@takinaevents.co.nz](mailto:jeanine.smit@takinaevents.co.nz)

Mobile: +

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Find out more at [takina.co.nz](http://takina.co.nz)

---

**From:** Martin Langdon <Martin.Langdon@tepapa.govt.nz>

**Sent:** Tuesday, 17 October 2023 10:56 am

**To:** Aidy Sanders <Aidy.Sanders@tepapa.govt.nz>; Anna Smaill <Anna.Smaill@tepapa.govt.nz>; Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>; William Trainor <William.Trainor@tepapa.govt.nz>; Glynis Gardner <Glynis.Gardner@tepapa.govt.nz>; Mel Thompson <Mel.Thompson@tepapa.govt.nz>; Jo Ring <Jo.Ring@tepapa.govt.nz>; Alexander Gordon <alexander.gordon@tepapa.govt.nz>; Catriona McPherson <Catriona.McPherson@tepapa.govt.nz>; Samantha Gatley <Sam.Gatley@tepapa.govt.nz>; Jeanine Smit <Jeanine.Smit@takinaevents.co.nz>; Emmanuelle Souche <Emmanuelle.Souche@takinaevents.co.nz>; Helen Lloyd <Helen.Lloyd@tepapa.govt.nz>; Kelly Hanlon <Kelly.Hanlon@tepapa.govt.nz>; Yoan Jolly <Yoan.Jolly@tepapa.govt.nz>; Samantha Wallis <Samantha.Wallis@tepapa.govt.nz>; Hauiti Gardiner <Hauiti.Gardiner@tepapa.govt.nz>; Roxanne Harrison <Roxanne.Harrison@tepapa.govt.nz>; Adam Burgess <Adam.Burgess@tepapa.govt.nz>

**Subject:** Introduction to Rongomaraeroa workshop - feedback links.

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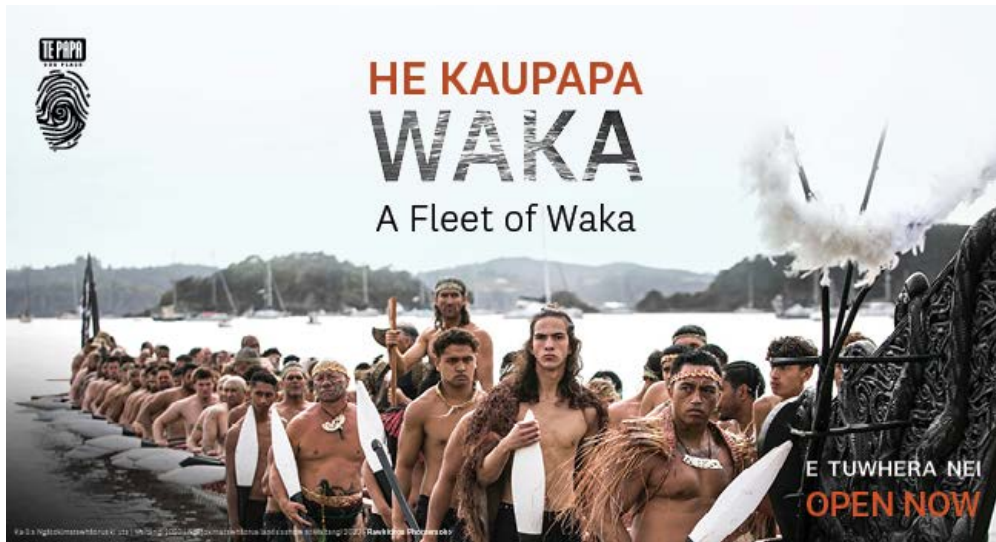
For anyone interested: I do also have a spreadsheet list of kupu Maori (Maori words) and there Whakamarama (meanings) that are used in the ilearn, if you would like me to send that to you please let me know.

Nga mihi nui ano, na

Martin Langdon

Kaitohutohu Tikanga Rua Matua | Senior Bicultural Advisor

Nga Manu Atarau



**From:** [Lee Johnson](#)  
**To:** [Raewyn Monks](#)  
**Subject:** RE: Learn te reo  
**Date:** Wednesday, 18 October 2023 11:13:00 am

---

Ka pai will do

---

**From:** Raewyn Monks <[Raewyn.Monks@tepapa.govt.nz](mailto:Raewyn.Monks@tepapa.govt.nz)>  
**Sent:** Wednesday, October 18, 2023 9:27 AM  
**To:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>  
**Subject:** RE: Learn te reo

Hi Lee,

Many thanks for getting back to me. Please can I be put on the waiting list for the Wednesday beginners' class?

Thanks  
Raewyn

---

**From:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>  
**Sent:** Tuesday, October 17, 2023 9:42 AM  
**To:** Raewyn Monks <[Raewyn.Monks@tepapa.govt.nz](mailto:Raewyn.Monks@tepapa.govt.nz)>  
**Subject:** RE: Learn te reo

Kia ora Raewyn,

He mihi tenei ki a koe. The next cohort will start in Feb 2024. We have 3 classes available to all kaimahi.

Tuesday – Foundation class (no knowledge of Te Reo Maori)

Wednesday – Beginners class (Level 1-2)

Thursday – Intermediate class (Level 3-4)

All the classes are at 11am -12pm (1 hour class).

Please let me know which class you are interested in and I will put you on the waiting list.

Nga mihi nui ki a koe,  
Lee Jay

---

**From:** Raewyn Monks <[Raewyn.Monks@tepapa.govt.nz](mailto:Raewyn.Monks@tepapa.govt.nz)>  
**Sent:** Monday, October 16, 2023 4:27 PM  
**To:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>  
**Subject:** Learn te reo

Hi Lee,

I just started working here at Te Papa and was told about the Te Reo classes – I located your contact information on Kupenga and am wondering if you have any more information on them, in particular what days they are held, how much they cost and how can I register my interest?

Many thanks  
Raewyn

**Raewyn Monks** | Kaiawhina Whakahaere | Executive Assistant to the Chief Finance & Operations Officer

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

**M** [REDACTED] | **E** [raewyn.monks@tepapa.govt.nz](mailto:raewyn.monks@tepapa.govt.nz) | **W** [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

s9(2)(a)

My pronouns are ([she/her](#))

In the Office = ✓ Working from home = WFH Not at work = X

MON	TUE	WED	THU	FRI
✓	X	✓	X	✓

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.



**From:** [Jeanine Smit](#)  
**To:** [Martin Langdon](#)  
**Subject:** RE: Introduction to Rongomaraeroa workshop - feedback links.  
**Date:** Wednesday, 18 October 2023 2:58:44 pm

---

Hi Martin

Thanks a million for this.  
I do appreciate it.

Have a great day!

---

**From:** Martin Langdon <Martin.Langdon@tepapa.govt.nz>  
**Sent:** Wednesday, October 18, 2023 1:44 PM  
**To:** Jeanine Smit <Jeanine.Smit@takinaevents.co.nz>  
**Subject:** RE: Introduction to Rongomaraeroa workshop - feedback links.

Kia ora Jaenine,

The attached list are all kupu Maori in the ilearn module that always glossed.

Na,

Martin Langdon  
Kaitohutohu Tikanga Rua Matua | Senior Bicultural Advisor  
Nga Manu Atarau  
Museum of New Zealand Te Papa Tongarewa

---

**From:** Jeanine Smit <[Jeanine.Smit@takinaevents.co.nz](mailto:Jeanine.Smit@takinaevents.co.nz)>  
**Sent:** Wednesday, October 18, 2023 1:35 PM  
**To:** Martin Langdon <[Martin.Langdon@tepapa.govt.nz](mailto:Martin.Langdon@tepapa.govt.nz)>  
**Subject:** RE: Introduction to Rongomaraeroa workshop - feedback links.

Kia Ora Martin

Thank you so much for all your effort, insight and all the knowledge you shared with us during these sessions.

I have heaps to learn and the sessions just opened a whole new world to me.

Would it be possible for you to please send the spreadsheet list of kupu Maori (Maori words) and there Whakamarama (meanings) that are used in the ilearn.

Hope you have a super week further!

Nga mihi,

**Jeanine Smit**

Senior Functions Coordinator

Takina Events



PO Box 467 | 55 Cable Street, Wellington 6011

Email: [jeanine.smit@takinaevents.co.nz](mailto:jeanine.smit@takinaevents.co.nz)

Mobile: [REDACTED]

s9(2)(a)

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Find out more at [takina.co.nz](http://takina.co.nz)

---

**From:** Martin Langdon <[Martin.Langdon@tepapa.govt.nz](mailto:Martin.Langdon@tepapa.govt.nz)>

**Sent:** Tuesday, 17 October 2023 10:56 am

**To:** Aidy Sanders <[Aidy.Sanders@tepapa.govt.nz](mailto:Aidy.Sanders@tepapa.govt.nz)>; Anna Smaill <[Anna.Smaill@tepapa.govt.nz](mailto:Anna.Smaill@tepapa.govt.nz)>; Arika Spooner <[Arika.Spooner@tepapa.govt.nz](mailto:Arika.Spooner@tepapa.govt.nz)>; William Trainor <[William.Trainor@tepapa.govt.nz](mailto:William.Trainor@tepapa.govt.nz)>; Glynis Gardner <[Glynis.Gardner@tepapa.govt.nz](mailto:Glynis.Gardner@tepapa.govt.nz)>; Mel Thompson <[Mel.Thompson@tepapa.govt.nz](mailto:Mel.Thompson@tepapa.govt.nz)>; Jo Ring <[Jo.Ring@tepapa.govt.nz](mailto:Jo.Ring@tepapa.govt.nz)>; Alexander Gordon <[alexander.gordon@tepapa.govt.nz](mailto:alexander.gordon@tepapa.govt.nz)>; Catriona McPherson <[Catriona.McPherson@tepapa.govt.nz](mailto:Catriona.McPherson@tepapa.govt.nz)>; Samantha Gatley <[Sam.Gatley@tepapa.govt.nz](mailto:Sam.Gatley@tepapa.govt.nz)>; Jeanine Smit <[Jeanine.Smit@takinaevents.co.nz](mailto:Jeanine.Smit@takinaevents.co.nz)>; Emmanuelle Souche <[Emmanuelle.Souche@takinaevents.co.nz](mailto:Emmanuelle.Souche@takinaevents.co.nz)>; Helen Lloyd <[Helen.Lloyd@tepapa.govt.nz](mailto:Helen.Lloyd@tepapa.govt.nz)>; Kelly Hanlon <[Kelly.Hanlon@tepapa.govt.nz](mailto:Kelly.Hanlon@tepapa.govt.nz)>; Yoan Jolly <[Yoan.Jolly@tepapa.govt.nz](mailto:Yoan.Jolly@tepapa.govt.nz)>; Samantha Wallis <[Samantha.Wallis@tepapa.govt.nz](mailto:Samantha.Wallis@tepapa.govt.nz)>; Hauiti Gardiner <[Hauiti.Gardiner@tepapa.govt.nz](mailto:Hauiti.Gardiner@tepapa.govt.nz)>; Roxanne Harrison <[Roxanne.Harrison@tepapa.govt.nz](mailto:Roxanne.Harrison@tepapa.govt.nz)>; Adam Burgess <[Adam.Burgess@tepapa.govt.nz](mailto:Adam.Burgess@tepapa.govt.nz)>

**Subject:** Introduction to Rongomaraeroa workshop - feedback links.

Kia ora koutou kaimahi ma,

*Tangata i akona ki te kainga, tungia ki te marae, tau ana.*

When we learn as Te Papa kaimahi, within our teams and directorates about who we are, then our ability to stand together in unity on the marae will be our greatest strength.

### **Tuatahi, Firstly**

Nga mihi nui kia koutou, thank you all for making the time to participate, share and support in the workshops.

I appreciate what each person brought to the ropu, it is the greatest reward to be able to share this mahi with you all.

I took my own notes about things that worked/need refining etc but I would really love to hear from you all about your experience and things to improve/keep in these workshops moving forward.

I have set up a feedback digital form in the below link .

You can fill in as many questions as you like and then hit submit or feel free to email me directly.

<https://forms.microsoft.com/r/Cme9CGeczu>

### **Tuarua – Secondly**

following up from our last session – there is heaps of good and entertaining resources to view about tikanga, powhiri, whakatau and Te reo Maori

here is one such clip.

<https://www.youtube.com/watch?v=LFVMKqtVOSE>

#### **What to do at a powhiri: tikanga explained**

Also here is a entry point – Tikanga tips from Victoria university is simple and useful

<https://www.wgtn.ac.nz/maori-hub/ako/teaching-resources/tikanga-tips>

no doubt many many more.

### **Tuatoru – Thirdly**

two links:

We talked about this blog the creation of a ingoa Maori for the dinosaurs exhibition.

<https://blog.tepapa.govt.nz/2023/09/14/whats-in-a-name-the-trail-to-nga-taniwha-o-rupapa/>

**What's in a name? The trail to Nga Taniwha o Rupapa**

As a bonus link I know we talked about the powhiri that happened at Te Matatini (The National Kapa Haka Competition) in Tamaki Makaurau/Auckland 2022.

So I thought I would share a link to 'Te Ao with Moana' some great diverse reflections and questions

<https://www.youtube.com/watch?v=ws20VErlyOU>

**Powhiri: Iwi leaders clash at Te Matatini welcome ceremony**

Any other patai /Questions pertaining to the workshops or ilearn module I'd be more than happy to help.

For anyone interested: I do also have a spreadsheet list of kupu Maori (Maori words) and there Whakamarama (meanings) that are used in the ilearn, if you would like me to send that to you please let me know.

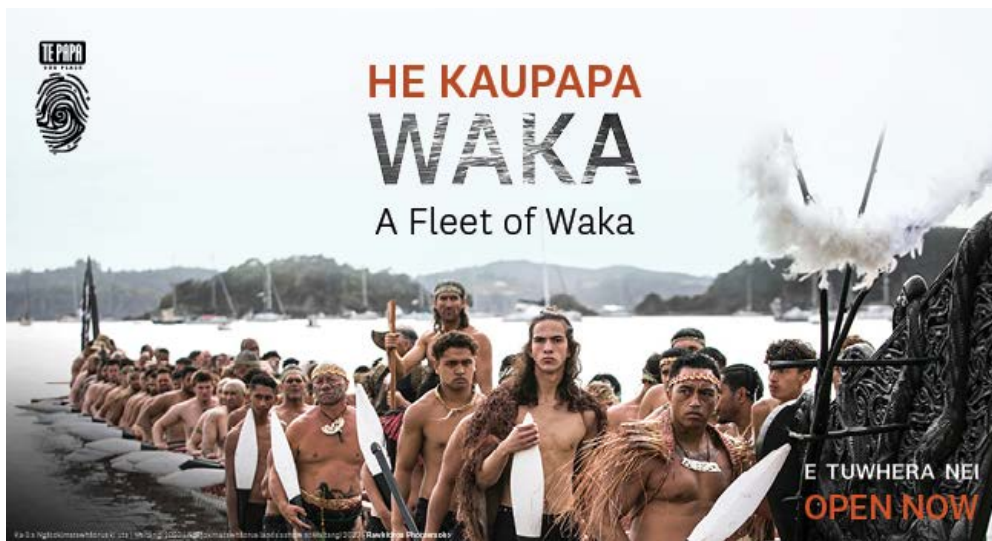
Nga mihi nui ano, na

Martin Langdon

Kaitohutohu Tikanga Rua Matua | Senior Bicultural Advisor

Nga Manu Atarau

Museum of New Zealand - Te Papa Tongarewa



**From:** [info\\_silvertracker.net](mailto:info_silvertracker.net)  
**To:** [HealthandSafety](#)  
**Subject:** Museum of New Zealand Te Papa Tongarewa Notification - Incident: Security Request Issue Number - 855127635  
**Date:** Thursday, 19 October 2023 3:23:35 pm

---

Issue Notification: **Incident: Security Request**  
Issue ID: 855127635

Issue Status: **Closed**

Created Date: **Oct 19 2023 3:22PM**

Property Name: **Cable Street**  
Address: **55 Cable Street**  
Location: **EXT: Plaza**  
Created By: **(A) Lisa Doyle**

Reported Issue Detail: **At approximately 14:00, a white male aged 60-65 approached the Team Te Papa Reception and spoke with Josh Barraud about signage outside Te Papa. Josh contacted security for assistance as he was unable to help the individual and Reception was unmanned. SO Charlotte Gill spoke with the visitor who advised that he had already spoken with visitor services and had been offered the opportunity to send an e-mail expressing his concerns and queries, but that he would like to speak to someone in person. SO Gill spoke with SSO Lisa Doyle about the issue, and SSO Doyle endeavored to find the best contact to address the visitors queries. SSO Doyle spoke with the visitor and asked to be brought to the sign in question. The visitor had queries about the Te Taiao tuatara sign by the taxi rank as the sign had a sentence in te reo maori reading Tutakina te iwi, and he noted that this did not have a macron on the a while the Takina sign across the road did. The visitor wanted an explanation of the meaning of the sign and to express his unhappiness with the signage being in te reo and not English. SSO Doyle reached out to Watene Campbell who attended and spoke with the visitor, explaining the meaning of the signage and taking on board his feedback. The visitor then left in a positive mood. The visitor was friendly throughout his interactions and was passionate about his opinions. At approximately 14:25 Max OConnor approached SSO Doyle in the Security Coordination Office to advise that this visitor had called and e-mailed the enquiries line and the Human Rights Commission about the use of te reo on signage and asked that he be removed from site if he approached TTPE. SSO Doyle confirmed with Max that the individual had already left site and had seemed positive when he had departed.**

Notes/Photos:

If you want to review this issue, please click the link below.

[Click Here to View this issue](#)

**Attention: You are receiving this email notification because you have selected to be notified**

immediately of a reported issue. Due to unforeseeable technological upload delays that can occur, some notifications received may be missing viewable content such as photos, notes or audio files. When this occurs, you will need to log into your Silvertrac account and enter the issue ID to view the attached content, or contact your security provider administrator for assistance.

[Unsubscribe](#)



---

**From:** Watene Campbell <WateneC@tepapa.govt.nz>  
**Sent:** Wednesday, October 18, 2023 4:20 PM  
**To:** Leon Perrie <LeonP@tepapa.govt.nz>  
**Subject:** Te Whare Rakau

I am very keen, my friend!

**Watene Moana Campbell VI**

Kaitohutohu Rautaki a-Iwi

*Strategic Advisor Iwi Relationships*

NMA | Te Papa Tongarewa



s9(2)(a)



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



55 Cable Street, Te Aro, Wellington, 6022



**From:** [Victoria Esson](#)  
**To:** [Kirsty Timu](#)  
**Subject:** Zoom hui host?  
**Date:** Friday, 20 October 2023 5:54:00 pm  
**Attachments:** [image001.png](#)

---

Kia ora Kirsty

Pretty please would you be our host for the upcoming NSTP Zoom hui focusing on the use of te reo Maori online - Thursday 26 | 10 - 12-1pm – that’s next week!

I will be there as well and will do all the tech stuff – but I am really keen that a hui about the use of trm is not run exclusively by non-Maori!! That just doesn’t seem right!!

Unfortunately Paora is unavailable and I am not sure Ahi is quite confident enough at this stage.

Samuele and Adrian are our presenters for the hui – so both are Te Papa staff which makes it a bit easier.

Your role would be to welcome everyone into the Zoom room – do karakia – then follow with a brief sentence about the topic (I can provide that for you) then hand over to the presenters – Samuele will go first. After they have spoken - I will be there to run a quick Q & A session – then I will hand back to you for you to close the hui by thanking people for coming and ending with an appropriate karakia to send us all on our way

Sorry this request has come late in the piece – only just put the pieces together to realise that Paora will be away!

Nga mihi maioha, na Victoria

**Victoria Esson**

Pouwhakahaere NSTP | Head of Sector Development

National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa



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

s9(2)(a)



The guidance provided is Te Papa's view of good museum practice. Our guidance is neither exhaustive or exclusive. Where our guidance provides reference to other guidance including websites as a convenience for the reader this does not mean that we endorse the contents of that guidance.

**From:** [Adrian Kingston](#)  
**To:** [Samuele De Stefani](#); [Ariki Spooner](#)  
**Date:** Thursday, 26 October 2023 3:48:03 pm

---

Kia ora Ariki, just so you're in the loop, we did a NSTP zoom presentation of the te reo Maori research work yesterday, after Victoria asked us too (but of course that fits exactly with our goal of sharing the research findings as wide as possible across the sector). I cut Will's presentation down to about 2/3 of original, and stripped out any obvious IDIA branding etc, because we need a set of slides we can share without them. I ran it past Will and he was happy. About 80 people registered, but the registration details had the wrong date, so about 35 turned up, which is still pretty good. It was very well received, some good comments and questions, and a lot appreciation for sharing.



**To:** [Jacqueline Godfery](#)  
**Subject:** RE: Availability to work on Kotuia promo material?  
**Date:** Tuesday, 24 October 2023 10:15:41 am

---

Kia ora Jac

Hope you had a fab Labour weekend. Just following up on this email, just wondering if this is something you have the capacity to do?

---

**From:** Mandy Herrick  
**Sent:** Thursday, October 19, 2023 2:54 PM  
**To:** Jacqueline Godfery <Jacqueline.Godfery@tepapa.govt.nz>  
**Subject:** Availability to work on Kotuia promo material?

Kia ora Jac

I was wondering whether you have a few hours to help out with some of the Kotuia posters we're producing, we just need to divide up this poster into North island and south island museums and check their names + te reo Maori translations. If you could that'd be amazing, no worries if you can't though

Have a fab weekend

Nga mihi

Mandy

**Mandy Herrick**

Resource and Content Advisor | Pouwhakahaere National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa

PO Box 467, Wellington 6011



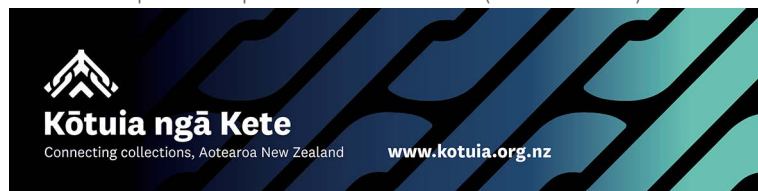
s9(2)(a)

Please note: I work Tues, Weds and Thurs

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

[www.nz museums.co.nz](http://www.nz museums.co.nz)

Call our freephone helpline: 0508 NSTP HELP (0508 678 743)



**From:** Arika.Spooner@tepapa.govt.nz  
**To:** [Leanne Shuttleworth](#)  
**Subject:** RE: Te Reo Maori heading for Te Papa Board meeting agenda section  
**Date:** Tuesday, 24 October 2023 10:38:06 am

---

Tena koe Leeanne

Thank you for your patience while I make my way around to this.

I've looked over the agenda you provided – I realise the Board hui may have already occurred, but there'll always be another one

My approach is more around keeping consistency across the piece. With that in mind, I've followed the existing conventions made suggestions in below.

Just to note, tuemi is a bit obscure and appears to only apply to a very specific context, so I'm not 100% confident it's being applied properly here.

