



Southland Museum and Art Gallery
Redevelopment Project
Report on Public Consultation

August 2018

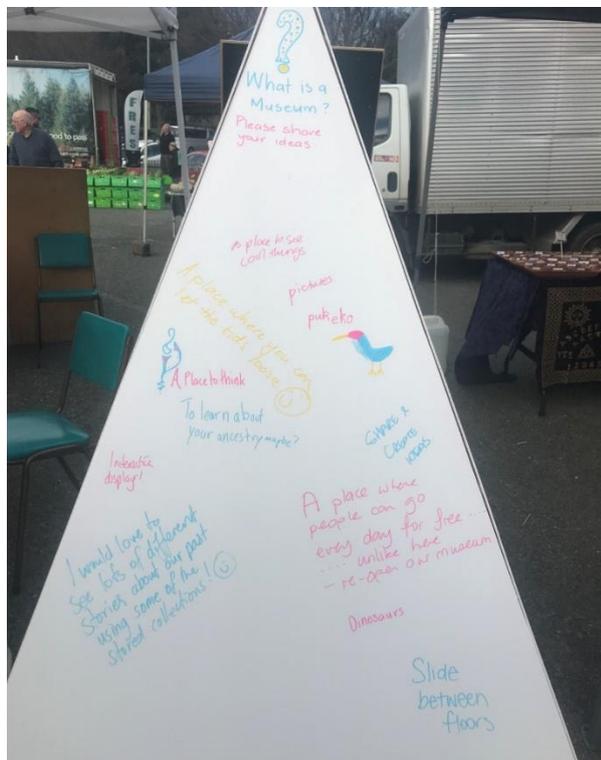
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Our consulting team at the Invercargill Farmers Market



People contribute ideas about the future museum on our "pyramid" at the Farmers Market

Executive Summary

1. The Southland Museum and Art Gallery Trust Board commissioned a community consultation project in regard to the redevelopment of the Southland Museum so that community views would be taken into account in developing the plan
2. An extensive multi-faceted marketing campaign was undertaken starting in June and carrying through to the end of the consultation period at the end of July 2018. It included the development of a brand, a website, social media campaign, print advertising, media releases, direct email invitations, posters, fliers, coasters, lesson plan for schools and on-site promotions
3. The public could give their views via an online or hard copy survey or by attending a workshop – which asked the same questions as the survey. 510 people took part – 71% via the survey and 29% via workshops. It was pleasing to see the high level of participation in the under 25 and the 25 – 44 year old groups. Neither the survey nor the workshops did well in reaching ethnicities beyond Pakeha/New Zealander and although there was reasonable participation from the Southland District Council area, there was very little from Gore
4. A great many participants expressed a sense of loss and concern at the closure of the museum, but also hope and excitement for what the future museum could be. They also hoped, quite strongly at times, that the redevelopment could be progressed rapidly
5. In addition to the lists of what people wanted in the future museum, five themes emerged from the research, largely speaking to why people wanted a museum and how they thought that purpose could be achieved. The five themes are: Explore Identity; Gain Knowledge and Be Inspired; Feel the Experience; Super Collaboration; Community Connection
6. Participants expressed a lot of affection for the museum and its displays and icons. Favourite things in the current museum were - just about everything! However, the tuataras were clear winners, followed by History and some of its subsets, namely Victoriana and the WWI exhibit, and seeing Art. Favourite experiences were the scary seal and the rocking boat – simple, but remembered by generations and still the children’s favourites. In terms of facilities and services, highest ratings went to the café, the location alongside the park, the co-location of other facilities e.g. the I-Site and the quality and friendliness of the staff
7. Thinking about the future museum, participants most often wanted ‘the same as now but updated, plus more’ and there was no support for wholesale change. So they did wish to see it modernised, with more technology, although not just for the sake of it, more variety and new things, more exhibitions and some additional facilities. There was also strong support for a more specific focus on children and youth and for enhancing the knowledge and learning role it could play for everyone, specifically including adults