Kaupapa hei matapaki

Item	Title	Owner	Action
<b>Nga whakaritenga hui</b>			
<b>Meeting administration</b>			
1.			
2.			
<b>Nga whakahaeretanga me nga ripoata kaiarahi</b>			
<b>Governance and leadership reports</b>			
3.			
4.			
5.			
<b>Hei matapaki</b>			
<b>Discussion</b>			
6.			
7.	•		
8.			
9.			
10.			
<b>Hei whakatau</b>			
<b>Items for decision</b>			
	N/a		
<b>Hei Whakamohiotia</b>			
<b>Items for Noting</b>			
	N/a		
<b>Kaupapa whakahaere</b>			
<b>Standing items</b>			
11.			
12.			
13.			
14.			

Kaupapa ano Other business			
15.	General Matters	Chair	Note

Nga mihi, Leanne

**Leanne Shuttleworth** | Board Secretary  
 Museum of New Zealand Te Papa Tongarewa,  
 55 Cable Street, PO Box 467, Wellington, New Zealand  
**M** [REDACTED] | [IM in Teams](#) | [P Call in Teams](#)  
**E** [leanne.shuttleworth@tepapa.govt.nz](mailto:leanne.shuttleworth@tepapa.govt.nz)

s9(2)(a)



**From:** [Victoria Leachman](#)  
**Subject:** Calling for expressions of interest: Exciting Opportunity – Senior Librarian (Permanent)  
**Date:** Wednesday, 25 October 2023 10:20:40 am  
**Attachments:** [image001.png](#)

---

Kia ora,

If you are interested in a creative, dynamic, and diverse organisation and have excellent library and information management qualifications and experience, then this is the role for you. We are looking for a Senior Librarian to join our Collection Access team.

You will lead and manage the Library team and be responsible for leading the annual work programme. You will work with the Head of Collection Access to advocate and represent the Te Aka Matua Research Library and encourage internal and external engagement. The position description can be found [here](#).

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/11999813>

For this role, you will have:

- A tertiary qualification in Library and Information Science with relevant experience or equivalent extensive experience (5+ years) that would allow professional membership of the Library and Information Association of New Zealand Aotearoa.
- A strong background in the development and delivery of library services to diverse customers, including highly specialised researchers and academics – ensuring the library remains relevant and access is increased.
- A good basic understanding of Maori tikanga and Treaty of Waitangi principles; appropriately use and pronunciation of Te Reo Maori commensurate with the requirements of the role.
- Good research and reference skills.
- Sound experience in library management systems e.g. Koha Library software
- Excellent communication skills with a demonstrated ability to engage, collaborate and build partnerships with a range of stakeholders.

**How to apply:**

This opportunity is open to the three librarians on Te Papa's staff.

To express your interest in this opportunity please set out why you believe your skills and experience are well suited to this opportunity and tell us about any other strengths that you have to bring to the role (maximum one page) and your CV.

Please email your expressions of interest to [recruitment@tepapa.govt.nz](mailto:recruitment@tepapa.govt.nz) by **5.30pm Wednesday 8 November 2023**.

Nga mihi,

**Victoria Leachman** / Head of Collection Access

**Museum of New Zealand Te Papa Tongarewa** / PO Box 467 / Wellington

DDI [REDACTED] / M [REDACTED] / E [victoria.leachman@tepapa.govt.nz](mailto:victoria.leachman@tepapa.govt.nz) / s9(2)(a)

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

My pronouns are she/her.

This week: In the Office = ✓ Working from home = WFH X = Not at work

MON	TUE	WED	THU	FRI
✓	WFH	✓	X	X



Find over 40,000 high-resolution images available for download and re-use in Collections Online.

Collections Online has information on over 500,000 artworks, objects and specimens from Te Papa's collections, from dinosaur teeth to contemporary art, as well as information on people, places, topics, species, and research from our curators.

**From:** [Grant Manson](#)  
**To:** [Philip Edgar](#); [Carl Struthers](#)  
**Cc:** [Grant Manson](#)  
**Subject:** RE: Here is a challenge!  
**Date:** Thursday, 26 October 2023 2:01:11 pm

---

This time with the poll 😊

Which is your preferred name ([View/vote in browser](#))

---

**From:** Grant Manson <Grant.Manson@tepapa.govt.nz>  
**Sent:** Thursday, October 26, 2023 1:59 PM  
**To:** Philip Edgar <PhilipE@tepapa.govt.nz>; Carl Struthers <CarlS@tepapa.govt.nz>  
**Subject:** FW: Here is a challenge!

Hi Guys,

Phil and I had a quick chat on the new name and came up with 4 options for consideration. I'm testing the "Polls" functionality to see how that works but the desired outcome is that we identify a preferred option that we can then pass back to Courtney and Arapata for consideration. If I can't work it out from your response I'll come back to confirm which is your preferred option so that we can communicate the results today.

Just a reminder that this name is for the SCA Replacement facility only... it does not take into consideration the proposed 2<sup>nd</sup> phase of developments at Dante Rd. This will be considered as part of the Te Reo Maori naming process.

**The 4 options are:**

Te Papa Biodiversity Centre  
Te Papa Centre for Biodiversity Research  
Te Papa Biodiversity Collections Research Centre  
Aotearoa Biodiversity Collections Research Centre

**Rationale for the options identified:**

'**Te Papa** Tongarewa', translates literally to 'container of treasures' and helps ensure the national collections are acknowledged

**Biodiversity** is what our research is trying to understand and protect

**Research** of our collections is our unique point of difference

**Aotearoa** amplifies and provides a more visible reference to the "national collections" held by Te Papa.

Happy voting

g

---

**From:** Philip Edgar <[PhilipE@tepapa.govt.nz](mailto:PhilipE@tepapa.govt.nz)>  
**Sent:** Thursday, October 19, 2023 5:40 PM  
**To:** Lisa Tipping <[Lisa.Tipping@tepapa.govt.nz](mailto:Lisa.Tipping@tepapa.govt.nz)>; Grant Manson <[Grant.Manson@tepapa.govt.nz](mailto:Grant.Manson@tepapa.govt.nz)>  
**Cc:** Dean Peterson <[Dean.Peterson@tepapa.govt.nz](mailto:Dean.Peterson@tepapa.govt.nz)>; Carl Struthers <[CarlS@tepapa.govt.nz](mailto:CarlS@tepapa.govt.nz)>  
**Subject:** Re: Here is a challenge!

Excellent- will get on to it.

The Edgar Centre is already taken unfortunately: <https://www.edgarcentre.co.nz/>

Get [Outlook for Android](#)

---

**From:** Lisa Tipping <[Lisa.Tipping@tepapa.govt.nz](mailto:Lisa.Tipping@tepapa.govt.nz)>  
**Sent:** Thursday, October 19, 2023 5:25:12 PM  
**To:** Philip Edgar <[PhilipE@tepapa.govt.nz](mailto:PhilipE@tepapa.govt.nz)>; Grant Manson <[Grant.Manson@tepapa.govt.nz](mailto:Grant.Manson@tepapa.govt.nz)>  
**Cc:** Dean Peterson <[Dean.Peterson@tepapa.govt.nz](mailto:Dean.Peterson@tepapa.govt.nz)>; Carl Struthers <[CarlS@tepapa.govt.nz](mailto:CarlS@tepapa.govt.nz)>  
**Subject:** Here is a challenge!

Kia ora Phil

At the Board meeting today the Board decided they would like a new name for the SCA project... and fast!

I will explain. Prior to this we have been running with SCA with the plan to rename it once we're close enough to mana whenua for them to gift a name to us. I think that should still be our plan for the future.

The Board are considering the briefing to the incoming minister etc and ensuring there is a good plain English name that actually describes what we are trying to build, and I detected from talking with Courtney that the research elements are important in that name. They will retrofit that name into the annual report that is being finalised now too.

My take – what is easy to understand is easy to form attachment/commitment to.

So my challenge to you Phil and Grant, ably assisted by your colleagues above, is - **what name can you come up with by say this time next week?**

Have fun!

Nga mihi  
L

PS do you want to know what the Board came up with as a starter? This might just make your day – the ABC, the Aquatic Biodiversity Centre

**Lisa Tipping** | Te Matanga-rewa | Chief Finance and Operations Officer  
Museum of New Zealand Te Papa Tongarewa,  
55 Cable Street, PO Box 467, Wellington, New Zealand  
P [REDACTED] | E [lisa.tipping@tepapa.govt.nz](mailto:lisa.tipping@tepapa.govt.nz) | W [www.tepapa.govt.nz](http://www.tepapa.govt.nz)  
*My pronouns are she/her*

s9(2)(a)

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.



Waiho ōna, "Tōiāni, tūpāhi ō ōna, ōna ōna." From a slide by Klaus D. Kamp, 2015, colour pigment print, photo courtesy of Waiho ōna, 2019



TĒNEI  
PAPA TĪOI

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SWAYING  
EARTH

E tuwhera nei | Open now

<https://www.tepapa.govt.nz/visit/exhibitions/toi-art/swaying-earth>



**From:** [Adrian Kingston](#)  
**To:** [Victoria Esson](#)  
**Subject:** Re: Thank you :)  
**Date:** Friday, 27 October 2023 12:51:00 pm  
**Attachments:** [image001.png](#)

---

here's a link to the presentation

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/12339207>

Here's the link to the research page with has the full documents, and a video of IDIA doing the presentation originally

<https://tepapa.nz/AudienceResearchTeReoMaori>

here's a link to Ariki's Blog on creating the te reo Maori name for Dinosaurs from Patagonia,

<https://blog.tepapa.govt.nz/2023/09/14/whats-in-a-name-the-trail-to-nga-taniwha-o-rupapa/>

---

**From:** Victoria Esson <VEsson@tepapa.govt.nz>  
**Sent:** Wednesday, 25 October 2023 6:08 pm  
**To:** Samuele De Stefani <Samuele.DeStefani@tepapa.govt.nz>; Adrian Kingston <AdrianK@tepapa.govt.nz>  
**Cc:** Kirsty Timu <Kirsty.Timu@tepapa.govt.nz>; Jacqueline Godfery <Jacqueline.Godfery@tepapa.govt.nz>  
**Subject:** Thank you :)

Kia ora koutou

A quick thank you for your presentation today – as always you shared such a lot of useful information in a very accessible way.

We appreciate your time and willingness to share. Adrian you are like our very own Seb Chan – we think you are flash!

And Samuele – you are the best wing man – you are the Luigi to Adrian's Mario! We think you are flash also!

Please can you share your presentations, and any other links people might find helpful.

Thanks again – plus a big shout out to Kirsty for last minute karakia! Appreciate you e hoa!!

Nga mihi maioha, na Victoria

**Victoria Esson**

[Pouwhakahaere NSTP | Head of Sector Development](#)

National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa



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



The guidance provided is Te Papa's view of good museum practice. Our guidance is neither exhaustive or exclusive. Where our guidance provides reference to other guidance including websites as a convenience for the reader this does not mean that we endorse the contents of that guidance.



# Research findings: Use of te reo Māori on cultural websites

National Service Te Paerangi Zui  
25 October 2023

# Contents

- Acknowledgment
- The beginning
- Priorities and approach
- Interviews
- Observations and findings from the interviews
- Workshops
- Observations and findings from the workshop
- Moving forward

# Acknowledgement

- This presentation is a *very* high level view of the research and findings
- This presentation borrows heavily from the presentation given at Te Papa, to zoom audiences from the three institutions, by Will Minty from IDIA 7 July 2023
- The video of that presentation and full reports are available on the Te Papa website here <https://tepapa.nz/AudienceResearchTeReoMāori>
- Will's presentation goes into more depth, and is generally a lot better. You should watch it.

# The beginning

- As part of our commitment to Maihi Karauna, the vision for revitalising the use of te reo Māori, Te Rua Mahara o te Kāwanatanga Archives New Zealand, the National Library of New Zealand Te Puna Mātauranga o Aotearoa, and Museum of New Zealand Te Papa Tongarewa commissioned Indigenous Design and Innovation Aotearoa (IDIA) to help us understand how to approach the usage and presentation of te reo Māori across our websites to create a welcoming experience and enhance mana for te reo Māori speakers with varying levels of proficiency.
- In addition to wanting to understand how to improve our websites to meet the audience needs arising from the research findings, a key goal was to make the research methodology and findings available to broader Government, and GLAM sector organisations to aid others who wish to improve representation of te reo Māori on their own websites.

# Deciding priorities and approach

- Must be Kaupapa Maori first
- Relatively small budget and timeframe
- Needed to prioritise methodology, and what audience to focus on first
- We prioritised the voices of tāngata Māori throughout this initiative as acknowledgement that Māori are kaitiaki of te reo.

# Approach (very high level)

Co-designed between IDIA and the three agencies

## **Interviews**

- Website comparison to understand preferred layouts and general preferences

## **Workshops**

- Dive deeper into interview findings and test emerging ideas that emerged from the interviews
- Understand priority types of content of interest to te reo Māori speakers

# What we wanted to better understand

## Research objectives

Before the interviews were conducted, we co-created research objectives. These were:

- Understand the significance of te reo Māori to different people.
- Develop a deep understanding of what makes Māori feel welcomed and that their language and culture is valued when using our online services.
- Understand the level of reo Māori that best suits different learning levels.
- Understand where the inclusion of reo Māori content is most effective and impactful for those browsing our kohinga taonga.
- Understand how people are developing their knowledge of te reo Māori.
- Understand the quality of whakaMāoritanga expected, the voice, and the proportion of translated content in relation to the language proficiency of those using our online services.
- Understand the importance and expectation of including content that acknowledges reo ā-iwi, mita, and rohe/iwi specific kupu, kīwaha and kīanga as part of the experience.



**The process: interviews**

# Who we spoke with

## IDIA facilitated 12 one-to-one interviews with reo Māori speakers with whakapapa Māori

- Māori tertiary students spanning a range of ages including rangatahi, pakeke and kaumātua at a beginner or an intermediate level of reo proficiency.
- Rangatahi Māori currently enrolled in whare kura.
- First Language Speakers

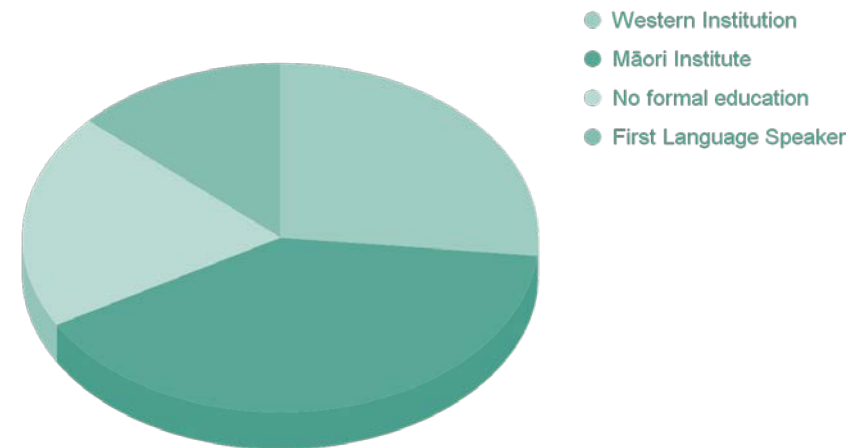
Tangata Māori with varying familiarity and confidence speaking te reo Māori, who had grown up with te reo in the household or on the marae, who had come through kura, or were developing their reo Māori by attending whare wānanga, night classes or kura reo.

Approx ~45-min and took place online over video call or in-person at IDIA's office.

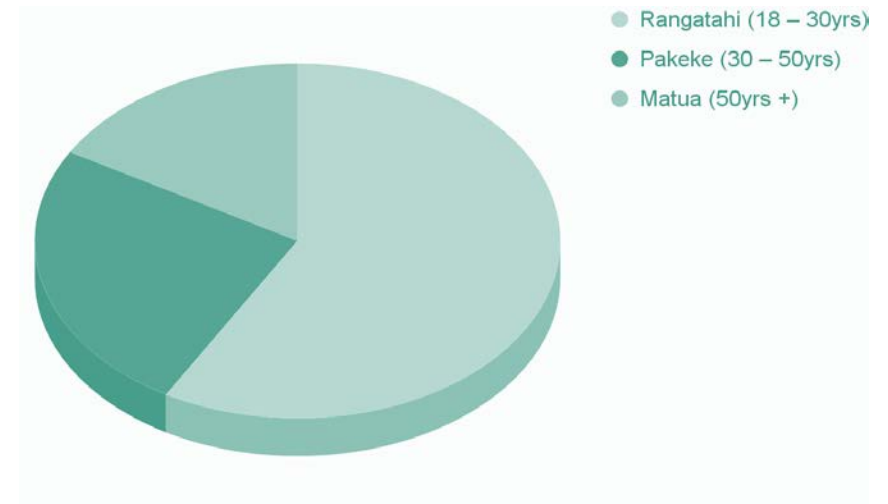
## Learning backgrounds

*Western Institutions include universities and other avenues of mainstream education.*

*Māori institutions include Whare Wānanga (TWOA, TWOR) Kura Reo, Kura Kaupapa etc.*

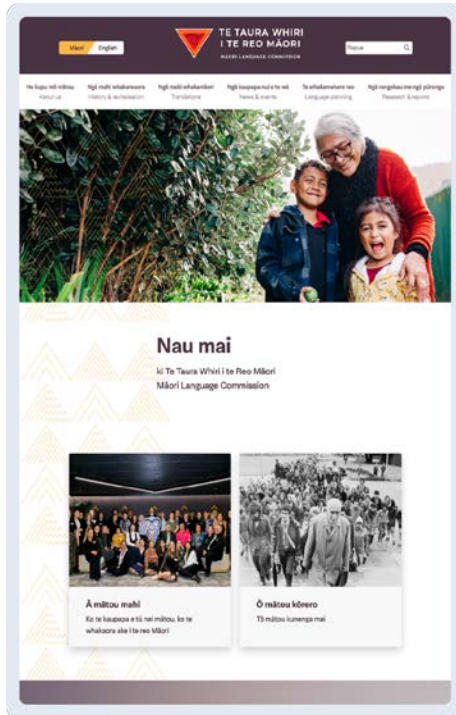


## Age groups



# Selected websites for comparison

## Te Taura Whiri i Te Reo Māori



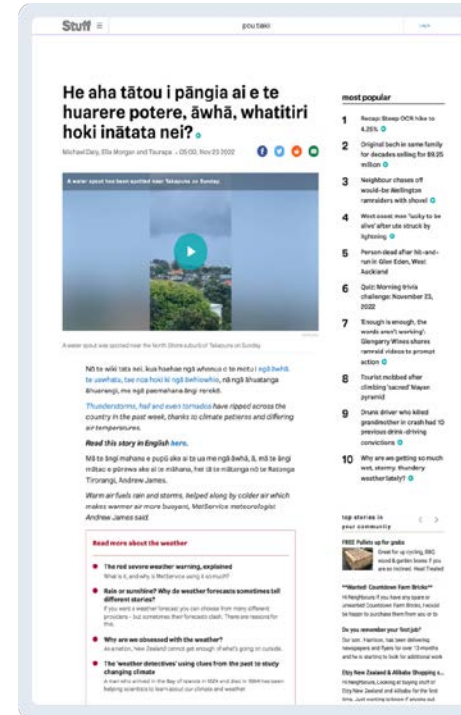
- A largely rumaki Māori experience with a language toggle enabling people to access an English language experience instead.
- Āhua Māori including photography, patterns etc.

## Aotearoa Reorua



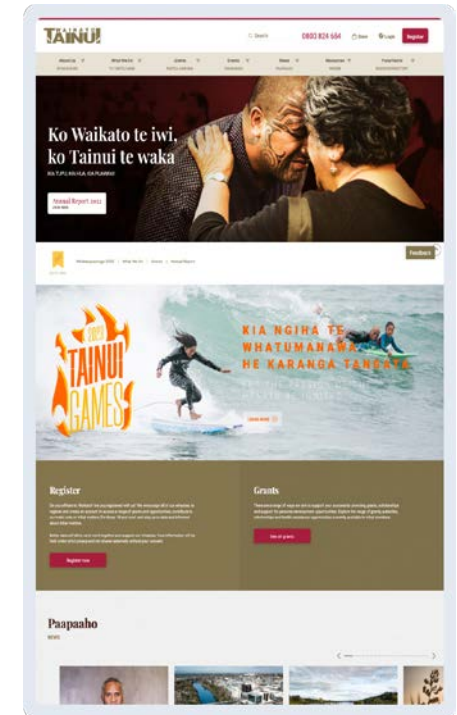
- Simultaneous side-by-side dual-language display of te reo Māori and English for headings, navigation and large blocks of body copy.

## Stuff – Pou Tiaki



- Reo Māori headings
- Simultaneous/staggered dual-language for large blocks of body copy. Eg. first paragraph is presented in te reo Māori, the following paragraph provides an English translation.

## Waikato Tainui



- Dual-language headings
- Kupu Māori interspersed throughout
- Āhua Māori including photography, patterns etc.

# Observations and findings from the interviews

# Observations and findings

Te reo Māori is of great significance to all speakers regardless of how proficient they are in the reo.

They are actively using a number of resources, people, and spaces to further their knowledge of te reo Māori and develop their connection to their culture.

Some of these include language books, social media and podcasts, on-demand TV, enrolling in formal learning environments and returning home to speak with kaumātua and whanaunga.

Despite a strong desire to actively develop their understanding of te reo Māori and confidence to kōrero, all participants recognised that there are very few spaces that invite them to be authentically Māori and that it was often up to them to seek out or create spaces to kōrero and share whakaaro Māori.

“

*My place is definitely myself. I have to create that environment for myself because only I have the power.*

“

*I went to this one cafe and it had this big massive sign and it was like English names of coffee and te reo Māori names. And it wasn't like that small little print, like that tokenistic translation. And I was like “this is mean as”.*

“

*You don't know how empty you are until you've experienced what it's like to be full. For reo itself, but also to be in a reo environment.*

“

*Te reo has made me the person I am today. It has shifted me from being painfully shy to - just a little bit shy.*

# Observations and findings

## There are a number of ways to communicate the importance and value of ahurea Māori

Indicators that this is a Māori-friendly space

- Visual cues such as bilingual signage or posters, menus etc.
- Audible cues such as music or sounds of te taiao
- The types of people who are present and the types of kaupapa
- Toi Māori, whakairo or kowhaiwhai, and the presence of taonga Māori
- Being approached by people in te reo Māori can also make the space feel comfortable to kōrero Māori.
- Photographs that show Māori, taonga, etc represented are also vital

Māori desire to see themselves and their Māoritanga reflected in the experience, and feel most comfortable when there is a more obvious āhua Māori to the website consisting of reo Māori and imagery relating to or expressing aspects of te ao Māori.

“

*I love the imagery, I know straight away that I'm in a Māori place.*

(In reference to Te Taura Whiri's website)

“

*For example at the museum - if they have a Māori song playing, even just the instrumental - that can be encouraging to kōrero Māori.*

“

*If I visit any site, being able to see myself visually represented is important to me. So the graphics are very important to me. If it has the reo, I can feel the āhua of the site, and understand that “OK, this is a safe space for me to move into and to navigate with our Māori worldview as well”. So even if I don't have the reo, it is still very important that this space feels welcoming to me as Māori.*

# Observations and findings

## Te reo Māori content should be presented prominently

- All participants expected that the te reo Māori content would be displayed first, either from top to bottom or left to right. They also expected that it would be visually distinguishable to clearly indicate its importance and value.
- All participants expected headings and navigation items to be offered in te reo Māori. Additionally, they indicated a preference to see Māori titles displayed first, followed by their English equivalents.

“

*When we privilege and normalise te reo in those spaces, we can do a lot of healing in terms of fixing the narrative that says te reo is not relevant. We can start healing racism if we gently place it in their environment, and hopefully bring others into our spaces.*

# Observations and findings

## **High-quality translation is a must**

Reo kia tika - grammatically correct, high quality translation

## **Use the most obvious translation**

Use the most obvious translation of the content, not in a way that's inaccessible to the average learner.

## **Avoid the temptation to embellish**

Avoid excessive use of kupu whakanikoniko (embellishments) when writing content as it can make it challenging for readers to understand and may require them to use a dictionary, revert to English, or leave the website to find a translation all which can diminish the user experience.

## **Aim to use conversational language and common kupu**

All participants indicated a preference for the use of conversational language and accessible vocabulary and suggested the use of simpler, everyday language and accompanied by explanations for less common kupu and phrases.



# Observations and findings

## **Focus on whakaMāoritanga for kaupapa Māori.**

The kaupapa of the translation should be relevant to Māori and have a Māori focus and should not be done just for the sake of having it in te reo Māori, at least in the very first instance.

Use te reo Māori when talking about Māori historical events, tupuna, and taonga and for all things fall into the realm of mātauranga Māori.

## **The benefits of having a unique Māori voice and perspective**

Beyond translation there is the opportunity to introduce a unique Māori perspective. This is particularly important when presenting kaupapa Māori, but equally important for content that is of relevance or may impact iwi Māori.

Māori translation offers a great teaching opportunity to bring in the Māori worldview and a unique Māori perspective to information and stories that are relevant to Māori. By offering a different perspective, the translation can avoid being just a repetition of the same story in English but something more.

“

*If you're talking about a Māori historical event, if it's talking about a Māori tupuna or an event that happened to/for/by Māori, like if they're talking about The Battle of Moremonui; Te reo Māori.*

“

*If it was a Māori taonga, I would prefer the Māori explanation and whakapapa of that taonga to be written in Māori first.*

“

*This is a great teaching opportunity. It's almost like in education, where they smashed out the science syllabus in te reo, and it was simply a transliteration. So all those things within te ao Māori, where they could have included kai moana, they could have done fishing techniques, all those types of things that could have been incorporated were not because it was simply a translation from the English to te reo Māori.*

# Observations and findings

## **There was an overwhelming desire from Second Language Speakers to see simultaneous display of both te reo Māori and English sitting alongside one another.**

It provides them with an opportunity to apply their knowledge of te reo Māori, to test their understanding, as well as a way to discover new kupu and recognise new sentence structures and ways of communicating ideas.

## **A learning opportunity and a more engaging experience**

Participants felt that displaying reo Māori content on the left invited them to read in Māori first, offering a learning opportunity to explore their own understanding of the language and the content.

By displaying both translations in close proximity, readers can stay engaged with the content and easily find translations if necessary.

“

*If you go for something like this, you make it much more accessible to somebody that's learning te reo Māori. I might challenge myself first to read it in te reo Māori, and if I get a little bit caught out, I can just look right there. It just creates a space for everybody to be learning.*

“

*For me, if there is a kupu that I'm less familiar with, I can find it straight away rather than reverting to English or linking out, which we probably don't want people to be doing, we want them to be as engaged as possible.*

“

*The use of reo e rua, it's just so useful for people who are on that journey in terms of making sense of certain rerenga and kupu being used in different contexts.*

# Observations and findings

**Alternating between languages when presenting larger amounts of text content is challenging to engage with forcing reo Māori speakers of all levels to mentally switch in and out of whakaaro Māori.**

While all participants saw the value in the side by side approach, they openly shared their disapproval of a vertically stacked alternative when provided with an example.

The side-by-side approach allows reo Māori speakers to read the content in one long column with our disruption from English words and ways of thinking.

When thinking about responsive design patterns to ensure a mobile-friendly experience, some participants indicated that they would prefer that all Māori content was grouped together, and all English content was grouped together below. It should be noted that this makes it difficult to employ the aforementioned learning strategy and would require further exploration and evaluation to feel confident proceeding with this approach.

“

*It makes it difficult for me to want to even try to read the whole thing in Māori.”*

# Observations and findings

**While rumaki (fully immersive) reo experiences were considered the ultimate future goal by First Language Speakers and proficient Second Language Learners, all speakers recognised the immediate value of a dual-language approach**

For First Language Speakers and Second Language Learners with a stronger grasp of the reo, rumaki reo experiences were most desirable providing an experience that enabled them to stay thinking in te reo Māori without disruption from English content.

However, these same speakers highlighted the value of a simultaneous display dual-language approach that afforded them the same benefits as those still developing their reo in the way that they can easily double-check their understanding of a less familiar kupu without leaving the page

**Less proficient speakers are not intimidated by rumaki reo experiences provided there is a language toggle**

One behaviour that stood out was that all Second Language Learners would happily begin their experience in a rumaki reo space without fear or intimidation and would treat this as a learning opportunity. Knowing that they could easily toggle to English if and when required.

“

*If I am going to a website with a reo Māori and an English portal, I will go to the reo Māori portal as my own challenge, to see how far I can go. And will revert to the English portal if and when I need to. It's learning tool to be able to do that.*

“

*In a perfect utopian world where everyone with a drop of Māori in them could kōrero Māori, it would all be in te reo. Mō te tangata tino kaingākau ki te reo Māori, ka noho tēnā hei kai mōna i te ao i te pō."*

“

*End goal should be rumaki experiences; a working goal.*

# The workshop

# Who participated

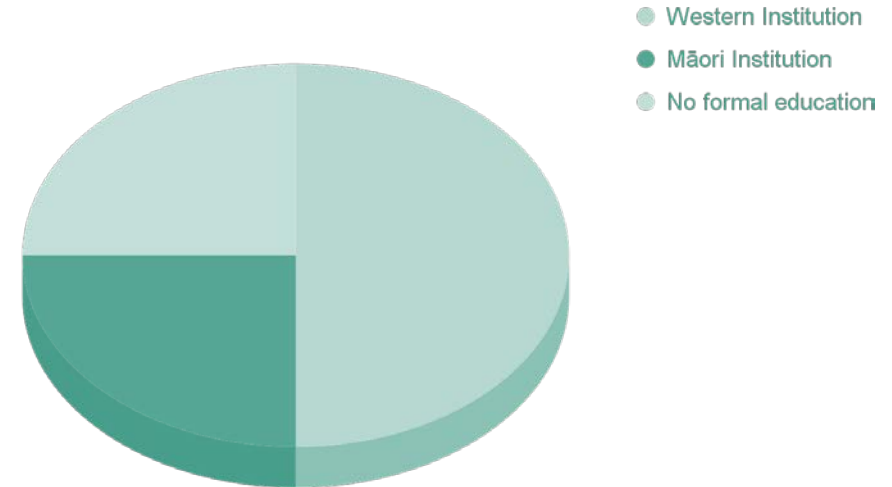
10 reo Māori speakers with whakapapa Māori

- Māori tertiary students spanning a range of ages including rangatahi and pakeke at a beginner or an intermediate level of reo proficiency.
- Rangatahi Māori currently enrolled in whare kura.
- First Language Speakers

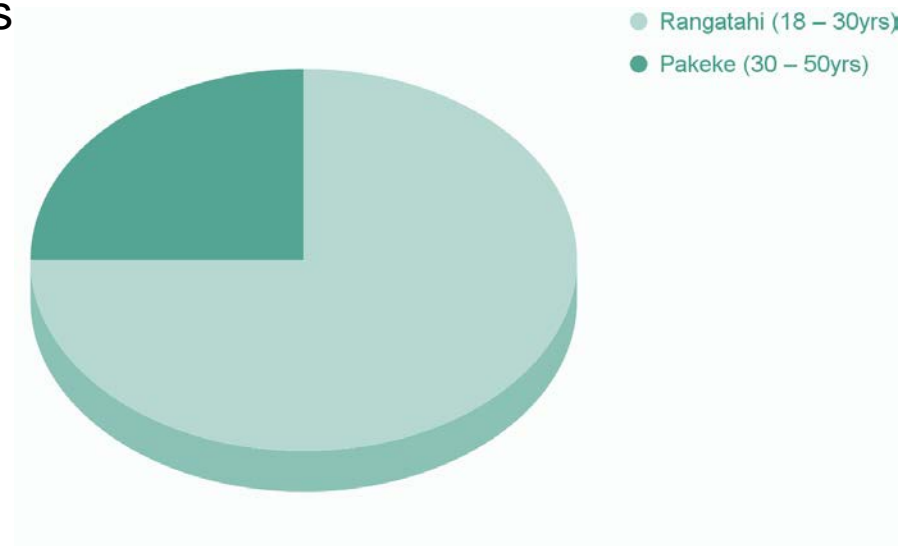
## Learning backgrounds

*Western Institutions include universities and other avenues of mainstream education.*

*Māori institutions include Whare Wānanga (TWOA, TWOR) Kura Reo, Kura Kaupapa etc.*



## Age groups



# Workshop approach

A workshop to explore some of the less conclusive aspects of the interviews. Again, a number of tāngata Māori with various familiarity and confidence speaking te reo Māori were invited to participate.

The wānanga ran for ~120-min and in-person at our office. For those that were unable to attend, we provided a digital self-led alternative consisting of two activities;

- one focused on prioritising content for translation,
- another for evaluating the phased dual-language approach.

For those that were eager to participate but were unable to attend, we created individual digital self-led activities using online Miro boards, looking at the same two questions.

# Observations and findings from the workshop



# Prioritising content for translation

## Card sort activities

Participants to think about the what website content was most important to be translated in the immediate, short and long term.

They were presented with;

- Archives New Zealand
- Papers Past (for National Library of New Zealand)
- Te Papa

Asked them to prioritise translation efforts based on what was most important, quite important and less important to them.

While each participant had ended up at one of the websites in some capacity at some point in time, it is worth noting that they are not heavy users of the websites and were largely looking at the online experiences with fresh eyes.

We had anticipated that it might be challenging for participants to understand the depth of content available on each website and the relevance or potential relevance their might be for them.

This turned out to be true as few of the participants understood the purpose of each website or the abundance of content available when accessing them.

# Translation mahi for Te Papa Tongarewa

## Prioritised content for translation

### Very important

- Titles/headings
- Navigation
- Labels
- Homepage
- About us
- Repatriation pages
- Educator resources
- Our strategy
- Event information
- Kids and Family at home activity
- Links and buttons
- Online collections
- Exhibition information
- How to care for taonga
- Press releases
- Statutory documents

### Quite important

- Object labels (item details), object descriptions (Overview)
- Exhibition information
- Web hub master pages
- Web hub content pages

### Less important

- Getting here
- Search tips

# General findings for card sort activity and discussion

## Translation of headings, labels and navigation improves scannability and wayfinding

In terms of accessibility, a dual-language approach to headings, labels, and navigation is preferred. This not only suggested the organisation's value of the reo, but also improved scannability for reo Māori speakers and enhanced their ability to navigate the website.

## Dual-language logos are appreciated and often expected

Dual-language logos are appreciated when expressing value of te reo Māori and a commitment to Te Tiriti. Although it was noted that a change in the organisation's name and/or logo should only come about after organisational change.

“

*From what i know and have seen, the National Library holds a lot of documents, pikitia and pukapuka etc that are really insightful in deeper research about Māori figures and events in te ao Māori, so I think it would be nice to see a bit of a rebrand in their logo to reflect their housing of knowledge.*

# General findings for card sort activity and discussion

## The integration of te reo and ahurea Māori in public spaces helps to ensure the success of Maihi Karauna for Tauīwi and Māori

One of the goals of Maihi Karauna is to ensure that by 2040, 1 million New Zealanders value te reo as a key part of our nation. Participants expressed that a reo e rua approach enables content to be fully accessible and is perhaps less intimidating than a rumaki (full immersion) experience - not only for Tauīwi, but also for tangata Māori who are yet to connect with te reo.

Legislative change was highlighted as part of the long-term vision, however at this point we're focussing on the things we can do to begin to better support hapori Māori.

“

*Having that bilingual presentation e rua e rua ki reo Māori me reo Pākehā to me conveys at least an effort to acknowledge all the 'baggage' that comes with rectifying [past] wrongs and inequities.*

“

*Te Papa is so important as an entity to be a platform for the education of tauīwi to learn and understand Māori culture, even if it's only slightly. I think only having content/kaupapa available in te reo Māori could actually work against these efforts.*

# General findings for card sort activity and discussion

## **Right now it's key to focus translation efforts on kaupapa Māori**

This includes writings about Māori history and historical events, taonga Māori, ahurea Māori, and te ao Māori. There is also an opportunity to provide a Māori perspective to Aotearoa history that may currently be told from a predominantly Pākehā perspective.

## **All future content should be translated**

While we focused on existing website content, there was an expectation that anything that was deemed relevant to tāngata Māori and te ao Māori.

## **Educator resources should be available in te reo Māori to support teachers**

Participants highlighted the importance of educators and the essential role they play in re-centering histories and narratives regarding te ao Māori. It was deemed vital that to provide access to high-quality resources to support teachers to achieve this and that these resources should be offered in te reo Māori as there is a clear opportunity to whakamana the language in schools across the country.



*I don't want to say that providing information of any sort in te reo Māori is the only way to encourage Māori engagement and recognition of the services provided by Archives NZ (and other entities), but having that bilingual presentation e rua e rua ki reo Māori me reo Pākehā to me conveys at least an effort to acknowledge all the 'baggage' that comes with rectifying [past] wrongs and inequities*

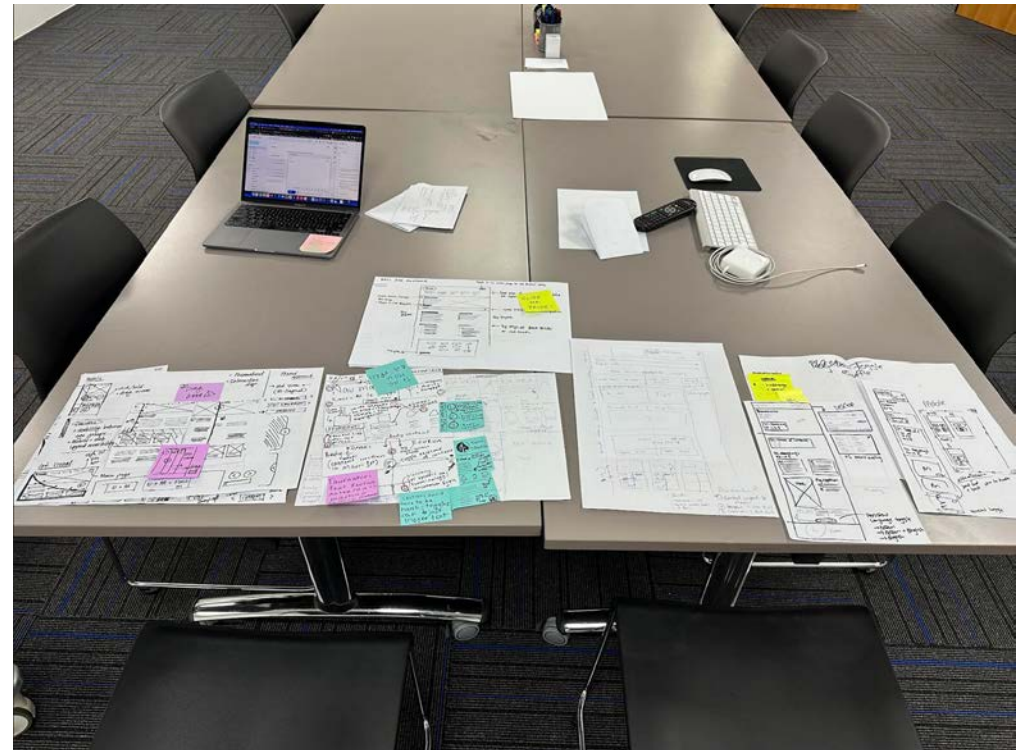
# Evaluating a dual-language experience

## Outcome: Design evaluation activity

After completion of the interview phase, it became abundantly clear that there was a strong desire to see both te reo Māori and English content presented side-by-side.

This approach provided a natural opportunity to develop one's reo, and reduced the need to toggle between languages and/or navigate to Te Aka to understand the meaning of unfamiliar kupu Māori.

Taking cues from the interview findings, IDIA and the project team ran an ideation session to explore what a responsive dual-language experience might look like and how we might take a phased approach to transition from a predominantly English experience to a dual-language experience to a rumaki reo one.



# Taking a phased approach

Exploring how we can best present reo Māori content

## Current state

Largely English experiences with very little reo Māori content available or whakaaro Māori included as part of the digital experience.

## Phase One


Introduce dual-language titles, headings, and navigation.

## Phase Two

Build upon Phase One and introduce more prominent reo Māori content displayed alongside English with the option to toggle between English and Māori too.

## Phase Three

A fully immersive reo Māori experience.



Much of the GLAM sector is here

# Concepts for evaluation

## Phase One



## Phase One: Dual-language titles, headings, and navigation

This phase is still a largely English language experience however we begin to introduce dual-language headings, labels, breadcrumbs etc to improve scannability and navigation for reo Māori speakers.

Reo Māori is displayed first (top to bottom, left to right) and is visually distinguishable from English to communicate its value and to invite readers to engage with reo Māori.



# Concepts for evaluation

## Phase Two



## Phase Two: Reo e rua experience

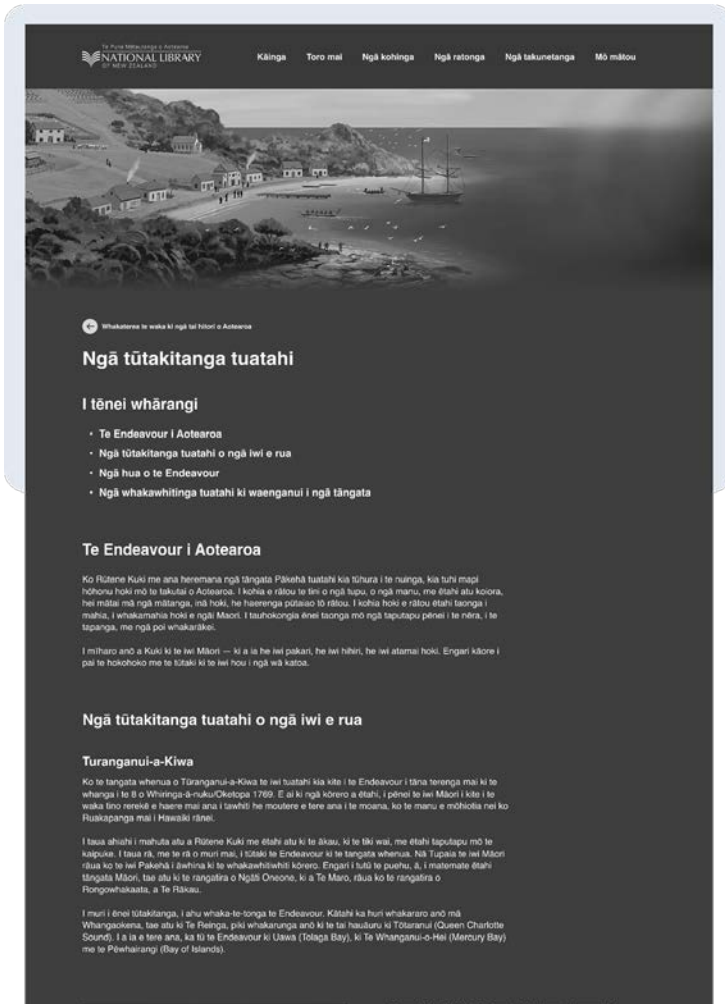
Phase Two builds on the efforts made during Phase One and takes things one step further displaying reo Māori article content alongside English.

By displaying both translations in close proximity, readers can stay engaged with the content and easily find translations if necessary. If they encounter unfamiliar kupu Māori, they can quickly scan the English content without having to resort to using a dictionary or search for the translation.

Phase Two also introduces a toggle enabling users to toggle between dual display of te reo and English, Māori and English. Dual language display would be the initial default, however the user's preference would be recognised, stored and respected when they return to the website.

# Concepts for evaluation

## Phase Three



## Phase Three: Rumaki reo experience

A togglable immersive reo Māori experience where **all** content is available in te reo Māori.

# Evaluating a reo e rua/dual language experience

## General findings

**There was unanimous support and enthusiasm for the simultaneous reo e rua design.**

The learning opportunity that use of reo e rua provides remains a strong reason for this preference. The way that te reo Māori is visually distinguished and displayed first (top to bottom, left to right) successfully communicated the deliberate prioritisation and appreciation of te reo Māori.

Participants appreciated taking a dual-language approach to navigation, headings, labels etc as part of Phase One (card sort activity) and responded positively when te reo Māori was made prominent and consistently presented.

Participants also appreciated the dual-language approach to body content as part of Phase Two and understood that the need for the phased approach came about due to resources/investment rather than the number of kaiwhakaMāori (translators) available to do the work

**A reo e rua approach offers an invitation to non-Māori to draw nearer to te ao Māori.**

Deliberate elevation and increased exposure to te reo Māori was seen to as a welcoming invitation to tāngata Tiriti and tauivi whānau who may be navigating or curious about navigating through te ao Māori by engaging with te reo.

# Evaluating a reo e rua/dual language experience

People understood the phased approach and the benefit of each phase while also recognising the effort involved.

Despite understanding the phased approach, there were many who would prefer a leap from Phase One to Phase Two sooner rather than later.

Some suggested a dual-language approach might be reduce a more adverse response from non-Māori and might maintain inclusivity.

**It will be important to prototype and test a mobile experience more extensively.**

While the experience for larger devices was very well-received, there was slight uncertainty about the experience for smaller devices.

“

*Slowly increasing te reo Māori on a website is great!*

*It's a gradual change that takes into consideration frequent users of the website but also those operating on the back end. A website change is huge, let alone adding a new language so this considers everyone interacting with the website and allows for everyone to get familiar with the new norms of the website first.”*

“

*I think it's a nice way to do it if there is concern that people will react too strongly to going straight to Phase Three (rumaki reo experience)”*

**Moving forward**

# Recommendations from IDIA

- Speak with whānau hauā/tāngata whaikaha to understand how appealing the proposed experience is, create new concepts if required, and learn how to enhance the experience to be even more accessible to a wider audience
- Digitise concepts with a focus on accessibility and responsive design and evaluate the prototypes with Pākehā, Tauwiwi, and Tāngata Tiriti

# Next steps for Te Papa

- First, acknowledging some of this will be challenging from a cost/people perspective, but we'll do what we can, with a goal of constant improvement
- Audit page/content types to understand scale of work, and prioritise to most impactful change
- Once tepapa.govt.nz is migrated to updated technology, trial side-by-side views to understand usability issues to be resolved, including mobile views, other languages, or trilingual content
- Compare this to our existing bilingual approaches, including integrated audio glossing
- Work with Arts Access Aotearoa to understand whānau hauā/tāngata whaikaha challenges, needs and wants with te reo Māori on our websites
- Investigate ways of tracking the use and perception of the use of te reo Māori on our website
- Work with National Library and Archives on shared goals, e.g. sharing a common kupu/translation list for the sector (building on work already done by Auckland Museum)

As part of their commitment to [Maihi Karauna](#), the vision for revitalising the use of te reo Māori, [Te Rua Mahara o te Kāwanatanga Archives New Zealand](#), the [National Library of New Zealand Te Puna Mātauranga o Aotearoa](#), and Museum of New Zealand Te Papa Tongarewa commissioned [Indigenous Design and Innovation Aotearoa \(IDIA\)](#) to help them understand how to approach the usage and presentation of te reo Māori across their websites to create a welcoming experience and enhance mana for te reo Māori speakers with varying levels of proficiency.

In addition to wanting to understand how to organisation's website to meet the audience research findings, a key goal was to make the and findings available to broader Government sector organisations to aid others who wish to representation of te reo Māori on their own websites.

mana

**authority, power, prestige**

Māori

**From:** [Valerie Williams](#)  
**To:** [Lee Johnson](#)  
**Subject:** Te reo Maori  
**Date:** Friday, 27 October 2023 2:01:00 pm

---

Tena koe Lee Jay

I heard you say the other day that we should email you to put our names down for lessons in the new year. So, registering my wish to be included please.

I have had some lessons but still a beginner. Will be guided by you as to whether I do the foundational course or the next level up.

Nga mihi

Valerie

**Valerie Williams | Grants Manager** (she/her)

Te Papa Tongarewa | Museum of New Zealand

55 Cable Street, PO Box 467, Wellington, New Zealand

M + [REDACTED] | E [valerie.williams@tepapa.govt.nz](mailto:valerie.williams@tepapa.govt.nz) | W [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

s9(2)(a)





**From:** Lisa.Tipping@tepapa.govt.nz  
**To:** [Arapata Hakiwai](#); [Grant Manson](#)  
**Subject:** RE: SCA facility name  
**Date:** Tuesday, 31 October 2023 2:30:12 pm

---

Sure Arapata, bear in mind this came from the team ie Phil, Carl, Grant with the instruction from the board to make easily understood by its name and specifically for the Annuyal Reprot, BIM and interactiosn with new ministers. You know all that anyway.

We fully expect that in time mana whenua will gift a te reo name to the facility, but our expectation is that is in the future. If at that time the English name changes too – kei te pai!

Below is some more detail that came from the team

**The 4 shortlisted options we have come up with and the preferred is:**

**Te Papa Biodiversity Research Centre - Preferred**

Te Papa Centre for Biodiversity Research

Te Papa Biodiversity Collections Research Centre

Aotearoa Biodiversity Collections Research Centre

Just a reminder that this name is for the SCA Replacement facility only... it does not take into consideration the proposed 2<sup>nd</sup> phase of developments at Dante Rd. This will be considered as part of the Te Reo Maori naming process.

**Rationale for the components included in the options:**

**'Te Papa Tongarewa'**, translates literally to 'container of treasures' and helps ensure the national collections are acknowledged.

**Biodiversity** is what our research is trying to understand and protect.

**Research** of our collections is our unique point of difference.

**Aotearoa** amplifies and provides a more visible reference to the "national collections" held by Te Papa.

Nga mihi  
Lisa

---

**From:** Arapata Hakiwai <ArapataH@tepapa.govt.nz>  
**Sent:** Tuesday, October 31, 2023 2:18 PM  
**To:** Lisa Tipping <Lisa.Tipping@tepapa.govt.nz>; Grant Manson <Grant.Manson@tepapa.govt.nz>  
**Subject:** SCA facility name

Kia ora korua. I had a chat with Courtney earlier about the proposed name. The only whakaaro I had with respect to the name was the positioning with respect to the tangata whenua dimension. There is a strong te ao Maori dimension to biodiversity and we have to ensure that its not biodiversity only on western terms. The name seems okay with me as we can run it past Kura to see what he thinks too. Given that he will be a key person in coming up with an appropriate Maori name its vital that the purpose and function of our centre is what we want it to be.

Nga mihi,  
Arapata



**From:** [Leanne Shuttleworth](#)  
**To:** [Frances Lawrence](#)  
**Subject:** FW: Approval: proposed new title for "SCA project"  
**Date:** Wednesday, 1 November 2023 10:24:00 am

---

---

**From:** Courtney Johnston <Courtney.Johnston@tepapa.govt.nz> s9(2)(a)  
**Sent:** Wednesday, November 1, 2023 9:46 AM  
**To:** Fran Wilde <fran@franwilde.com>; Jackie Lloyd [REDACTED]@gmail.com>; Juliet Gerrard <j.gerrard@auckland.ac.nz>; Jacinta Ruru <jacinta.ruru@otago.ac.nz>  
**Cc:** Arapata Hakiwai <ArapataH@tepapa.govt.nz>; Leanne Shuttleworth <Leanne.Shuttleworth@tepapa.govt.nz>  
**Subject:** Approval: proposed new title for "SCA project"  
**Importance:** High

Morena koutou

As requested, the team have gone away and worked on a "Plain English" title for the SCA redevelopment, that will assist us in communicating the project to key stakeholders

The proposed title is the **Te Papa Biodiversity Research Centre**

Rationale for the components included in the options:

- **Te Papa** Tongarewa translates literally to 'container of treasures' and helps ensure the national collections are acknowledged.
- **Biodiversity** is what our research is trying to understand and protect.
- **Research** of our collections is our unique point of difference.

I note there is still ongoing work being led by Arapata with Kura Moeahu on the cultural narrative for the site & centre and a te reo Maori name to bind the new site and facility to Te Papa's other sites.

We didn't discuss an approval process at the Board meeting, but it was noted we wanted this for both the Annual Report and the BIM so approval asap would be terrific.

Nga mihi, Courtney

**Courtney Johnston**  
**Tumu Whakarae | Chief Executive**  
**Museum of New Zealand Te Papa Tongarewa**  
Email: [Courtney.Johnston@tepapa.govt.nz](mailto:Courtney.Johnston@tepapa.govt.nz)  
My pronouns are she / her



**SOMETHING  
THIS BIG  
IS COMING**



NGĀ TANIWIHA O RŪPAPA

**DINOSAURS  
OF PATAGONIA**

**16 DEC —  
28 APR**

**GRAB YOUR  
TICKETS NOW**

TE WHAKATAURANGA  
PRESENTED BY



HEA WHAKARITE WHĀKARANGA  
CONTRACTED PARTNER

Absolutely Positively  
Wellington City Council  
Te Kaitiaki

HEA WHAKARANGA  
CONTRACTED PARTNER



**From:** [Natalie Everson](#)  
**To:** [Sean Rahui](#)  
**Subject:** Recognition of Te Reo Maori ability  
**Date:** Wednesday, 1 November 2023 10:29:46 am

---

Morena Sean

As you know we are currently in bargaining and one of the issues that we will address (actually Te Papa wide as well as in bargaining) is the way Te Papa recognises te reo Maori ability.

Are you aware of how other organisations might be doing this? Whether by way of a premium to those positions requiring reo Maori ability or by allowance to all those with a te reo Maori ability.

Any information on how organisations might recognise ability in other languages would also be useful.

Happy to chat through further.

Nga mihi

Natalie

**Natalie Everson – Kaitohutohu Matua Pumanawa Tangata  
Senior HR Advisor**

Museum of New Zealand Te Papa Tongarewa

Waea/DDI: [REDACTED]

Imera/Email: [natalie.everson@tepapa.govt.nz](mailto:natalie.everson@tepapa.govt.nz) Website: [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

Poutapeta/Postal PO Box 467 | Cable Street | Wellington | New Zealand

s9(2)(a)

*Ko te mana taonga, ko te mana tangata, ko te mana tiaki i nga kura tongarewa, waiho i te ahuru mowai, waiho i te toka tu moana.*

*Our stewardship and connection to our prized treasures, to our people, it is our safe haven, it is our foundation in uncertain times.*

**From:** [Natalie Everson](#)  
**To:** [Sean Rahui](#)  
**Subject:** RE: Recognition of Te Reo Maori ability  
**Date:** Wednesday, 1 November 2023 11:15:33 am

---

Morean Sean

Yes – that would be great thanks – if we can get their provisions, and the challenges that they are facing with them.

Nga mihi

Natalie

---

**From:** Sean Rahui <[Sean.Rahui@tepapa.govt.nz](mailto:Sean.Rahui@tepapa.govt.nz)>  
**Sent:** Wednesday, November 1, 2023 10:45 AM  
**To:** Natalie Everson <[Natalie.Everson@tepapa.govt.nz](mailto:Natalie.Everson@tepapa.govt.nz)>  
**Subject:** RE: Recognition of Te Reo Maori ability

I believe that MOJ have just had some standard provisions applied in their collective that provide an allowance for te Reo Speakers, linked to the competencies managed by the Maori language commission,

Do you want me to get their provisions??

It's not perfect, there have been some issues particularly with fluent speakers having to be 'assessed' as fluent but I do think it is progress

---

**From:** Natalie Everson <[Natalie.Everson@tepapa.govt.nz](mailto:Natalie.Everson@tepapa.govt.nz)>  
**Sent:** Wednesday, November 1, 2023 10:30 AM  
**To:** Sean Rahui <[Sean.Rahui@tepapa.govt.nz](mailto:Sean.Rahui@tepapa.govt.nz)>  
**Subject:** Recognition of Te Reo Maori ability

Morena Sean

As you know we are currently in bargaining and one of the issues that we will address (actually Te Papa wide as well as in bargaining) is the way Te Papa recognises te reo Maori ability.

Are you aware of how other organisations might be doing this? Whether by way of a premium to those positions requiring reo Maori ability or by allowance to all those with a te reo Maori ability.

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Natalie

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Senior HR Advisor**

Museum of New Zealand Te Papa Tongarewa

Waea/DDI: +

Imera/Email: [natalie.everson@tepapa.govt.nz](mailto:natalie.everson@tepapa.govt.nz) Website: [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

Poutapeta/Postal PO Box 467 | Cable Street | Wellington | New Zealand

s9(2)(a)

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**From:** [Anna Berwick](#)  
**To:** [Frances Lawrence](#); [Janine Hamilton](#); [Leanne Shuttleworth](#)  
**Subject:** OCL team info and a couple actions - in lieu of yesterday team meeting  
**Date:** Wednesday, 1 November 2023 11:53:05 am  
**Attachments:** [image002.png](#)  
[image003.png](#)  
[image004.png](#)

Not in scope

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Hey team,

Circling back on our team chat yesterday and some things you've raised/want more visibility on and a quick update from me on what I had to share...

1. [Redacted]

[Redacted]

[Redacted]

- o [Redacted]
- o [Redacted]

[Redacted]

[Redacted]

5. [Redacted]



6. **OCL ingoa** – we are making progress on this and our position title names as well. I'm hoping to have final suggestions from our te reo maori colleague next week and then I'll float them with you all before taking them to AH and CJ.

**ACTION:** Let me know asap, if/what your whakaaro (maori thinking) is on what our name should represent and I'll share it on to influence the naming suggestions. I won't share mine for now so yours can be truly yours

7. [REDACTED]

[REDACTED]

- o [REDACTED]

- [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

**Anna Berwick**

**Head of Governance and Strategy**

Museum of New Zealand Te Papa Tongarewa

Phone: [REDACTED]

Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)

s9(2)(a)



# HE KAUPAPA WAKA

A Fleet of Waka



E TUWHERA NEI  
OPEN NOW

Ka tā te ngākau mā te hōriki, tā te hōriki tā te ngākau mā te hōriki. Te hōriki tā te ngākau mā te hōriki. Te hōriki tā te ngākau mā te hōriki.



Wayne Barrett, 'Hōriki, Tūpaki o hōriki, from Oceania.' Print on stone by Kōura G. Wray, 2015, colour pigment print. Photo courtesy of Wayne Barrett, 2015.



TĒNEI  
PAPA TĪOI  
THIS  
SWAYING  
EARTH

E tuwhera nei | Open now

**From:** [Natalie Everson](#)  
**To:** [Sean Rahui](#)  
**Subject:** RE: Te Reo Maori allowances  
**Date:** Thursday, 2 November 2023 10:13:39 am  
**Attachments:** [image002.png](#)  
[image003.png](#)  
[image004.png](#)  
[image005.png](#)  
[image006.png](#)

---

Perfect – thank you so much Sean.

N

---

**From:** Sean Rahui <[Sean.Rahui@tepapa.govt.nz](mailto:Sean.Rahui@tepapa.govt.nz)>  
**Sent:** Thursday, November 2, 2023 9:57 AM  
**To:** Natalie Everson <[Natalie.Everson@tepapa.govt.nz](mailto:Natalie.Everson@tepapa.govt.nz)>  
**Subject:** FW: Te Reo Maori allowances

Natalie

Here are some details on the Te Reo Allowance

I am catching up with this team next week so can talk through any implementation issues, so can fill you in on that later



**Hera Snow** *she/her*  
PRINCIPAL PEOPLE ADVISOR  
CEL: +64 27 267 2616 WEB: [tearawhiti.govt.nz](http://tearawhiti.govt.nz)  
WORKING FROM HOME DAYS  
Rahina Ratu Raapa Rapare Ramere



**The Office for Maori Crown Relations – Te Arawhiti**  
Level 2, Justice Centre, 19 Aitken Street, SX10111, Wellington 6011

---

**From:** Sean Rahui <[Sean.Rahui@tepapa.govt.nz](mailto:Sean.Rahui@tepapa.govt.nz)>  
**Sent:** Wednesday, 1 November 2023 11:38 am  
**To:** Snow, Hera <[Hera.Snow@tearawhiti.govt.nz](mailto:Hera.Snow@tearawhiti.govt.nz)>  
**Subject:** Te Reo Maori allowances

Kia ora Hera

How's it going? I am in my first week at Te Papa, so good to be properly back on the tools, I feel like I have my mojo back...

I have (another) favour to ask

Te Papa are looking at a Te Reo Maori allowance as part of their collective negotiations and they are keen to see what MOJ have in place, any chance that you could send me a copy of the latest collective and/or any guidance around its implementation?

Thanks

**Sean Rahui** | Kaimahi Kaitiaki | Senir HR Advisor

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

M + [REDACTED] | E [sean.rahui@tepapa.govt.nz](mailto:sean.rahui@tepapa.govt.nz) | W [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

*My pronouns are (he/him)*

s9(2)(a)



**From:** [Courtney Johnston](#)  
**To:** [Juliet Gerrard](#); [Fran Wilde](#); [Jackie Lloyd](#); [Jacinta Ruru](#)  
**Cc:** [Arapata Hakiwai](#); [Leanne Shuttleworth](#)  
**Subject:** RE: Approval: proposed new title for "SCA project"  
**Date:** Thursday, 2 November 2023 10:15:52 am

---

Wonderful, thank you all

While we wait to hear from Fran we will update all the relevant documents

---

**From:** Juliet Gerrard <j.gerrard@auckland.ac.nz>  
**Sent:** Wednesday, November 1, 2023 9:19 PM  
**To:** Courtney Johnston <Courtney.Johnston@tepapa.govt.nz>; Fran Wilde <fran@franwilde.com>; Jackie Lloyd [REDACTED]@gmail.com>; Jacinta Ruru s9(2)(a) <jacinta.ruru@otago.ac.nz>  
**Cc:** Arapata Hakiwai <ArapataH@tepapa.govt.nz>; Leanne Shuttleworth <Leanne.Shuttleworth@tepapa.govt.nz>  
**Subject:** Re: Approval: proposed new title for "SCA project"

Sounds perfect

Sent from my iPhone

---

**From:** Courtney Johnston <[Courtney.Johnston@tepapa.govt.nz](mailto:Courtney.Johnston@tepapa.govt.nz)> s9(2)(a)  
**Sent:** Wednesday, November 1, 2023 9:46:18 AM  
**To:** Fran Wilde <[fran@franwilde.com](mailto:fran@franwilde.com)>; Jackie Lloyd [REDACTED]z@gmail.com>; Juliet Gerrard <[j.gerrard@auckland.ac.nz](mailto:j.gerrard@auckland.ac.nz)>; Jacinta Ruru <[jacinta.ruru@otago.ac.nz](mailto:jacinta.ruru@otago.ac.nz)>  
**Cc:** Arapata Hakiwai <[ArapataH@tepapa.govt.nz](mailto:ArapataH@tepapa.govt.nz)>; Leanne Shuttleworth <[Leanne.Shuttleworth@tepapa.govt.nz](mailto:Leanne.Shuttleworth@tepapa.govt.nz)>  
**Subject:** Approval: proposed new title for "SCA project"

Morena koutou

As requested, the team have gone away and worked on a "Plain English" title for the SCA redevelopment, that will assist us in communicating the project to key stakeholders

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- **Biodiversity** is what our research is trying to understand and protect.
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I note there is still ongoing work being led by Arapata with Kura Moeahu on the cultural narrative for the site & centre and a te reo Maori name to bind the new site and facility to Te Papa's other sites.

We didn't discuss an approval process at the Board meeting, but it was noted we wanted this for both the Annual Report and the BIM so approval asap would be terrific.

Nga mihi, Courtney

**Courtney Johnston**

**Tumu Whakarae | Chief Executive**

**Museum of New Zealand Te Papa Tongarewa**

Email: [Courtney.Johnston@tepapa.govt.nz](mailto:Courtney.Johnston@tepapa.govt.nz)

My pronouns are she / her

**SOMETHING THIS BIG IS COMING**

**TE PAPA** NGĀ TANIWHA O RŪPAPA  
**DINOSAURS OF PATAGONIA**

**16 DEC — 28 APR** **GRAB YOUR TICKETS NOW**

**MEF** **AKROM** **TE PAPA** **GO Media** **Wellington** **AIA** **LATAM** **GNS**  
**Resene** **WARRIOR** **MARLBORO** **Wellington Region**

**From:** [Anna Berwick](#)  
**To:** [Natalie Everson](#)  
**Subject:** RE: OCL RTR - Adv/Snr Adv, Gov and Strat  
**Date:** Friday, 3 November 2023 5:45:00 pm  
**Attachments:** [image002.png](#)

---

Thanks for this!!

Lets go with 2 years for the advisor experience and fantastic question re plural on maori kupu. Actually, both are incorrect, we should actually pluralise maori words. There is no 's' letter in the te reo maori so we should never add the s on like we do in English. I'll do a find and replace in the linked version – nice pick up!!

I learnt this the hard way – wrote a briefing to the maori health minister and my CE, fluent speaker taught me and very nicely, but then used the error as an example for the whole organisation to learn. Hahaha it was a good lesson but just a bit embarrassing as most of my colleague were fluent speakers and would've known it already

I've signed the RTR now too – neat system that.

I couldn't change to select mahi.co.nz as well, so hopefully you can still go to that market instead as you suggested.

Thanks, and hopefully you see this on Monday, and have had a lovely weekend.

Take care

AB

**Anna Berwick**

**Head of Governance and Strategy**

Museum of New Zealand Te Papa Tongarewa

s9(2)(a)

Phone: [REDACTED]

Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)





**From:** Natalie Everson <Natalie.Everson@tepapa.govt.nz>  
**Sent:** Thursday, November 2, 2023 11:58 AM  
**To:** Anna Berwick <Anna.Berwick@tepapa.govt.nz>  
**Subject:** RE: OCL RTR - Adv/Snr Adv, Gov and Strat

Not in scope

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

A couple of questions before I send this to CJ for approval:

1. Is this something I just don't know? When you have written Te Papas (plural) you have written it like that. I would write it like Te Papa's. Is this inaccurate when writing plural



[Redacted]

[Redacted]

[Redacted]

[Redacted]

---

**From:** Anna Berwick <[Anna.Berwick@tepapa.govt.nz](mailto:Anna.Berwick@tepapa.govt.nz)>

**Sent:** Wednesday, November 1, 2023 7:58 PM

**To:** Natalie Everson <[Natalie.Everson@tepapa.govt.nz](mailto:Natalie.Everson@tepapa.govt.nz)>

**Subject:** OCL RTR - Adv/Snr Adv, Gov and Strat

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

As for Te Reo Titles, I will try get them from team before we go to market but I'm also ok to go to

market without them and update it later if you are ok with that too.

[Redacted]

[Redacted]

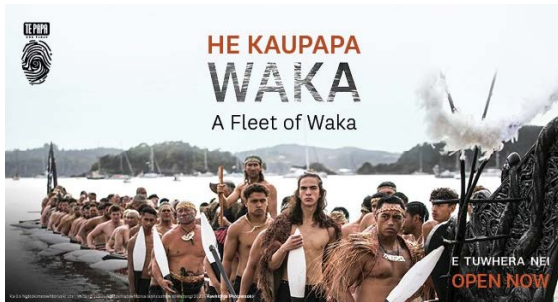
**Anna Berwick**

**Head of Governance and Strategy**

Museum of New Zealand Te Papa Tongarewa

Phone: [Redacted] s9(2)(a)

Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)



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[Redacted]

Not in scope

**From:** Anna Berwick <[Anna.Berwick@tepapa.govt.nz](mailto:Anna.Berwick@tepapa.govt.nz)>

**Sent:** Friday, October 27, 2023 1:59 PM

**To:** Natalie Everson <[Natalie.Everson@tepapa.govt.nz](mailto:Natalie.Everson@tepapa.govt.nz)>

**Subject:** Draft\_PD\_Advisor \_ Senior Advisor\_Oct23

Kia ora Natalie,

Was lovely arriving at work this morning with you. As I mentioned here is where I got to on the PD refresh. Let me know if you think there is some further changes or tweaks to make.

I talked Courtney and Arapata through my thinking this morning and they're happy with my plan, and for me to approach ODC to change the 3 roles to 4

We are also getting closer to estblihsing a name for the OCL as well, but still a few weeks away i imagine.

Thanks, have a great weekend.

AB

**From:** Natalie.Everson@tepapa.govt.nz  
**To:** [Anna Berwick](#)  
**Subject:** RE: OCL RTR - Adv/Snr Adv, Gov and Strat  
**Date:** Monday, 6 November 2023 10:35:31 am  
**Attachments:** [image002.png](#)

---

Thanks Anna

I can see exactly what you are saying in respect of plural Maori words. I have changed the area of the ad text to : 'The vision for Te Papa is to be a Tiriti based.....'. So fixed -this time!

Also, on a similar matter, I have always written Maori with a capital letter. I note you have written both Maori and maori. Is there a rule or advice around that too?

I can add Mahi to the advertising platforms – no worries.

I've attached the final ad text fyi.

Nga mihi

Natalie

---

**From:** Anna Berwick <Anna.Berwick@tepapa.govt.nz>  
**Sent:** Friday, November 3, 2023 5:46 PM  
**To:** Natalie Everson <Natalie.Everson@tepapa.govt.nz>  
**Subject:** RE: OCL RTR - Adv/Snr Adv, Gov and Strat

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**Anna Berwick**

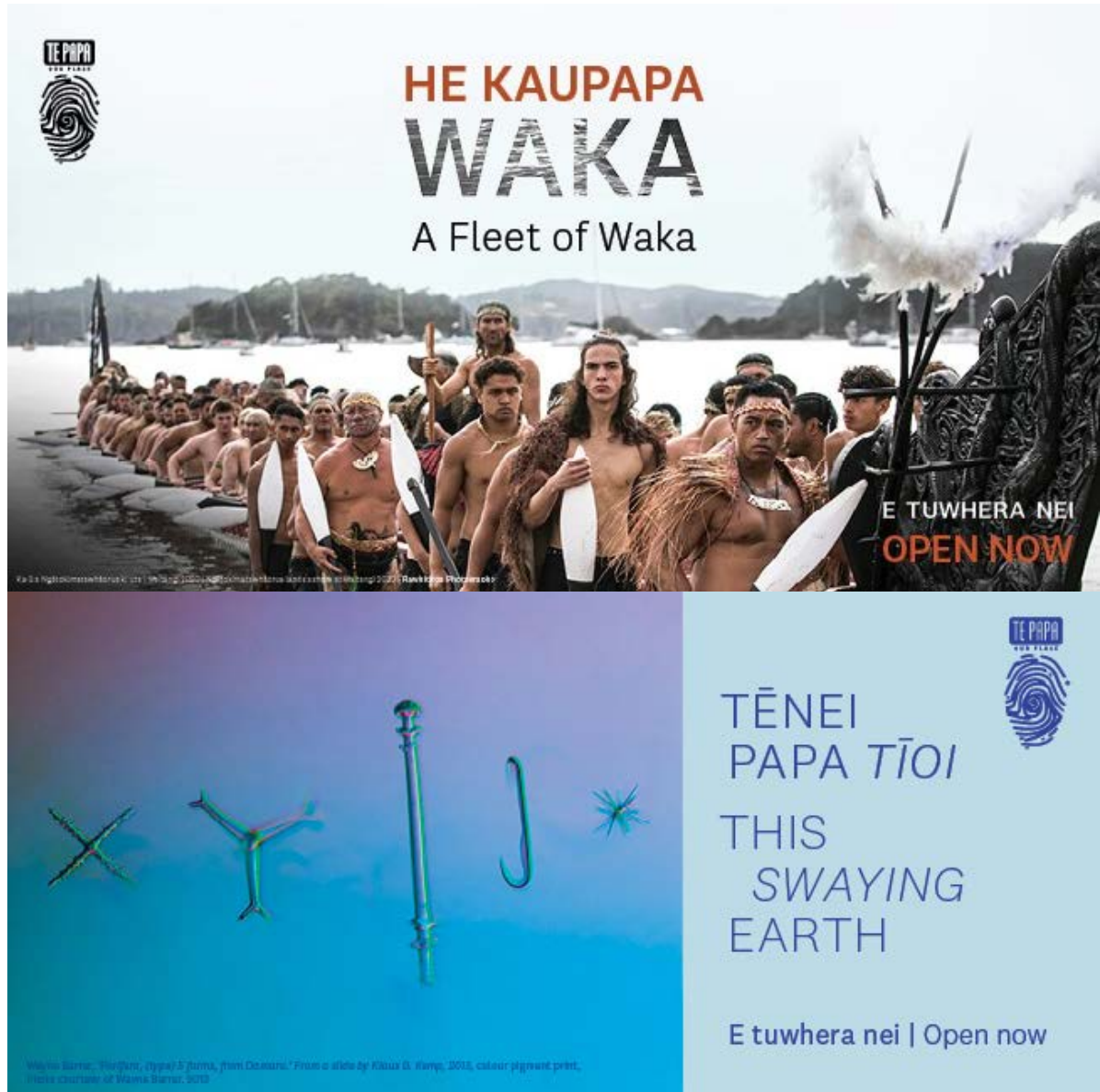
**Head of Governance and Strategy**

Museum of New Zealand Te Papa Tongarewa

Phone: [REDACTED]

s9(2)(a)

Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)



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**Sent:** Thursday, November 2, 2023 11:58 AM

**To:** Anna Berwick <[Anna.Berwick@tepapa.govt.nz](mailto:Anna.Berwick@tepapa.govt.nz)>

**Subject:** RE: OCL RTR - Adv/Snr Adv, Gov and Strat

Not in scope

[REDACTED]

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[Redacted]

Not in scope

[Redacted]

[Redacted]

A couple of questions before I send this to CJ for approval:

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2. [Redacted]

[Redacted]

[Redacted]

[Redacted]

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**Sent:** Wednesday, November 1, 2023 7:58 PM  
**To:** Natalie Everson <[Natalie.Everson@tepapa.govt.nz](mailto:Natalie.Everson@tepapa.govt.nz)>  
**Subject:** OCL RTR - Adv/Snr Adv, Gov and Strat

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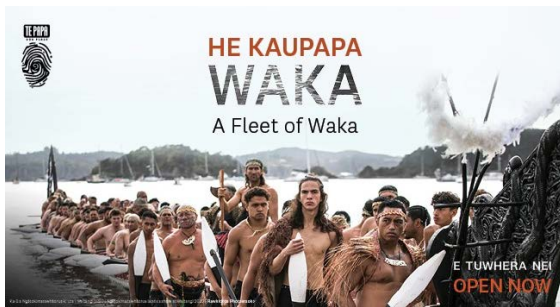
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[Redacted]

[Redacted]

**Anna Berwick**  
**Head of Governance and Strategy**  
Museum of New Zealand Te Papa Tongarewa  
Phone: [Redacted]  
Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)

s9(2)(a)



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**From:** Natalie Everson <[Natalie.Everson@tepapa.govt.nz](mailto:Natalie.Everson@tepapa.govt.nz)>  
**Sent:** Tuesday, October 31, 2023 12:46 PM  
**To:** Anna Berwick <[Anna.Berwick@tepapa.govt.nz](mailto:Anna.Berwick@tepapa.govt.nz)>  
**Subject:** RE: Draft\_PD\_Advisor \_ Senior Advisor\_Oct23

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**Sent:** Friday, October 27, 2023 1:59 PM

**To:** Natalie Everson <[Natalie.Everson@tepapa.govt.nz](mailto:Natalie.Everson@tepapa.govt.nz)>

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Thanks, have a great weekend.

AB



**From:** [Catriona McPherson](#)  
**To:** [Lee Johnson](#)  
**Subject:** RE: Te Papa Reo - Foundation (Te Tuapapa o Te Reo)  
**Date:** Monday, 6 November 2023 2:48:15 pm

---

Nga mihi nui, will see you apopo

Catriona

---

**From:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>  
**Sent:** Monday, November 6, 2023 2:45 PM  
**To:** Catriona McPherson <[Catriona.McPherson@tepapa.govt.nz](mailto:Catriona.McPherson@tepapa.govt.nz)>  
**Subject:** RE: Te Papa Reo - Foundation (Te Tuapapa o Te Reo)

Kia ora Catriona,

You are correct, tomorrow is the last class for this cohort. We are looking at our whakapapa again. Last week went over some sentence structures to introduce your whanau members.

We are also going to have a shared kai. Hope to see you apopo.

I will put up the powerpoint now lol

Mihi nui,  
Lee Jay

---

**From:** Catriona McPherson <[Catriona.McPherson@tepapa.govt.nz](mailto:Catriona.McPherson@tepapa.govt.nz)>  
**Sent:** Monday, November 6, 2023 2:42 PM  
**To:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>  
**Subject:** RE: Te Papa Reo - Foundation (Te Tuapapa o Te Reo)

Kia ora Lee Jay,

Apologies again for missing Te Reo last week, it's nice to be sickness free and back into the swing of mahi.

Just wanted to check in as I had this niggly feeling that tomorrow is the last session, am I right? Was there anything we needed to bring/ prepare for the session tomorrow? I had a quick look for the slides, but there didn't seem to be any for week 11 yet.

Nga mihi nui,

Catriona

-----Original Appointment-----

**From:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>  
**Sent:** Monday, August 7, 2023 10:13 AM  
**To:** Lee Johnson; Catriona McPherson; Christine Wong; Kath Gunn; Rachael Davies; Frances Lawrence; Karen Ryan; Charlotte Goodman; Jeanine Smit; Poppy McGuigan Hay; Beckie Jones;

Jax Myers; Kelly Hanlon; Hae Min Park

**Cc:** Te Reo

**Subject:** Te Papa Reo - Foundation (Te Tuapapa o Te Reo)

**When:** Tuesday, 7 November 2023 11:00 am-12:00 pm (UTC+12:00) Auckland, Wellington.

**Where:** Mahuki iti

Tena koutou katoa,

<https://poumataaho.tpp.cloud.opentext.com/OTCS/llisapi.dll/app/nodes/11676982>

- All of the powerpoints will be placed in here

Nau mai, haere mai ki Te Papa Reo – Foundation (Te Tuapapa o Te Reo)

Where: Mahuki iti – (Level 2, next to the host staff room)

Time: 11-12pm

What to bring: A smile and a willingness to give everything a go!

I look forward to sharing and learning Te Reo Maori with you all over the next few months.

Nga mihi manahau,

Lee Jay

---

## Microsoft Teams meeting

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---

**From:** [Lucho Arca](#)  
**To:** [Jake Downing](#)  
**Subject:** RE: Questions - James Latham interview  
**Date:** Tuesday, 7 November 2023 3:44:53 pm  
**Attachments:** [image001.png](#)

---

Not in scope

Hi Jake,

- [REDACTED]
  - [REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]
    - [REDACTED]  
[REDACTED]  
[REDACTED]
  
- How has the centre delivered employment opportunities?
  - Takina Events has endeavoured to support Wellington's lively hospitality scene through:
    - Team development
      - Aiming to position Takina Events as the leading hospitality employer in Wellington. This will be measured by staff retention rates and quarterly staff survey results.
    - Opportunity
      - Providing opportunities to staff of all ages and career stages who seek work in the hospitality industry.
    - Mana Taonga
      - As a Tiriti-based museum which prioritises projects that uphold the mana of all the cultures and communities we work with, we are working closely with Mana Whenua to inform decision-making and support rangatahi.
    - Training
      - Defining clear pathways for those following a hospitality career path to be trained to industry standards. It will also involve robust inductions and site orientation with a heavy focus on tikanga and pronunciation of te reo Maori.
    - Accessible learning
      - Utilising our industry partners to increase and diversify our training opportunities ensuring accessibility for all staff.

Lucho

[REDACTED] s9(2)(a)

---

**From:** Jake Downing <jake.downing@tepapa.govt.nz>

**Sent:** Monday, November 6, 2023 5:30 PM

**To:** Elena Ford <Elena.Ford@takinaevents.co.nz>; Kate Camp <Kate.Camp@tepapa.govt.nz>;

Lucho Arca <Lucho.Arca@tepapa.govt.nz>  
**Cc:** Andrew Dorrington <AndrewD@tepapa.govt.nz>  
**Subject:** FW: Questions - James Latham interview

Kia ora Elena, Kate and Lucho

I have an interview with James Latham, see attached his bio, which is being filmed, on Wednesday to highlight and promote business events here in Wellington and of course Takina..

BEW have worked with him on the questions and Irette has provided some briefing notes to SOME of the questions however I do need more notes on more Te Papa and Takina Events ones.

See the attached – I have coloured coded where I need your input please.

- Kate = pink
- Lucho = blue
- Elena = yellow

Lucho – with the employment one if you have any words we have used in the past that would be great.

Sorry for the short notice but if you could come back to me by end of tomorrow first thing Wednesday that would be grand.

Cheers  
Jake

Not in scope

---

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

**From:** [Paora Tibble](#)  
**To:** [Mandy Herrick](#)  
**Subject:** Re: Te reo Maori translation  
**Date:** Tuesday, 7 November 2023 4:53:52 pm  
**Attachments:** [image001.png](#)

---

Nga Kete Taonga

---

**From:** Mandy Herrick <Mandy.Herrick@tepapa.govt.nz>  
**Sent:** Tuesday, 7 November 2023 2:03 pm  
**To:** Paora Tibble <PaoraT@tepapa.govt.nz>  
**Subject:** Te reo Maori translation

Kia ora Paora

I was wondering if you could help me out for poster we're designing for NDF. We need a translation for content partners or contributing orgs, this is what we have currently though it came from google translate though I am sure it's wrong! Attached is the map to give you more context

Nga mihi  
Mandy



**Mandy Herrick**

Resource and Content Advisor | Pouwhakahaere National Services Te Paerangi  
Museum of New Zealand Te Papa Tongarewa  
PO Box 467, Wellington 6011

s9(2)(a)

Please note: I work Tues, Weds and Thurs

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[www.nz museums.co.nz](http://www.nz museums.co.nz)

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**From:** [Paora Tibble](#)  
**To:** [Lee Johnson](#); [Ariki Spooner](#); [Anna Berwick](#)  
**Cc:** [Arapata Hakiwai](#)  
**Subject:** Re: Request for advice and suggestion for a Te Reo Maori name for OCL  
**Date:** Tuesday, 7 November 2023 4:57:50 pm  
**Attachments:** [image002.png](#)

---

Ka pai Lee,

Anei taku, me titiro ano hoki ki nga ingoa/taitara kua utaina ki runga i nga turanga, i nga tima, i nga wahanga o Te Papa Tongarewa. Maku aku whaira e tiro, i nga tau o mua i tuku mai a Kylie Ngaropo i tetahi rarangi ingoa o nga taitara turanga tima o Te Papa.

---

**From:** Lee Johnson <Lee.Johnson@tepapa.govt.nz>  
**Sent:** Tuesday, 7 November 2023 4:55 pm  
**To:** Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>; Anna Berwick <Anna.Berwick@tepapa.govt.nz>; Paora Tibble <PaoraT@tepapa.govt.nz>  
**Cc:** Arapata Hakiwai <ArapataH@tepapa.govt.nz>  
**Subject:** RE: Request for advice and suggestion for a Te Reo Maori name for OCL

Kia ora e hoa ma,

E tautoko ana ahau i nga korero e mea ana 'I think this is part of a bigger conversation going on in the wider organisation that needs to be considered'.

Kua roa nei au e tatari ana mo te whakautu lol. I'm keen to have a catch up and we can go from there.

Tirohia he Taitara Tumatani (Hei whakaarotanga ma tatou)

He Mana Arataki = Governance  
Rautaki = Strategy

Nga mihi manahau,  
Lee Jay

---

**From:** Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>  
**Sent:** Monday, November 6, 2023 9:22 AM  
**To:** Anna Berwick <Anna.Berwick@tepapa.govt.nz>; Lee Johnson <Lee.Johnson@tepapa.govt.nz>; Paora Tibble <PaoraT@tepapa.govt.nz>  
**Cc:** Arapata Hakiwai <ArapataH@tepapa.govt.nz>  
**Subject:** RE: Request for advice and suggestion for a Te Reo Maori name for OCL

Tena koe Anna, otira koutou katoa aku rangatira

Thanks for the opportunity to contribute to this awesome kaupapa.

The thing that comes to mind for me is the brand refresh that is currently under way. I think this is part of a bigger conversation going on in the wider organisation that needs to be considered, and the branding exercise might lend itself to an appropriate process for our purposes here.

Either way, I'm keen to catch up and contribute however I can.

Ka nui aku mihi atu nei.  
Naku noa, na Ariki

---

**From:** Anna Berwick <[Anna.Berwick@tepapa.govt.nz](mailto:Anna.Berwick@tepapa.govt.nz)>  
**Sent:** Monday, November 6, 2023 8:30 AM  
**To:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>;  
Paora Tibble <[PaoraT@tepapa.govt.nz](mailto:PaoraT@tepapa.govt.nz)>  
**Cc:** Arapata Hakiwai <[ArapataH@tepapa.govt.nz](mailto:ArapataH@tepapa.govt.nz)>  
**Subject:** Request for advice and suggestion for a Te Reo Maori name for OCL

Morena koutou ma,

I hope this email finds you well this morning. We, the Office of Co-Leaders would like to request a Te Reo Maori name for our office, and position titles, following tikanga Maori principles. I have been talking to Arapata and Courtney about it, and we would like to open the whakaaro on this with you.

I understand the significance of using Te Reo Maori names and as a team, we are committed to fostering and extending the bicultural leadership of our Tumu Whakarae and Kaihautu, through the way we work and the mahi we do. As we are a new team in Te Papa, we would like to honour the journey Te Papa has been on, and where we are going next, and the OCL's role in that journey to Pae Tawhiti.

I have had some initial thinking with my tangata tiriti knowledge, which comes with plenty patai. Starting with, is there a purakau that aligns to Te Papa's journey, that we could/should use as a touchstone? Perhaps something that has significance, vision and connection woven into them.

So, this email is to ask for your guidance, suggestions and assistance in selecting a meaningful Te Reo Maori name for our office. One that aligns with our Te Papa values and mission while respecting tikanga and kawa Maori.

Please let me know a convenient time to meet, firstly for whakawhanaunatanga over a hot cuppa perhaps, and to discuss this further.

I look forward to your reply and the opportunity to collaborate with you on this.

Nga mihi maioha,  
Anna

**Anna Berwick**  
**Head of Governance and Strategy**  
Museum of New Zealand Te Papa Tongarewa  
Phone: [REDACTED]  
Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)

s9(2)(a)



# HE KAUPAPA WAKA

A Fleet of Waka



E TUWHERA NEI  
OPEN NOW

Ka tā te ngākau mātauranga ki te whakaputa i te kaupapa mātauranga āwhiorangi o te Raukiri Whakapapa



Waiho Samu, "Pūpū, tūpū/ā pūpū, from Dōkoro." From a suite by Klaus D. Kamp, 2018, colour pigment print, items courtesy of Waiho Samu, 2019



TĒNEI  
PAPA TĪOI

THIS  
SWAYING  
EARTH

E tuwhera nei | Open now



**From:** [Sally August](#)  
**To:** [Jamie Metzger](#)  
**Subject:** RE: Karakia resources  
**Date:** Wednesday, 8 November 2023 12:56:00 pm

---

Kia ora e hoa

Hope you're enjoying time in Otepoti

TPK has a page for general karakia (opening, closing, kai, etc...), as do a number of universities/organisations...(e.g. linked below)

It's great to see context being explored here, why, where, what, who – most importantly seeking local relationships/guidance, and perhaps thinking about overall Museum perspective on Tikianga-Kawa Policy and procedures incl of karakia – e.g. going to the Trusts and Councils Iwi Rep's / fellow Maori liaison staff / respected kaumatua, local tohunga in the rohe who are practiced/respected and can guide, or be called on to support/undertake karakia, Raukawa Wa, consulting other organisations locally – Nga Taonga,... etc.

e.g. <https://www.tpk.govt.nz/en/mo-te-puni-kokiri/karakia/he-karakia>

- <https://www.wgtn.ac.nz/documents/publications/tikanga-at-victoria.pdf>

- <https://www.otago.ac.nz/maori/world/te-reo-maori/karakia-prayers>

Intro to Karakia (1) - <https://www.youtube.com/watch?v=SvT3GzgORUw>

- (2) <https://www.youtube.com/watch?v=Tis5p0smDak>

People that come to mind in sector who might be better placed, and are based/connected locally are [Honiana Love](#), [Awhina Tamarapa](#), Haley.... also wondering if you've spoken to ME, AA, Reremoana or Paora?

But exploring Exp Welly long-term/current iwi/kaumatua contacts and any overarching tikanga policy in the first instance might be good questions/considerations in first instance.

Example of TP bicultural / mana taonga, policy, etc can see on Kupenga incl Kete and Docu Bank (contributed to by Nani Hema and a number of our previous Kaumatua/Iwi in Res, Iwi Advisors, etc... [Biculturalism \(sharepoint.com\)](#))

Sorry no quick and fast answer from this end, I hope it's helpful in some way e hoa...

Mauri ora

**Sally August**

Kaiwhanake Whare Taonga | *North Island Museum Development Adviser*

National Services Te Paerangi (NSTP) | Te Papa Tongarewa



The guidance provided is Te Papa's view of good museum practice. Our guidance is neither exhaustive or exclusive. Where our guidance provides reference to other guidance, including websites, as a convenience for the reader, this does not mean that we endorse the contents of that guidance.

s9(2)(a)

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**From:** Jamie Metzger <[Jamie.Metzger@tepapa.govt.nz](mailto:Jamie.Metzger@tepapa.govt.nz)>

**Sent:** Tuesday, November 7, 2023 7:55 PM

**To:** Sally August <[Sally.August@tepapa.govt.nz](mailto:Sally.August@tepapa.govt.nz)>

**Subject:** FW: Karakia resources

Kia ora Sally 😊

I have received this enquiry from Experience Wellington below, who do you reckon is the best placed to respond?

Nga mihi nui,

Jamie

---

**From:** Jadene Huff <[jadeneh@experiencewellington.org.nz](mailto:jadeneh@experiencewellington.org.nz)>

**Sent:** Friday, 27 October 2023 2:56 pm

**To:** Jamie Metzger <[jamie.metzger@tepapa.govt.nz](mailto:jamie.metzger@tepapa.govt.nz)>

**Subject:** Karakia resources

Kia ora Jamie,

I hope you have had an excellent Friday.

I was wondering if you were able to point me in the right direction- I am hoping to create resources for Experience Wellington around karakia but personally would love to connect into a wananga or with tohunga on this subject to ensure authenticity.

I was hoping that in your capacity with National Services that you might have come across a wananga or perhaps know of a good person to connect in with?

I hope you have a lovely weekend, it's a shame about the rain that's just moved in! I was hoping the weather would be good enough for a beach day!

Kia pai te mutunga wiki

**Jadene Hunia Te Wha Huff | Ngati Raukawa ki te Tonga | ([She/Her/ia](#))**

**Kaitohutohu Kaupapa Maori | Kaupapa Maori Advisor**

*Hapaitia te ara tika pumau ai te rangatiratanga mo nga uri whakatipu.*

*Foster the pathway of knowledge to strengthen independence and growth for future generations.*

Main Office: Lvl 10 79 Boulcott Street, Wellington 6011.

M: [REDACTED]

E: [JadeneH@experiencewellington.org.nz](mailto:JadeneH@experiencewellington.org.nz)

s9(2)(a)

**Experience Wellington | [experiencewellington.org.nz](http://experiencewellington.org.nz)**

Cable Car Museum | Noku te Ao | Te Whare Toi | Nairn Street Cottage | Te Ara Whanui ki te Rangi | Te Waka Huia Nga Taonga Tuku Iho

Cable Car Museum | Capital E | City Gallery Wellington | Nairn Street Cottage | Space Place | Wellington Museum

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**From:** [Victoria Esson](#)  
**To:** [Mandy Herrick](#)  
**Subject:** RE: NSTP blurb  
**Date:** Wednesday, 8 November 2023 3:46:17 pm

---

Thanks Mandy a few edits below – we don't have a page that talks about partnerships directly - despite me thinking we did (might have gone in an edit at some point – we can pick this up at some point – easy enough to add to the workshop page [About National Services Te Paerangi workshops | Te Papa](#) but on the long arm!)

Also I found a reference to Hiki that needs to be updated to Ahi [Development Adviser service | Te Papa](#) – again not urgent.

I agree that Kotuia better delivered in a different way – maybe send the flyers that Emma is working on for NDF?

Note I am not a big fan of “s” on te reo Maori words even if possessive – just because Maori grammar doesn't work like that (there is no s and possessives and or plurals are indicated in different ways) – Paora tells me not to worry – but if there is another way to write the sentence to avoid it then he says avoid it if you can.

Any how see below  
Nga mihi  
Ve

---

**From:** Mandy Herrick <Mandy.Herrick@tepapa.govt.nz>  
**Sent:** Wednesday, November 8, 2023 2:36 PM  
**To:** Victoria Esson <VEsson@tepapa.govt.nz>  
**Subject:** NSTP blurb

Kia ora Vic

Judith has been approached by the Central Otago Heritage Trust centre to provide a blurb about NSTP , so I massaged the text on the fb page – what do you reckon? Do you know how many people we have working across sector?

### **Blurb about National Services Te Paerangi**

**The mission of National Services Te Paerangi** is to strengthen the museum sector by providing practical and strategic support to museums, galleries and iwi throughout the motu. Our tima of 10 work closely to share knowledge across the sector through face-to-face workshops, zoom hui, on-site visits and resources. In addition it supports the sector through expert knowledge exchanges ([link](#)), professional development [grants \(link\)](#), [workshops](#), and [partnerships \(link\)](#) to help the [passionate people working and volunteering across](#) the cultural sector to strengthen their skills, knowledge base and networks.

I could put something about Kotuia though I think that would work better as a separate news item

Nga mihi

Mandy

**Mandy Herrick**

Resource and Content Advisor | Pouwhakahaere National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa

PO Box 467, Wellington 6011



Please note: I work Tues, Weds and Thurs

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s9(2)(a)



**From:** Lee.Johnson@tepapa.govt.nz  
**To:** [Paora Tibble](#)  
**Subject:** RE: NSTP Maori position names  
**Date:** Thursday, 9 November 2023 10:08:39 am

---

Kei te tuakana e mihi ana,

Rawe te kite atu i enei taitara maori. I te patai mai teteahi o nga kaimahi inanahi, kua rongoa ia i te korero e mea ana "kaore i te tika te taitara **kaitiaki** mo nga kaimahi katoa o Te Papa". Hei tauira: Kaitiaki Taonga, Kaitiaki Taonga Maori, Kaitiaki Toi Maori, Kaitiaki Matai Tipu etc.

Me waiho tera kupu te "**kaitiaki**" ma nga kaimahi maori anake?

---

**From:** Paora Tibble <PaoraT@tepapa.govt.nz>  
**Sent:** Wednesday, November 8, 2023 6:39 AM  
**To:** Lee Johnson <Lee.Johnson@tepapa.govt.nz>  
**Subject:** Fw: NSTP Maori position names

Morena Lee,

Kei te tapiri mai tetahi rarangi ingoa taitara Maori i korerohia i waenganui i a maua ko Kylie Ngaropo i te wa ko ia te Pouwhirinaki. No muri mai i a Kylie, ko Migoto, katahi ko awau. Kare a Victoria i whakamahi i te Manutaki. Ko Carolyn ke to tatau Manutaki.

Heoi ano, koia ko te whakarite i te taitara Maori mo te Office of Co-Leaders. Kua tukuna atu e koe taua rarangi taitara a Te Taura Whiri i te Reo Maori. Ka pai tena. Kei te whakarite taitara reo Maori hoki a Haley mo tana tima.

I a Ranea/Martin tetahi rarangi taitara reo Maori o nga turanga puta noa i Te Papa?

Mo tatau o Nga Manu Atarau, he mea pai te whakarite i nga ingoa e hangai ana ki Nga Manu a Tane, i te mea ko tatau nga manu atarau.

Ki a au nei, ka pai enei kupu kua tukuna e koe:

He Mana Arataki = Governance

Rautaki = Strategy

Anei taku patai, he aha te kupu whakarite mo te office of co-leaders?  
Kei te korero mo te biculturalism, ne? Akuni pea, he waka hourua?  
Ko Arapata te Kaihautu ...

Koia taku 5c mo tenei wa.

Paora

---

**From:** Paora Tibble  
**Sent:** Tuesday, 30 August 2016 4:58 pm  
**To:** Kylie Ngaropo <[Kylie.Ngaropo@tepapa.govt.nz](mailto:Kylie.Ngaropo@tepapa.govt.nz)>  
**Subject:** NSTP Maori position names

Heoi ano Kylie,

Kua roa to tatau kapa e whanga ana kia whai ingoa Maori mo etahi o nga turanga. Anei etahi kua whiria e au, ka tukuna ki a Hema.

I te whakaaro au mo te 'manutaki' hei ingoa mo te turanga o Victoria. Koia pea ka arahi i tenei kahui o nga manu atarau e noho ana ki tenei peka o te rakau, ki tenei paerangi ranei.

Mo te wahi ki a koe me to turanga, kare au e tino mohioi ki te ahua o nga manu Maori, heoi, ko koe he pouwhirinaki. Ma Hema e ki mai, e whakaatu mai ranei tetahi hohonu, e eke ai nga taitara ingoa ki taumata ke.

Naku na,

**Paora Tibble**  
Iwi Development Adviser | Kaiwhanake a-Iwi

National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa  
PO Box 467, Wellington 6011



s9(2)(a)

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

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**From:** [Lee Johnson](#)  
**To:** [Paora Tibble](#)  
**Subject:** RE: NSTP Maori position names  
**Date:** Thursday, 9 November 2023 10:15:00 am

---

Kei te tuakana e mihi ana,

Rawe te kite atu i enei taitara maori. Inanahi, i tuku patai mai tetahi o nga kaimahi. Kua rongoa ia i te korero e mea ana "kaore i te tika te taitara **kaitiaki** mo nga kaimahi katoa o Te Papa". Hei tauira: Kaitiaki Taonga, Kaitiaki Taonga Maori, Kaitiaki Toi Maori etc.

Me waiho tera kupu te "**kaitiaki**" ma nga kaimahi Maori anake? He aha te he ki te whakamahi i aua taitara, mena he orite, he paku rereke ranei nga mahi o nga kaimahi? Kaore au i te tuku whakautu, koia ra e patai atu ki a koe. He aha ou whakaaro?

He mihi tenei ki a ratou e para ana te huarahi. He rawe to whakaaro mo te waka hourua. Me hui tatou ka tika.

Nga mihi manahau,  
Lee Jay

---

**From:** Paora Tibble <PaoraT@tepapa.govt.nz>  
**Sent:** Wednesday, November 8, 2023 6:39 AM  
**To:** Lee Johnson <Lee.Johnson@tepapa.govt.nz>  
**Subject:** Fw: NSTP Maori position names

**Morena Lee,**

Kei te tapiri mai tetahi rarangi ingoa taitara Maori i korerohia i waenganui i a maua ko Kylie Ngaropo i te wa ko ia te Pouwhirinaki. No muri mai i a Kylie, ko Migoto, katahi ko awau. Kare a Victoria i whakamahi i te Manutaki. Ko Carolyn ke to tatau Manutaki.

Heoi ano, koia ko te whakarite i te taitara Maori mo te Office of Co-Leaders. Kua tukuna atu e koe taua rarangi taitara a Te Taura Whiri i te Reo Maori. Ka pai tena. Kei te whakarite taitara reo Maori hoki a Haley mo tana tima.

I a Ranea/Martin tetahi rarangi taitara reo Maori o nga turanga puta noa i Te Papa?

Mo tatau o Nga Manu Atarau, he mea pai te whakarite i nga ingoa e hangai ana ki Nga Manu a Tane, i te mea ko tatau nga



manu atarau.

Ki a au nei, ka pai enei kupu kua tukuna e koe:

He Mana Arataki = Governance

Rautaki = Strategy

Anei taku patai, he aha te kupu whakarite mo te office of co-leaders?

Kei te korero mo te biculturalism, ne? Akuni pea, he waka hourua?

Ko Arapata te Kaihautu ...

Koia taku 5c mo tenei wa.

Paora

---

**From:** Paora Tibble

**Sent:** Tuesday, 30 August 2016 4:58 pm

**To:** Kylie Ngaropo <[Kylie.Ngaropo@tepapa.govt.nz](mailto:Kylie.Ngaropo@tepapa.govt.nz)>

**Subject:** NSTP Maori position names

Heoi ano Kylie,

Kua roa to tatau kapa e whanga ana kia whai ingoa Maori mo etahi o nga turanga. Anei etahi kua whiria e au, ka tukuna ki a Hema.

I te whakaaro au mo te 'manutaki' hei ingoa mo te turanga o Victoria. Koia pea ka arahi i tenei kahui o nga manu atarau e noho ana ki tenei peka o te rakau, ki tenei paerangi ranei.

Mo te wahi ki a koe me to turanga, kare au e tino mohioi ki te ahua o nga manu Maori, heoi, ko koe he pouwhirinaki. Ma Hema e ki mai, e whakaatu mai ranei tetahi hohonu, e eke ai nga taitara ingoa ki taumata ke.

Naku na,

**Paora Tibble**

Iwi Development Adviser | Kaiwhanake a-Iwi

National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa  
PO Box 467, Wellington 6011



s9(2)(a)

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

[www.nz museums.co.nz](http://www.nz museums.co.nz)

Call our freephone helpline: 0508 NSTP HELP (0508 678 743)

**From:** [Jax Myers](#)  
**To:** [REDACTED]  
**Subject:** FW: Hey tima made this resource quickly today that has some work related words from some other resources :) handy to have at desk!  
**Date:** Thursday, 9 November 2023 10:40:00 am  
**Attachments:** [te\\_reo\\_at\\_work.pdf](#)

---

**From:** Amber Laughton <Amber.Laughton@tepapa.govt.nz>  
**Sent:** Wednesday, May 24, 2023 1:32 PM  
**To:** MarComms <Marketing\_Communications@tepapa.govt.nz>  
**Subject:** Hey tima made this resource quickly today that has some work related words from some other resources :) handy to have at desk!

nga mihi,

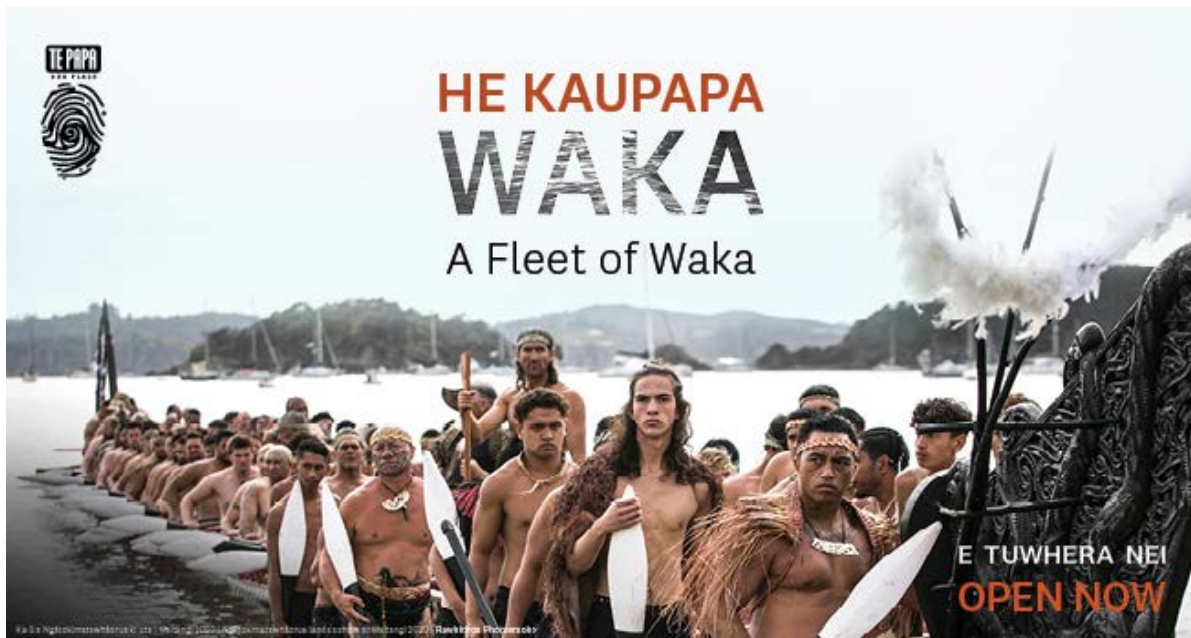
**Amber Laughton** | Kaiwhakatauirā Whakanikoniko | Graphic Designer

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

P [REDACTED] | [E amber.laughton@tepapa.govt.nz](mailto:amber.laughton@tepapa.govt.nz)

s9(2)(a)

*My pronouns are she / her*



In the Office = ✓ Working from home = WFH Not at work = X

MON	TUE	WED	THU	FRI
✓	✓	WFH	✓	WFH

Ata whakaarohia a Papatuanuku i mua i to tanga i tenei i-mera  
Please consider the environment before printing this email.

TE PAPA  
DUE PLACE



**Te reo i  
te mahi**

**Te reo  
at work**

## Huiata

Video conference

## Huitopa

Zoom

## Huitīma

Teams

## Kei konei tātou katoa?

Are we all here?

## Kia tīmata tātou

Let's start/proceed!

## Tukuna mai te tonono hui

Send me the meeting invite

## Whakakā i tō ataata

Turn on your video

## Whakaweto i tō ataata

Turn off your video

## Whakapiki i te tangi

Turn up the volume

## Whakaheke i te tangi

Turn down the volume

## Kua raru taku hononga

My connection is bad/poor

## Kua ngū tō reo

You're on mute

## Māku taku mata e whakaatu

I will show/present my screen

## Whakaatuhia mai tō mata

Share your screen

## Kāore ia i te wātea.

He/she is not available

## Mō taku hē, kei te ako tonu au i te reo Māori

I'm sorry, I'm still learning te reo Māori

## Kāti ake i konei

Let's leave it there for now

## Ā kāti

Let's leave it there

## Āhea te hui?

when is the meeting

## Aroha mai!

Sorry / excuse me!

**Piki mai ki Pōneke.**

Welcome to Wellington

**Ināianeī**

Now

**Āpōpō**

Tomorrow

**Ākuaneī**

Soon

**Ā te ata**

In the morning

**Ā te ahiahi**

This afternoon

**Ā te pō nei**

Tonight

**Ā te rima karaka**

At 5 O'Clock

**Ā tērā wiki**

Next week

**Kei te pai noa iho**

All good

**Kia hopu tātou i ngā  
kōrero o tēnei hui**

Lets record this hui

**Whakaaturia tō mata**

Share your screen

**Mā te Huitopa, te  
Huitīma rānei?**

By Zoom or Teams?

**Kua raru tō hononga**

You're cutting out

**Kei te tatari tētahi  
ki te taiwhanga?**

Is someone waiting in  
the waiting room?

**Ki te māuiui koe, me  
mahi mai i te kāinga**

If you're sick, work  
from home

**He mahi tino  
pai tēnei!**

This is great work!

**Kia ora rā**

Cheers!

**Kei te hia āwhina koe?**

Do you need a hand?

**Tēnā koa**

Yes, please!

**Koia kei a koe!**

You got this

**E kī, e kī?**

Is that right?

**Tau kē!**

Awesome!

**Kei whea mai!**

Wonderful!

**Nanakia**

Not too bad

**Ka mutu pea ō  
whakaaro!**

Love your input

**Tēnā rawa atu koe!**

Thanks so much!

**Hei āpōpō**

Until tomorrow

**Te Whanganui-a-Tara**

Wellington

**Karawhiua,**

Give it heaps!

**Kore kē he painga**

You're too much!

**Ka wani kē**

You're great

**Toa o ngā toa**

Champion of champions

**Pōuri atu!**

Slow down take a breath

**Tūrou Hawakiki!**

May the force be with you

**Pai Kare!**

By golly

**Mauri mahi, mauri ora!**

Through work we prosper!

**Ehara it e ti!**

YOLO

**Me he tā**

Like a boss

**E rua, e rua.**

Same as me

**Kei whea mai!**

Wonderful

**From:** Anna.Berwick@tepapa.govt.nz  
**To:** [Lee Johnson](#); [Ariki Spooner](#); [Paora Tibble](#)  
**Cc:** [Arapata Hakiwai](#)  
**Subject:** RE: Request for advice and suggestion for a Te Reo Maori name for OCL  
**Date:** Thursday, 9 November 2023 12:50:16 pm  
**Attachments:** [image002.png](#)

---

Kia ora,

Nga mihi nui ki a korua mo to whakaaro (please correct if I'm wrong as I'm learning te reo maori), some really useful points to consider. I'm keen to explore this in the wider picture of what is happening but have limited visibility. So, I'll check calendars and find some time together next week to meet, and I'll check in with Kate re the branding refresh specifically.

Nga mihi ano, ka kite hei tera wiki  
Anna

**Anna Berwick**

**Head of Governance and Strategy**

Museum of New Zealand Te Papa Tongarewa

Phone: [REDACTED]

s9(2)(a)

Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)







---

**From:** Lee Johnson <Lee.Johnson@tepapa.govt.nz>  
**Sent:** Tuesday, November 7, 2023 4:55 PM  
**To:** Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>; Anna Berwick <Anna.Berwick@tepapa.govt.nz>; Paora Tibble <PaoraT@tepapa.govt.nz>  
**Cc:** Arapata Hakiwai <ArapataH@tepapa.govt.nz>  
**Subject:** RE: Request for advice and suggestion for a Te Reo Maori name for OCL

Kia ora e hoa ma,

E tautoko ana ahau i nga korero e mea ana 'I think this is part of a bigger conversation going on in the wider organisation that needs to be considered'.

Kua roa nei au e tatari ana mo te whakautu lol. I'm keen to have a catch up and we can go from there.

Tirohia he Taitara Tumatānui (Hei whakaarotanga ma tatou)

He Mana Arataki = Governance  
Rautaki = Strategy

Nga mihi manahau,  
Lee Jay

---

**From:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Sent:** Monday, November 6, 2023 9:22 AM  
**To:** Anna Berwick <[Anna.Berwick@tepapa.govt.nz](mailto:Anna.Berwick@tepapa.govt.nz)>; Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>; Paora Tibble <[PaoraT@tepapa.govt.nz](mailto:PaoraT@tepapa.govt.nz)>  
**Cc:** Arapata Hakiwai <[ArapataH@tepapa.govt.nz](mailto:ArapataH@tepapa.govt.nz)>  
**Subject:** RE: Request for advice and suggestion for a Te Reo Maori name for OCL

Tena koe Anna, otira koutou katoa aku rangatira

Thanks for the opportunity to contribute to this awesome kaupapa.

The thing that comes to mind for me is the brand refresh that is currently under way. I think this is part of a bigger conversation going on in the wider organisation that needs to be

considered, and the branding exercise might lend itself to an appropriate process for our purposes here.

Either way, I'm keen to catch up and contribute however I can.

Ka nui aku mihi atu nei.  
Naku noa, na Ariki

---

**From:** Anna Berwick <[Anna.Berwick@tepapa.govt.nz](mailto:Anna.Berwick@tepapa.govt.nz)>  
**Sent:** Monday, November 6, 2023 8:30 AM  
**To:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>; Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>; Paora Tibble <[PaoraT@tepapa.govt.nz](mailto:PaoraT@tepapa.govt.nz)>  
**Cc:** Arapata Hakiwai <[ArapataH@tepapa.govt.nz](mailto:ArapataH@tepapa.govt.nz)>  
**Subject:** Request for advice and suggestion for a Te Reo Maori name for OCL

Morena koutou ma,

I hope this email finds you well this morning. We, the Office of Co-Leaders would like to request a Te Reo Maori name for our office, and position titles, following tikanga Maori principles. I have been talking to Arapata and Courtney about it, and we would like to open the whakaaro on this with you.

I understand the significance of using Te Reo Maori names and as a team, we are committed to fostering and extending the bicultural leadership of our Tumu Whakarae and Kaihautu, through the way we work and the mahi we do. As we are a new team in Te Papa, we would like to honour the journey Te Papa has been on, and where we are going next, and the OCL's role in that journey to Pae Tawhiti.

I have had some initial thinking with my tangata tiriti knowledge, which comes with plenty patai. Starting with, is there a purakau that aligns to Te Papa's journey, that we could/should use as a touchstone? Perhaps something that has significance, vision and connection woven into them.

So, this email is to ask for your guidance, suggestions and assistance in selecting a meaningful Te Reo Maori name for our office. One that aligns with our Te Papa values and mission while respecting tikanga and kawa Maori.

Please let me know a convenient time to meet, firstly for whakawhanaunatanga over a hot cuppa perhaps, and to discuss this further.

I look forward to your reply and the opportunity to collaborate with you on this.

Nga mihi maioha,  
Anna

**Anna Berwick**  
**Head of Governance and Strategy**  
Museum of New Zealand Te Papa Tongarewa  
Phone: [REDACTED]  
Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)

s9(2)(a)



# HE KAUPAPA WAKA

A Fleet of Waka



E TUWHERA NEI  
OPEN NOW

Ka tā te ngākau mātauranga ki te whakaputa i te kaupapa mātauranga āwhiorangi 2023. Raukirihi Whakaputa



Waiho Samu, "Pūhoro, tūpāpā, pūhoro, pūhoro" From a suite by Klaus D. Kamp, 2018, colour pigment print, image courtesy of Waiho Samu, 2023



TĒNEI  
PAPA TĪOI

THIS  
SWAYING  
EARTH

E tuwhera nei | Open now

**From:** [Bridgette Yates](#)  
**To:** [Adrian Kingston](#); [Kate Camp](#); [Samuele De Stefani](#)  
**Subject:** RE: Brand Research presso - intro: points for tomrw ELT meeting  
**Date:** Monday, 13 November 2023 4:52:54 pm

---

Nice – Kate please include this in your intro too

We are all lined up for tomrw – Rachel is presenting on zoom. And ELT now have a copy of the latest full research deck.

So, although Rachel will be focused on the brand slides (21 – 30) in her presso - there will undoubtedly be questions with reference to other parts of the research...

Looking forward to it!

See you all there.

Nga mihi

Bridgette

---

**From:** Adrian Kingston <[AdrianK@tepapa.govt.nz](mailto:AdrianK@tepapa.govt.nz)>  
**Sent:** Monday, November 13, 2023 4:50 PM  
**To:** Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>; Kate Camp <[Kate.Camp@tepapa.govt.nz](mailto:Kate.Camp@tepapa.govt.nz)>; Samuele De Stefani <[Samuele.DeStefani@tepapa.govt.nz](mailto:Samuele.DeStefani@tepapa.govt.nz)>  
**Subject:** Re: Brand Research presso - intro: points for tomrw ELT meeting

One thing we talked about was not looking at, and planning from, this research in isolation. We've got two other pieces of recent research (Pacific Audiences, and te reo Maori on our websites), that could be looked at alongside, particularly the Pacific Audience research. I think we said we generally wanted to get better at joining up our research.

---

**From:** Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>  
**Sent:** Monday, 13 November 2023 1:21 pm  
**To:** Kate Camp <[Kate.Camp@tepapa.govt.nz](mailto:Kate.Camp@tepapa.govt.nz)>; Samuele De Stefani <[Samuele.DeStefani@tepapa.govt.nz](mailto:Samuele.DeStefani@tepapa.govt.nz)>; Adrian Kingston <[AdrianK@tepapa.govt.nz](mailto:AdrianK@tepapa.govt.nz)>  
**Subject:** Brand Research presso - intro: points for tomrw ELT meeting

Kia ora koutou

Just touching base on the set up of tomorrow morning's research presso to ELT.

Samuele and I had a quick catch up and thought we needed to touch on the following points (Kate if you are there, will lead).

1. This is the 3 consumer monitor quant research – and the survey is building. Last year focus was on Matariki. This year it has been incorporating insights for qual brand research and introduced questions on website.
2. The objective of this research is to provide insights to inform strategy across the

organisation, as well as marcomms. This piece of research provides key information in the brand refresh: where are NZers today/ how do they perceive TP and what do they want from TP

3. Brand qual research uncovered we are strong in terms of perceptions of expertise, truth, trust and Te Ao Maori to a point– but need to dial up youthful ‘wahine’ energy – and be more provocative.
4. Next steps – set up series of workshops to see how these findings can manifest across work streams. Thoughts? Responsibility?
5. Next Steps – feed insights into brand refresh brief. Done.

Have I missed anything Samuele? Anyone else?

Thanks,

Nga mihi

Bridgette



**Bridgette Yates** ([she/her](#))

**Pou Hokohoko | Marketing Manager**

Museum of New Zealand Te Papa Tongarewa

PO Box 467 | 55 Cable Street | Wellington, New Zealand

+ [REDACTED] | [REDACTED] Email: [bridgette.yates@tepapa.govt.nz](mailto:bridgette.yates@tepapa.govt.nz)

s9(2)(a)

In the Office = ✓ Working from home = WFH Not at work = X

MON	TUE	WED	THU	FRI
✓	WFH	✓	WFH	✓

**From:** [Jamie Schaefer](#)  
**To:** [Lucho Arca](#)  
**Cc:** [Rebecca Galloway](#)  
**Subject:** Re: TP Donations  
**Date:** Thursday, 16 November 2023 1:28:07 pm  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)

---

Thanks Lucho - sounds amazing - we will get these in place

On Thu, Nov 16, 2023 at 1:22 PM Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)> wrote:

Kia ora Jamie,

Thanks heaps for your team's mahi on this. Some really positive reactions around the office as we were looking through the concepts.

Some requests from us:

- Primary messaging:
  - Please donate
  - Space for te reo Maori translation (will send through when available)
- Secondary messaging:
  - Te Papa needs to raise \$30M every year to operate
  - A gift to Te Papa is a gift to the nation
  - Space for te reo Maori translation for both (will send through when available)
- Colour:
  - We all individually came to the conclusion that we liked the first option of peach/white
  - The addition of te reo Maori might require another similar colour to be added as per below example. Note, reo Maori sitting on top of English.



Pakeke Adult	\$29.90
Tamaiti 3-15 tau Child 3-15 years	\$14.90
Tamaiti 3 tau raro iho Child under 3 years	Utu-kore   Free
Whānau A (1 pakeke, 2 tamariki) Family A (1 adult, 2 children)	\$49.90
Whānau B (2 pakeke, 2 tamariki) Family B (2 adults, 2 children)	\$74.90
Utu ngāwari Ngā Hoa o Te Papa, Kāri Kōura, Kāri Ratonga Hapori, ākongā whai ID Concession Friends of Te Papa, SuperGold Card, Community Services Card, students with ID	\$22.50

He utu tā te kāri taurewa. Tē taes e koe te hoki ake ki roto ina puta atu.  
Credit card fees apply. Once you exit the exhibition, you can't re-enter.

- Design:
  - We would like to see some te ao Maori iconography woven into the designs. We're not asking for it to be the primary focus of the designs, but a subtle

addition along the bottom would be nice. We're thinking something like a Poutama

- The Poutama design symbolised a climb made by a folk hero, Tawhaki, to receive the three baskets of knowledge from the gods. The baskets are education, striving for excellence, and care of those in need. The Maori interpretation of Poutama is "one who supports his whanau (family), hapu (sub-tribe), and iwi (tribe)"; a leader. When looking at the construction of poutama, one sees a series of steps denoting the steps of progress and advance.



- 
- Other assets
  - Did you have a design in mind for the following:
    - A3 double-sided poster attached to back of L2 donation box
    - A2 single-sided poster outside Gallipoli?
- Moa foot
  - Noticed there seems to be peach vinyl around the bases of the moa foot. Not sure if we'd need that (though would be couldn't hurt to see the final quote that comes through from Cheryl out of interest).

[@Rebecca](#) – have I missed anything we discussed today?

Nga mihi,

Lucho

**Lucho Arca** | [He/Him](#)

**Kaiwhakamahere Whakatairanga** | Marketing Adviser

Museum of New Zealand Te Papa Tongarewa | Takina Events

55 Cable St, Te Aro, Wellington, New Zealand 6011



s9(2)(a)





Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

**From:** [Jamie Schaefer](#)  
**To:** [Lucho Arca](#)  
**Cc:** [Rebecca Galloway](#)  
**Subject:** Re: TP Donations  
**Date:** Friday, 17 November 2023 10:39:38 am  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[TP Donations Boxes PRES v4.pdf](#)

---

Happy Friday Rebecca and Lucho - attached are the refined concepts. A couple of things to note:

- We have left placeholder for the te reo but we did do a quick translate on the 'please donate' to get a guide for length - this would need to be confirmed however
- We have left the symbols in as I think they help any possible global language barriers but please let us know if you think they should be removed
- Now we have the design messaging in place we wonder if they poster holder on the back of the cash box should be removed - not sure if that is possible....by removing it it gives access from all sides and we don't double up on info etc

Happy to discuss

On Thu, Nov 16, 2023 at 1:22 PM Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)> wrote:

Kia ora Jamie,

Thanks heaps for your team's mahi on this. Some really positive reactions around the office as we were looking through the concepts.

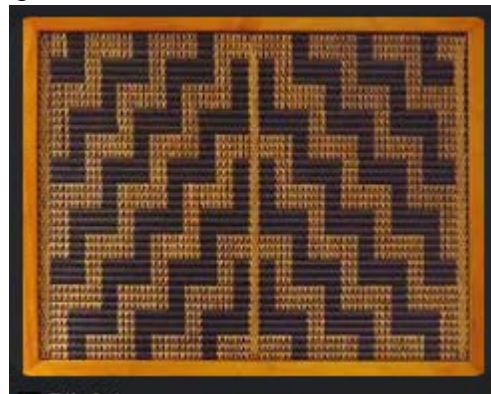
Some requests from us:

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Pakeke Adult	\$29.90
Tamaīti 3-15 tau Child 3-15 years	\$14.90
Tamaīti 3 tau raro iho Child under 3 years	Utu-kore   Free
Whānau A (1 pakeke, 2 tamariki) Family A (1 adult, 2 children)	\$49.90
Whānau B (2 pakeke, 2 tamariki) Family B (2 adults, 2 children)	\$74.90
Utu ngāwari Ngā Hoa o Te Papa, Kāri Kōura, Kāri Ratonga Hapori, ākongā whai ID Concession Friends of Te Papa, SuperGold Card, Community Services Card, students with ID	\$22.50

He utu tā te kāri taurewa. Tē taes e koe te hoki ake ki roto ina puta atu.  
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- Design:
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    - The Poutama design symbolised a climb made by a folk hero, Tawhaki, to receive the three baskets of knowledge from the gods. The baskets are education, striving for excellence, and care of those in need. The Maori interpretation of Poutama is "one who supports his whanau (family), hapu (sub-tribe), and iwi (tribe)"; a leader. When looking at the construction of poutama, one sees a series of steps denoting the steps of progress and advance.



- Other assets
  - Did you have a design in mind for the following:
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- Moa foot
  - Noticed there seems to be peach vinyl around the bases of the moa foot. Not sure if we'd need that (though would be couldn't hurt to see the final quote that comes through from Cheryl out of interest).

[@Rebecca](#) – have I missed anything we discussed today?

Nga mihi,

Lucho

**Lucho Arca** | [He/Him](#)

**Kaiwhakamahere Whakatairanga** | **Marketing Adviser**

Museum of New Zealand Te Papa Tongarewa | Takina Events

55 Cable St, Te Aro, Wellington, New Zealand 6011

[REDACTED]

s9(2)(a)



**From:** Jamie Schaefer <[jamie@homegrowncreative.co.nz](mailto:jamie@homegrowncreative.co.nz)>

Not in scope

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

.....

[REDACTED]

[REDACTED]

**From:** [Kath Gunn](#)  
**To:** [Rebecca Galloway](#)  
**Subject:** RE: TP Donations  
**Date:** Friday, 17 November 2023 11:10:17 am  
**Attachments:** [image003.png](#)  
[image004.png](#)  
[image005.png](#)

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Perfect thanks.

**Kath Gunn**  
**Head of Partnerships | Pouwhakahaere Rangapu Mahitahi**  
**Te Papa Tongarewa | Museum of New Zealand**

**M:** + [REDACTED]

s9(2)(a)

**E** [Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz) **W** [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

PO Box 467 | Cable Street | Wellington | New Zealand

**(She/Her)**



<https://www.tepapa.govt.nz/visit/exhibitions/dinosaurs-patagonia>

---

**From:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>

**Sent:** Friday, November 17, 2023 10:49 AM

**To:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>

**Subject:** RE: TP Donations

I've asked Lucho to chat with Ariki today and get him across the te reo messaging (and the nod to Maori visual iconography)

---

**From:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>

**Sent:** Friday, November 17, 2023 10:48 AM

**To:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>

**Subject:** RE: TP Donations

Yes it is!

**Kath Gunn**  
**Head of Partnerships | Pouwhakahaere Rangapu Mahitahi**  
**Te Papa Tongarewa | Museum of New Zealand**

**M:** [REDACTED]

**E** [Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz) **W** [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

s9(2)(a)

PO Box 467 | Cable Street | Wellington | New Zealand

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<https://www.tepapa.govt.nz/visit/exhibitions/dinosaurs-patagonia>

---

**From:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>  
**Sent:** Friday, November 17, 2023 10:47 AM  
**To:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>  
**Subject:** FW: TP Donations

This is going in the right direction

---

**From:** Jamie Schaefer <[jamie@homegrowncreative.co.nz](mailto:jamie@homegrowncreative.co.nz)>  
**Sent:** Friday, November 17, 2023 10:38 AM  
**To:** Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>  
**Subject:** Re: TP Donations

Happy Friday Rebecca and Lucho - attached are the refined concepts. A couple of things to note:

- We have left placeholder for the te reo but we did do a quick translate on the 'please donate' to get a guide for length - this would need to be confirmed however
- We have left the symbols in as I think they help any possible global language barriers but please let us know if you think they should be removed
- Now we have the design messaging in place we wonder if they poster holder on the back of the cash box should be removed - not sure if that is possible....by removing it gives access from all sides and we don't double up on info etc

Happy to discuss

On Thu, Nov 16, 2023 at 1:22 PM Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)> wrote:

Kia ora Jamie,

Thanks heaps for your team's mahi on this. Some really positive reactions around the office as we were looking through the concepts.

Some requests from us:

- Primary messaging:
  - Please donate
  - Space for te reo Maori translation (will send through when available)
- Secondary messaging:
  - Te Papa needs to raise \$30M every year to operate
  - A gift to Te Papa is a gift to the nation
  - Space for te reo Maori translation for both (will send through when available)
- Colour:
  - We all individually came to the conclusion that we liked the first option of peach/white
  - The addition of te reo Maori might require another similar colour to be added as per below example. Note, reo Maori sitting on top of English.

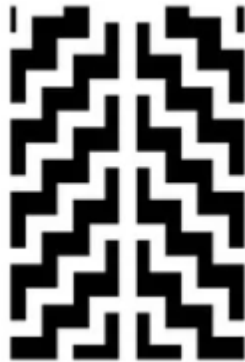


Pakeke	
Adult	\$29.90
Tamaiti 3-15 tau	
Child 3-15 years	\$14.90
Tamaiti 3 tau raro iho	
Child under 3 years	Utu-kore   Free
Whānau A (1 pakeke, 2 tamariki)	
Family A (1 adult, 2 children)	\$49.90
Whānau B (2 pakeke, 2 tamariki)	
Family B (2 adults, 2 children)	\$74.90
Utu ngāwari	
Ngā Hoa o Te Papa, Kāri Kōura, Kāri Ratonga Hapori, ākongā whai ID	
Concession	
Friends of Te Papa, SuperGold Card, Community Services Card, students with ID	\$22.50
He utu tā te kāri taurewa. Tē taes e koo te hoki ake ki roto ina puta atu. Credit card fees apply. Once you exit the exhibition, you can't re-enter.	

- Design:
  - We would like to see some te ao Maori iconography woven into the designs. We're not asking for it to be the primary focus of the designs, but a subtle addition along the bottom would be nice. We're thinking something like a Poutama
    - The Poutama design symbolised a climb made by a folk hero, Tawhaki, to receive the three baskets of knowledge from the gods. The baskets are



education, striving for excellence, and care of those in need. The Maori interpretation of Poutama is "one who supports his whanau (family), hapu (sub-tribe), and iwi (tribe)"; a leader. When looking at the construction of poutama, one sees a series of steps denoting the steps of progress and advance.



- Other assets
  - Did you have a design in mind for the following:
    - A3 double-sided poster attached to back of L2 donation box
    - A2 single-sided poster outside Gallipoli?
- Moa foot
  - Noticed there seems to be peach vinyl around the bases of the moa foot. Not sure if we'd need that (though would be couldn't hurt to see the final quote that comes through from Cheryll out of interest).

[@Rebecca](#) – have I missed anything we discussed today?

Nga mihi,  
Lucho

**Lucho Arca** | [He/Him](#)  
**Kaiwhakamahere Whakatairanga | Marketing Adviser**  
Museum of New Zealand Te Papa Tongarewa | Takina Events  
55 Cable St, Te Aro, Wellington, New Zealand 6011

s9(2)(a)



Not in scope

[Redacted]

[Redacted]

[Redacted]

**From:** [Lucho Arca](#)  
**To:** [Kath Gunn](#); [Rebecca Galloway](#)  
**Subject:** RE: Donation box revamp  
**Date:** Monday, 20 November 2023 10:35:07 am

---

Morena Kath,

Thanks for the update on this. As you say, it's a pity but unsurprising.

I've emailed Jamie now on:

- Colour
- Poutama
  - Suggested it gets removed or replaced with a design element that's more agnostic. Our timeline and EDC resources don't lend themselves to that consultation Frith alludes to
- Font
- Gallipoli
  - Asked for the wall-mounted graphic to be white-led with green trimmings (the TP Press poster is white-led as well so should align well)

Te Reo Maori wording came back early this morning as well (Rebecca – thanks for your note re updated English sentence; will ask writers to amend).

Lucho

[Redacted]

Not in scope

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[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

Not in scope



<https://www.tepapa.govt.nz/visit/exhibitions/dinosaurs-patagonia>

---

**From:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Sent:** Friday, November 17, 2023 4:44 PM  
**To:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>  
**Cc:** Crystal Jones <[Crystal.Jones@tepapa.govt.nz](mailto:Crystal.Jones@tepapa.govt.nz)>  
**Subject:** RE: Donation box revamp

Kia ora Kath, thanks for this. The simple, bilingual text looks great, but yeah, that peach is a big surprise (takes me back to Day one colours of orange and blue) and isn't in line with our current brand guidelines, which would be the best place to start before brand refreshment takes place. Were those guidelines given to the designer as part of their brief (including font National)? Is there room to change the colour? Even though it's temporary, I'm still a bit concerned about the fit within Te Taiao and the rest of the museum. Which design is intended for outside Gallipoli? Wondering about a colour clash there too.

Also, do we know the designer's rationale for using the poutama design? Did they get guidance on that from anyone (eg, around cultural appropriateness of using that pattern in association with asking for money)? It's more commonly associated with whakapapa, pursuit of knowledge, striving for more. Cc-ing Crystal on this.

Cheers, Frith

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**From:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>

**Sent:** Friday, November 17, 2023 11:35 AM  
**To:** Frith Williams <[FrithW@tepapa.govt.nz](mailto:FrithW@tepapa.govt.nz)>  
**Subject:** Donation box revamp

Kia ora Frith

We are getting close to redoing all the donation tap and go boxes with a much simpler message around Te Papa needing funds. Devorah is across this. We are getting them done in December for high season.

I have also advised Kate due to the brand refresh, but that is a wee way off so we will redo the vinyl wraps now and redo again later when brand refresh is underway.

One question I have is Gallipoli. This is one of the most successful donation areas so we would like to mount the donation poster above the box on the wall by the shop with the messaging. I wanted to check with you that there are no objections to this??

Nga mihi

Kath

**Kath Gunn**  
**Head of Partnerships | Pouwhakahaere Rangapu Mahitahi**  
**Te Papa Tongarewa | Museum of New Zealand**

**M:** + [REDACTED]

s9(2)(a)

**E** [Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz) **W** [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

PO Box 467 | Cable Street | Wellington | New Zealand

**(She/Her)**



<https://www.tepapa.govt.nz/visit/exhibitions/dinosaurs-patagonia>

**From:** [Lucho Arca](#)  
**To:** [Kath Gunn](#); [Rebecca Galloway](#)  
**Subject:** FW: TP Donations  
**Date:** Monday, 20 November 2023 10:39:07 am  
**Attachments:** [image001.png](#)  
[image002.png](#)  
[image003.png](#)  
[image004.png](#)

---

FYI

Lucho

s9(2)(a)

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**From:** Lucho Arca  
**Sent:** Monday, November 20, 2023 10:28 AM  
**To:** 'Jamie Schaefer' <[jamie@homegrowncreative.co.nz](mailto:jamie@homegrowncreative.co.nz)>  
**Subject:** RE: TP Donations

Morena Jamie,

Hope you had an enjoyable weekend! Some updates from us first thing on a Monday:

- Translation:
  - Please donate | Tuku koha mai koa
  - Te Papa needs to fundraise \$30 million every year | Me whakaara a Te Papa I te \$30M i ia tau mo ana whakahaere
    - NB: English text has been updated; reo Maori will be amended shortly
  - A gift to Te Papa is a gift to the nation | Ko te koha ki a Te Papa he koha ki te motu
  - Thank you | Tena koe
- Can you please replace the peach with the Te Papa green (#598E3F). Feel free to use your best judgement for the colouring on the reo Maori text – darker green you think?
- Exhibitions team have also asked if you're using National 2 font
- Poutama - given timeframes, it'll be more appropriate to remove as we won't have the capacity to consult. Do you think there's some minimalistic design option that fills that space? Just wondering if the bottom of the cashboxes and stands feel a little bare without some texture/icon/colour variation. If we can't land on a design then we could go with the minimalism of the original concept.
- Gallipoli:
  - Can the wall-mounted graphic for the Gallipoli circle be white-led please? There's a concern about a colour clash for visitors when exiting the sombre exhibition

Lucho

s9(2)(a)

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**From:** Jamie Schaefer <[jamie@homegrowncreative.co.nz](mailto:jamie@homegrowncreative.co.nz)>  
**Sent:** Friday, November 17, 2023 12:11 PM  
**To:** Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>  
**Subject:** Re: TP Donations

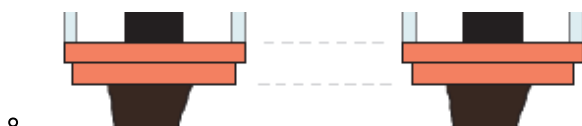
All sounds excellent, we'll get the te reo in place when its here. I might come in and do some final measurements - they don't seem quite right based on my photos so worth double checking.

We'll remove the peach trim as well.

On Fri, Nov 17, 2023 at 12:02 PM Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)> wrote:

Awesome stuff! Thanks for the quick turnaround as always

- We'll get those translated phrases to you early next week (waiting on our writers to do their magic)
- Cash symbols can probably go. Most currency found in there is from NZ and non-English speakers will see the mounds of cash sitting in there
- Unfortunately can't remove the A3 backing on that one cash box – quirk of the design
- Might be too finicky to add the peach trimming along the side of the moa foot. Let's keep the decal only to the top circle rather than the base.



Be in touch soon!

Lucho



s9(2)(a)

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**From:** Jamie Schaefer <[jamie@homegrowncreative.co.nz](mailto:jamie@homegrowncreative.co.nz)>  
**Sent:** Friday, November 17, 2023 10:38 AM  
**To:** Lucho Arca <[Lucho.Arca@tepapa.govt.nz](mailto:Lucho.Arca@tepapa.govt.nz)>  
**Cc:** Rebecca Galloway <[Rebecca.Galloway@tepapafoundation.org.nz](mailto:Rebecca.Galloway@tepapafoundation.org.nz)>  
**Subject:** Re: TP Donations

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Happy to discuss

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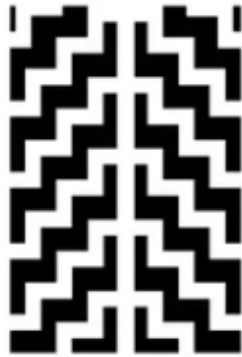


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  - The addition of te reo Maori might require another similar colour to be added as per below example. Note, reo Maori sitting on top of English.

<b>Pakeke</b>	
<b>Adult</b>	<b>\$29.90</b>
<b>Tamaiti 3-15 tau</b>	
<b>Child 3-15 years</b>	<b>\$14.90</b>
<b>Tamaiti 3 tau raro iho</b>	
<b>Child under 3 years</b>	<b>Utu-kore   Free</b>
<b>Whānau A (1 pakeke, 2 tamariki)</b>	
<b>Family A (1 adult, 2 children)</b>	<b>\$49.90</b>
<b>Whānau B (2 pakeke, 2 tamariki)</b>	
<b>Family B (2 adults, 2 children)</b>	<b>\$74.90</b>
<b>Utu ngāwari</b>	
<b>Concession</b>	
Friends of Te Papa, SuperGold Card, Community Services Card, students with ID	<b>\$22.50</b>
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    - The Poutama design symbolised a climb made by a folk hero, Tawhaki, to receive the three baskets of knowledge from the gods. The baskets are education, striving for excellence, and care of those in need. The Maori interpretation of Poutama is "one who supports his whanau (family), hapu (sub-tribe), and iwi (tribe)"; a leader. When looking at the construction of poutama, one sees a series of steps denoting the steps of progress and advance.



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[@Rebecca](#) – have I missed anything we discussed today?

Nga mihi,  
Lucho

**Lucho Arca** | [He/Him](#)

**Kaiwhakamahere Whakatairanga | Marketing Adviser**

Museum of New Zealand Te Papa Tongarewa | Takina Events

55 Cable St, Te Aro, Wellington, New Zealand 6011

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[REDACTED]

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[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Not in scope

**From:** Ariki.Spooner@tepapa.govt.nz  
**To:** [Lee Johnson](#); [Anna Berwick](#)  
**Subject:** RE: Job Titles  
**Date:** Tuesday, 21 November 2023 11:44:21 am

---

Kia ora korua

Thanks Anna for the background and rationale to the name update, and for the opportunity to be involved in this key part of Te Papa's journey to fully realised self-identity. Kei te tuku mihi atu hoki ki a koe Lee J, i nga whakamarama, nga korero, me nga tohutohu e pa ana ki to taha o te whare korero o Te Papa.

Here's a quick summary of our process to name Nga Taniwha o Rupapa | Dinosaurs of Patagonia with a bit of background:

- Temporary ticketed exhibition from overseas owner
- We wanted to be sure that what we said properly reflected what our intended audience should expect
  - We defined our audience first of all
  - We took time to understand our content, the intentions and key messages of the exhibition – all with our specified audience in mind
- We decided what we wanted our name to do – inspire, provoke curiosity, present a promise to our audience we could deliver.
- Our approach was holistic and iterative considering wider channel implications and accessibility. Consensus was met through a combination of timeliness, hard work, and compromise.

Our process relied on us understanding our own whakapapa, our intended audience, and how the name would be used and applied in broader settings.

---

**From:** Lee Johnson <Lee.Johnson@tepapa.govt.nz>  
**Sent:** Tuesday, November 14, 2023 4:07 PM  
**To:** Anna Berwick <Anna.Berwick@tepapa.govt.nz>  
**Cc:** Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>  
**Subject:** Job Titles

Kia ora Anna,

Thanks for the hui today it was awesome to catch up and get some background korero on your request for translation of job title for OCL.

As mentioned in our hui, i have done some translating for some Job titles here at Te Papa. Some of our staff have emailed me, come to see me or have asked during our Te Reo classes about their job titles.

Over the last two years I have made an effort to help those who are on their Te Reo Maori journey. It made sense to me that these names could be used in the interim and I could help kaimahi with correct pronunciation.

This however has made me think more about our processes in regards to this kaupapa (Te Papa Te Reo Maori Language Plan).

I believe that all jobs here at Te Papa should have a Te Reo Maori translation, it would be beneficially to pull a team together to sit and have a korero about the whakapapa of some of the names we currently use and to understand where we will be heading in the future.

Thanks again for the korero.

Nga mihi manahau,  
Lee Jay

**From:** [Philip Edgar](#)  
**To:** [Philip Edgar](#); [Carl Struthers](#); [Jeremy Barker](#); [Rick Webber](#); [Alan Tennyson](#); [Carlos Lehnebach](#); [Sarah Tassell](#); [Julia Wilson-Davey](#); [Bridget Hatton](#); [Heidi Meudt](#); [Thomas Schultz](#); [Leon Perrie](#); [Julia Kasper](#); [Andrew Stewart](#); [Salme Kortet](#); [Lara Shepherd](#); [Colin Miskelly](#); [Phil Sirvid](#); [Belinda Glasby](#); [Felix Marx](#); [Shaun Thompson](#); [Samantha McAulay](#); [Lorenzo Ravalo](#); [Kerry Walton](#); [Harry Grimwood](#); [Thom Linley](#)  
**Cc:** [Grant Manson](#); [Carl Struthers](#); [Dean Peterson](#)  
**Subject:** New working name for SCA Trentham building and project  
**Date:** Tuesday, 21 November 2023 4:40:00 pm

---

Kia ora tima

To date we have been describing the building we are designing in Trentham as the SCA or Spirit Collection Area building.

Prompted by the need to prepare Te Papa's Briefing to the Incoming Minister (BIM), we were asked by the Te Papa Board to provide a new working title for the building and associated project that better describes what we are trying to achieve.

In due course, the building will be given a name in te reo Maori, but in the meantime the building (and associated project) will go by the name the ***Te Papa Biodiversity Research Centre***. This is a working title and the English language name may also change down the line as the project shapes up and as the te reo Maori name is developed.

Apologies that the new name doesn't provide a snappy acronym...I don't think?

Nga mihi  
Phil

**Philip Edgar**

Pouwhakahaere Putaiao | Head of Natural History  
Museum of New Zealand Te Papa Tongarewa  
Email: [philipe@tepapa.govt.nz](mailto:philipe@tepapa.govt.nz)

**From:** [Grant Manson](#)  
**To:** [Raewyn Monks](#)  
**Subject:** RE: Te Papa SCA korero  
**Date:** Wednesday, 22 November 2023 3:49:57 pm  
**Attachments:** [10091\\_Te Papa SCA\\_Concept Hui 3\\_202311010 - DRAFT.pdf](#)

---

Format is more informal and about knowledge sharing...  
Kura sharing the karakia he's developed and the meaning behind it, and  
Warren & Mahoney sharing how their thinking is developing and the spaces where they are  
looking to apply the cultural narrative (that will be derived from the karakia). The doc attached  
gives you a bit of a background for your info.

---

Shannon is probably your go to person...  
[shannon.surwald@warrenandmahoney.com](mailto:shannon.surwald@warrenandmahoney.com)

**Shannon Surwald**  
Studio Manager & Executive Assistant

—  
Direct + [REDACTED] s9(2)(a)  
Mobile + [REDACTED]

**WARREN AND MAHONEY**

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I don't think we formally need minutes taken but you'd be welcome to attend (esp as it's a Friday). One of the actions we're seeking is some more clarity on how we engage with Kura on a regular basis and also if there are some artists that we could look to partner with so there might be a need to record those responses ☺

Cheers  
g

---

**From:** Raewyn Monks <Raewyn.Monks@tepapa.govt.nz>  
**Sent:** Wednesday, November 22, 2023 12:37 PM  
**To:** Grant Manson <Grant.Manson@tepapa.govt.nz>  
**Subject:** RE: Te Papa SCA korero

Hi Grant,

Not a problem – what an exciting milestone! Just a few questions from me;

- Is this a formal meeting (with papers) or just the one paper mentioned below
- You don't happen to have a EA contact name for any of the W&M crew by any chance? Their office phone is going to VM – but I'll keep trying.
- Do you want me there taking minutes (please say yes, please say yes, please say yes.....)

Thanks



**From:** Kura Moeahu <[k.moeahu@gmail.com](mailto:k.moeahu@gmail.com)>  
**Sent:** Saturday, November 18, 2023 1:14 PM  
**To:** Grant Manson <[Grant.Manson@tepapa.govt.nz](mailto:Grant.Manson@tepapa.govt.nz)>  
**Subject:** Re: Te Papa SCA korero

Tena koe Grant

Thank you for your email. Yes I am sure we are all looking forward to having a good break over Christmas. I hope that you get the same opportunity.

I have manage to check my diary and the earliest that I can meet is Friday eight December at midday. If this time is suitable for you and the team I am more than happy to lock that in to share what I have created before the Christmas break.

I look forward to hearing from you in due course.

Kura Moeahu

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---

**From:** Grant Manson <[Grant.Manson@tepapa.govt.nz](mailto:Grant.Manson@tepapa.govt.nz)>  
**Sent:** Friday, November 17, 2023 2:55:26 PM  
**To:** Kura Moeahu <[k.moeahu@gmail.com](mailto:k.moeahu@gmail.com)>  
**Cc:** Kura Moeahu <[kura.moeahu@atiawa.com](mailto:kura.moeahu@atiawa.com)>; Kura Moeahu <[kura.moeahu@parliament.govt.nz](mailto:kura.moeahu@parliament.govt.nz)>  
**Subject:** Te Papa SCA korero

Tena koe Kura,

I hope you're well and looking forward to a good break over the xmas period?

I had a quick catch up with Arapata yesterday who was enthusiastically describing the karakia you've created.

Understanding that you still have some components to work through, I wondered whether we might be able to meet as soon as you're ready to share more widely with our project team?

Would the week commencing the 27<sup>th</sup> of November be too soon?

The team at Warren & Mahoney have drafted the attached doc which starts to explore areas that we can express the cultural narrative. We'd love to talk this through with you and confirm the best way to keep checking in with you and updating you on our progress.

We're also keen to identify opportunities for artists to help contribute to the project with a first thought being the commissioning of a Ko that reflects the cultural narrative, and which could be used on site at a blessing and thereafter as part of acknowledging the Maramataka.

Nga mihi  
Grant

Grant Manson / Head of SCA Replacement



<https://www.tepapa.govt.nz/visit/exhibitions/dinosaurs-patagonia>

**From:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>

**Sent:** Tuesday, November 14, 2023 1:22 PM

**To:** Helen Lloyd <[Helen.Lloyd@tepapa.govt.nz](mailto:Helen.Lloyd@tepapa.govt.nz)>

**Subject:** FW: Resene paint labels

Do you want me to continue dealing with this for Resene?

Nga mihi

**Kath Gunn**

**Head of Partnerships | Pouwhakahaere Rangapu Mahitahi**

**Te Papa Tongarewa | Museum of New Zealand**

**M:** [REDACTED]

s9(2)(a)

**E** [Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz) **W** [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

PO Box 467 | Cable Street | Wellington | New Zealand

**(She/Her)**



<https://www.tepapa.govt.nz/visit/exhibitions/dinosaurs-patagonia>

**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>

**Sent:** Tuesday, November 14, 2023 1:20 PM

**To:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>

**Cc:** Victoria Cleal <[victoria.cleal@tepapa.govt.nz](mailto:victoria.cleal@tepapa.govt.nz)>

**Subject:** Re: Resene paint labels

Kia ora Kath,

Attached is the Resene swatch panel to go at the exit of the exhibition.

I have allowed enough space for a bilingual title to be included. But can I check with you if there is anything contractually required for this graphic.  
Currently I have the Resene logo and Resene with each of the paint colour names. This might be a bit over kill so might need to do one or the other.

Do we need their logo on this?

This will need to go to print this week so if you could get back to me with any changes or additions. Let me know if you have any questions.

Cheers

Gin

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer  
Museum of New Zealand Te Papa Tongarewa

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**From:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>

**Date:** Monday, 2 October 2023 at 12:21 PM

**To:** Ginevera Ambrosia <[GineveraA@tepapa.govt.nz](mailto:GineveraA@tepapa.govt.nz)>

**Subject:** RE: Resene paint labels

Thanks so much Gin!

**Kath Gunn**

**Head of Partnerships | Pouwhakahaere Rangapu Mahitahi**

**Te Papa Tongarewa | Museum of New Zealand**

**M:** + [REDACTED]

s9(2)(a)

**E** [Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz) **W** [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

PO Box 467 | Cable Street | Wellington | New Zealand

**(She/Her)**



<https://www.tepapa.govt.nz/visit/exhibitions/te-taiao-nature>

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**From:** Ginevera Ambrosia <[gineveraA@tepapa.govt.nz](mailto:gineveraA@tepapa.govt.nz)>

**Sent:** Monday, October 2, 2023 10:43 AM

**To:** Kath Gunn <[Kath.Gunn@tepapa.govt.nz](mailto:Kath.Gunn@tepapa.govt.nz)>

**Subject:** Re: Resene paint labels

Kia ora Kath,

Thanks for sending this through and I am happy with this.

I will be looking at this graphic this week which will include both the Resene name and each of the paint colours. Once I have progressed with layout I am happy to send through an example of how this will look.

Cheers

Gin

**Ginevera Ambrosia** | Kaihoahoa Whakairoiro | Graphic Designer



<https://www.tepapa.govt.nz/visit/exhibitions/dinosaurs-patagonia>

**From:** Helen Lloyd

**Sent:** Friday, October 13, 2023 12:21 PM

**To:** Greta Brown <[greta@eightyone.co.nz](mailto:greta@eightyone.co.nz)>; Jenna Chantelau <[jenna@eightyone.co.nz](mailto:jenna@eightyone.co.nz)>; Bridgette Yates <[Bridgette.Yates@tepapa.govt.nz](mailto:Bridgette.Yates@tepapa.govt.nz)>

**Subject:** 2 more updates for the sponsor pack

Kia ora team

We have 2 more updates for the sponsor pack.

Please see attached – the updated are comments, on page 1 and page 4.

We are looking forward to receiving it, and have booked time to review on Monday.

Thanks so much

Helen

**Helen Lloyd**

**Kaiwhakahaere Rangapu Mahitahi | Partnerships Manager**

**Te Papa Tongarewa | Museum of New Zealand**

T + [REDACTED]

s9(2)(a)

E [Helen.lloyd@tepapa.govt.nz](mailto:Helen.lloyd@tepapa.govt.nz) W [www.tepapa.govt.nz](http://www.tepapa.govt.nz)

PO Box 467 | Cable Street | Wellington | New Zealand

(She/Her)



**From:** Anna.Berwick@tepapa.govt.nz  
**To:** [Ariki Spooner](#); [Lee Johnson](#)  
**Subject:** RE: Job Titles  
**Date:** Monday, 27 November 2023 11:09:31 pm

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Kia ora korua,

Nga mihi nui ano for the korero and sharing on this topic last week.

I just wanted to come back and let you know I've spoken a few times on this with Arapata and Courtney. We have decided to pause on the OCL ingoa specifically. Part of the pause is also timing being summer shortly and I'm in the thick of recruiting now. Then I'll be recruiting again in the early New Year. I thought once I have a full team this will be something we can pick up again and everyone can contribute their whakaaro (somehow).

Lee Jay, we are keen to align with your Te Papa Te Reo Maori Language Plan and the bigger scene for Te Papa, so if there is anything me or my team can do to support your mahi please let me know. I'd loved to join any team you pull together on this if I can add any value to the kaupapa.

Kia korero tonu tatou

Ma te wa

**Anna Berwick**

**Head of Governance and Strategy**

Museum of New Zealand Te Papa Tongarewa

Phone: [REDACTED]

s9(2)(a)

Email: [anna.berwick@tepapa.govt.nz](mailto:anna.berwick@tepapa.govt.nz)

**Te Papa Exhibitions | Nga whakaaturanga**

[He Kaupapa Waka | A Fleet of Waka](#)

[Tangata o le Moana: The story of Pacific people in New Zealand](#)

[Tenei Papa Tioi | This Swaying Earth](#)

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**From:** Ariki Spooner <Ariki.Spooner@tepapa.govt.nz>

**Sent:** Tuesday, November 21, 2023 12:09 PM

**To:** Lee Johnson <Lee.Johnson@tepapa.govt.nz>; Anna Berwick <Anna.Berwick@tepapa.govt.nz>

**Subject:** RE: Job Titles

Kia ora korua

Thanks Anna for the background and rationale to the name update, and for the opportunity to be involved in this key part of Te Papa's journey to fully realised self-identity.

Kei te tuku mihi atu hoki ki a koe Lee J, i nga whakamarama, nga korero, me nga tohutohu e pa ana ki to taha o te whare korero o Te Papa.

Here's a quick summary of our process to name Nga Taniwha o Rupapa | Dinosaurs of Patagonia

with a bit of background:

- Temporary ticketed exhibition from overseas owner
- We wanted to be sure that what we said properly reflected what our intended audience should expect
  - We defined our audience first of all
  - We took time to understand our content, the intentions and key messages of the exhibition – all with our specified audience in mind
- We decided what we wanted our name to do – inspire, provoke curiosity, make a promise to our audience we could deliver

Our approach was holistic and iterative considering wider channel implications and accessibility. Consensus was met through a combination of timeliness, hard work, and compromise. Our process relied on us understanding our own whakapapa, our intended audience, and how the name would be used and applied in broader settings.

I hope this is helpful for you as you design your process. Feel free to follow up with any patai.

Aku mihi nui  
Na Ariki

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**From:** Lee Johnson <[Lee.Johnson@tepapa.govt.nz](mailto:Lee.Johnson@tepapa.govt.nz)>  
**Sent:** Tuesday, November 14, 2023 4:07 PM  
**To:** Anna Berwick <[Anna.Berwick@tepapa.govt.nz](mailto:Anna.Berwick@tepapa.govt.nz)>  
**Cc:** Ariki Spooner <[Ariki.Spooner@tepapa.govt.nz](mailto:Ariki.Spooner@tepapa.govt.nz)>  
**Subject:** Job Titles

Kia ora Anna,

Thanks for the hui today it was awesome to catch up and get some background korero on your request for translation of job title for OCL.

As mentioned in our hui, i have done some translating for some Job titles here at Te Papa. Some of our staff have emailed me, come to see me or have asked during our Te Reo classes about their job titles.

Over the last two years I have made an effort to help those who are on their Te Reo Maori journey. It made sense to me that these names could be used in the interim and I could help kaimahi with correct pronunciation.

This however has made me think more about our processes in regards to this kaupapa (Te Papa Te Reo Maori Language Plan).

I believe that all jobs here at Te Papa should have a Te Reo Maori translation, it would be beneficially to pull a team together to sit and have a korero about the whakapapa of some of the names we currently use and to understand where we will be heading in the future.

Thanks again for the korero.

Nga mihi manahau,  
Lee Jay

## Document 4: other documents relating to corporate/other business units shared amongst staff

### English website titles we need translated into te reo Māori

- Put an end to CCTOs
- [Whakamutua Ngā Whakahau Haumanu Hapori Whakature](#)
- More kaupapa Māori services
- [Ētahi atu ratonga kaupapa Māori](#)
- Improve wellbeing for rangatahi and young people
- [Whakapaingia te toiora o te rangatahi me te taiohi](#)



## Document 5: excerpts from longer documents where use of te reo Māori is mentioned

From Pua | Flora exhibition development document:

Pua | Flora

### Proposed textual approach

Segmental approach is dictated by Mātauranga for the te reo Māori approach. Tane

How will this be supported or paralleled by the English approach?

Working title: Te Pua a Tane

Unification of the holistic – from the dark to the light; Te tipu mana Motuhake; [tipu = plant/grow] To grown independent mana – for each to have their own place. Providing the iwi some voice throughout the exhibition. Mana Motuhake – you say your piece.

Te parekereke – the seedbed – relying on their korero and their mana to form the seedbed.

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From Te Taiao 2023 Audience Report:

**INFO & LEARNING**

Visitors appreciate the clarity and brevity of the labels that accompany the exhibits...

*"Information are explained in a very pedagogical way."*      *"The clarity of explanation."*  
*"It's also a great mix of information it given in lay people language."*      *"Short snippets of info."*

... and the fact that they widely feature te reo and mātauranga Māori, ...

**Visited alone**  
more likely to say they enjoyed the available info and an opportunity to learn about NZ nature

*"Use of te reo and mātauranga Māori included in the descriptions."*  
*"Te reo gets equal billing with English."*      *"I really enjoyed seeing more te reo Māori."*

... which makes for an enjoyable learning experience in Te Taiao.

*"Learning how vast the NZ environment is."*      *"I also enjoyed learning about our native wildlife."*  
*"Explanations of Māori customs and beliefs, [...]"*      *"Leading to discovery."*  
*"The background videos for more in depth information. Looking at things that I don't normally think about."*

Source: Te Taiao Exhibition Evaluation Survey 2022/23, n = 734.

## Document 5: excerpts from longer documents where use of te reo Māori is mentioned

The learning is a big part of the visitors' journey in TT. The clear labels, wide use of te reo and Mātauranga Māori weaved into narratives alongside western scientific body of knowledge are all seen, appreciated and recognized by the visitors. All in all, quite a few said the most enjoyable part of their experience was the opportunity to learn and the learning process. Particularly those who visited alone, who inevitably had the time and space to engage with the labels and information provided.


From Brand Refresh 2023 presentation


### BACKGROUND

Many New Zealanders will remember the controversy surrounding both the naming of Te Papa in the late 1980s, and the creation of its logo in the late 1990s. As perhaps the first government entity to have a purely te reo Māori name, Te Papa was ground-breaking, and the name was subject to a racist backlash. Some Māori also considered the name “Te Papa” or “Te Papa Tongarewa” were not true to the original name gifted by iwi, and this remains a source of some tension today.

After contested beginnings, the name, the thumbprint logo and the tagline “our place” rapidly imprinted on the national consciousness. Nationwide brand research consistently shows extraordinarily high levels of awareness and positivity in relation to Te Papa. However, our audience research also shows that New Zealanders consider Te Papa’s brand could embody our bicultural values more strongly.

It’s been 25 years since our logo was developed – and New Zealand and Te Papa have changed. Our logo, which lead being te reo, needs to be reviewed and refreshed for the next 25 years.

  
2



### AUDIENCE

#### WHO

NZ Domestic audience

- Priority audiences – Māori and Pasifika
- Increased demographic diversity
- Increased diversity of identity across many dimensions

Mix of adult, young and family

Varying knowledge of te reo or mātauranga Māori

#### WHERE

New Zealanders – visitors to museum and or website – urban and provincial which includes touring exhibitions


International visitors to digital museum

#### MOTIVATIONS

Seeking authentic knowledge and stories of Aotearoa New Zealand

Seeking immersive, inclusive, fun experiences

Seeking a trusted partner honouring Te Tiriti o Waitangi

  
9

## Document 5: excerpts from longer documents where use of te reo Māori is mentioned

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From Kupenga (intranet) User Survey Analysis October 2023:

Q2- Is there anything you'd like to see improved with the new Kupenga?

More Te Reo Māori	1
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*More te reo - perhaps including the Maramataka to the interface - would be a great way to learn*

*More use of te reo Māori!*

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From Spirit Collection Area Project Control Group meeting papers 15 November 2023:

### 7. Te Papa Board – Name Change

A new name for the project that describes the purpose of the project was requested by the Te Papa Board to help explain the importance of the research and collections in the

Briefing to Incoming Minister (BIM) being prepared. Several options were considered with **Te Papa Biodiversity Research Centre** being confirmed as the interim name until we can work with Te Āti Awa on an appropriate Te Reo Māori name for the facility.

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From Draft HRIS Design and Transition presentation 26 October:

## Focused L&D capability

Increased capability and leadership in L&D has created greater capacity to focus on key training initiatives, including:

- b) A 'Manager 101' training/coaching programme for new and existing managers lifts leadership capability and drives greater consistency across Te Papa. Accessible delivery options are available both in person and online. It encompasses the breadth of people management functions at Te Papa, ensuring managers know what is expected of them and how to achieve success. HRIS functionality as a people leader is covered, ensuring managers are supported to make the most out of the available systems. It creates connections between new and existing managers in diverse areas of Te Papa, leading to greater knowledge sharing, collaboration and understanding. The programme and managers are supported with easy access to updated policy and procedures and with short video guides on key managerial functions that some may perform infrequently e.g. how to recruit, how to have difficult conversations, how to create a leave plan. Modules on how to lead *kaimahi* to build greater proficiency in *te reo Māori* and *te ao Māori* are established. How to lead for diversity and inclusion is a focus of future modules.
- 

### Top Improvement Opportunities

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- Greater cultural capability within the HR team has created confidence in leading (where appropriate) and supporting growing proficiency in *te reo Maori* and *te ao Maori*.
-

## Document 5: excerpts from longer documents where use of te reo Māori is mentioned

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From *Tēnei Papa Tīoi* overview document:

### III. یکی بود یکی نیو / TĒRĀ TE WĀ / MEMORY SPACES

Persian stories often begin with *یکی بود یکی نبود* ('yeki bood, yeki nabood'), or 'one was, one was not'. Here, artworks by Selina Ershadi and Pauline Rhodes explore ideas of presence and absence to tell stories about place and memory.

Ershadi reveals a landscape of memories through a film made during a family visit to Iran. Rhodes works with scale and articulation to consider how we move through and engage with different environments.

The interpretation in the gallery is trilingual – in Farsi, English and Te Reo Māori. Selina Ershadi's work is the first in the Farsi language to come into the collection, and the NZ-Iranian community are a priority audience for this exhibition.

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From 10091 Te Papa SCA Concept Hui 3 202311010 – DRAFT:

# Cultural Design Opportunities

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## INTERIOR DESIGN CONSIDERATIONS

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### Te Reo Māori Integration and Wayfinding:

- Represent and Integrate Te Reo Māori (Māori language) throughout the interior design, incorporating signage, labels, and information in both Māori and English.
  - Use Te Reo Māori as part of wayfinding systems to guide visitors through the space, promoting language preservation and cultural immersion.
  - Provide educational materials that help visitors understand and appreciate the meaning and significance of the design.
- 

# Kaupapa Māori Design

**Purpose:** *"Weave together the Story of Te Papa"*

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## Document 5: excerpts from longer documents where use of te reo Māori is mentioned

### **Karakia**

Having elders or others to perform a karakia upon entering and again as people leave to make safe their journey through a very tapu space but also a very emotional experience

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# Design Narrative

## Te Kura e Huna

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Karakia rituals intertwine process and symbolism, welcoming oceanic connections. The hook, acting as both narrator and connector, symbolizes the ocean's depth and interwoven realms. Dark depths represent mystery and sacredness, echoing the relationship between Tangaroa and Papatuanuku.

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