8. There were a lot of ideas in terms of preferred exhibitions but the standout was the Story of Southland or more perhaps the wish for a massive amplification on telling local stories – of the people, of unique Southland activities, Southland’s major events and the stories of specific industries such as aviation, engineering, music, built heritage and the story of Invercargill as well as what they see now in the museum in Natural History, the Roaring Forties and other favourites.
9. Art exhibitions were popular in both the current and future museum. Some participants also expressed views about whether art/art exhibitions need to be/stay in the museum. For those that thought art should stay the main idea was the crossover between heritage and art and the ‘accidental’ exposure to art that would happen through colocation. For those opposed, the main objection was that it detracts, both in terms of space and resources, from heritage, which is the main focus of the museum and the museum can’t be all things to all people
10. Participants were asked how they felt about retaining the current pyramid shape of the building. Sixty three percent were in favour of keeping it, although of those forty percent added a rider that only if that option was practical. In voting to keep it, however, a number of changes were suggested and telling the story of the pyramid shape for Southland was seen as critical. Despite one or two notes of caution on cost, the majority, whether they wanted a new building or the pyramid, wanted a building that would be distinctive and related to Southland
11. The internal space mentioned the most was a top-of-the-line café. The other existing functional spaces were also included, as well as several people hoping for a return of the Observatory
12. Operational considerations centred around retaining free admission, adequate resourcing, greater use of volunteers and longer or more varied opening hours with after-hours access to community and meeting spaces, reflecting the theme of wanting the museum to function in a community building role
13. As a result of the consultation we believe there is now a clear view of the future museum on the public’s part and that this will be helpful in informing the redevelopment plan



Gore Workshop



Invercargill Workshop

Introduction

The Southland Museum and Art Gallery Trust Board has commissioned Tim Walker¹ to undertake a strategic review and development plan for the Southland Museum and Art Gallery (SMAG). The review will include SMAG's strategic direction, organisation, facilities and operations. Within the overall review, the Trust Board commissioned Janette Malcolm² to undertake community consultation across Southland, asking residents for their views on the future museum so that those views would have a voice in the future development plan. The community consultation took place throughout the month of July.

A volunteer working group was formed to advise and assist with the consultation process.³ The group provided specialist expertise in heritage and marketing including social media and additional reach within different communities. Members of the group also assisted at the workshops and with analysing the very large volume of input received. Without their help, the consultation would not have been able to have the scope that it did.⁴

The completion of this report in August will ensure that the information is able to be fully considered within the larger redevelopment project.

The Research Process

Overview

The research aimed to enable residents from all over Southland to participate and give their views on the future museum. Possible ways to participate included:

- Attending a workshop
- Completing a questionnaire on line
- Completing a questionnaire in hard copy

To enable analysis across all forms of participation, the workshop and questionnaires had the same questions.⁵ These were:

¹ Tim Walker and Associates www.timwalker.co.nz

² Report author: Janette Malcolm, Community Consultation Consultant jjmalcolm@clutha.net

³ Working group members were: Pauline Smith, Rachael Egerton, Lyndal Ludlow, Rebecca Amundsen, Kelly Tagg, Ari Edgecombe, David Dudfield, Louise Evans, Bonnie Mager, Steve Broad, Mary Napper. We also acknowledge the really helpful administration support provided by Southland Museum, especially Hayley Browne, and by Southland District Council, especially Shanin Brider.

⁴ We would like to thank: Malloch McClean, Chartered Accountants and Business Advisors, who allowed us to use their boardroom for our meetings and our many workshops to analyse the workshop records and survey data and The Community Trust of Southland who provided their boardroom for all the Invercargill public workshops

⁵ A copy of the questionnaire is included in the Appendices

- What were your favourite things about the museum, and why?
- In the future, what would be your ideal museum? Who would be there, what would be happening? What would you be able to do? What would be new or different?
- What do you think about the shape of the building?
- If you haven't been a regular visitor to the museum in the past, what stopped you?
- Is there anything else you want to tell us?

Promoting the opportunity to participate

Our time frame was relatively short, driven by the need to complete the research in time for the results to feed into the larger project. We therefore looked for ways to build awareness and recognition as rapidly as possible, alongside ways to promote as diverse participation as possible.

A marketing programme was developed which included:

i. **Brand**

A brand was developed for the campaign comprising the name, 'Our Tale', the distinctive colours and the triangle design

ii. **Social Media Campaign**

A campaign was created using Facebook and Instagram along with a simple website. The purpose was to build awareness of the research and drive people towards completing the online questionnaire or to come to a workshop. Instagram had limited success due to issues of time and staffing. Facebook was more effective, particularly in reaching the 25 – 34 year age group (36%) and the 35 – 44 year age group (25%). One might assume that this has a lot to do with the very high participation rate of these two age groups in the survey responses. A more complete report is included in the Appendices.

iii. **Posters**

- In the Invercargill areas, posters were put up in the CBD, Bluff, South City, Windsor New World, Countdown, Pak N Save, Cambridge Arcade and Waihopai Pharmacy
- The Southland District Council sent posters to their area offices in Winton, Te Anau, Stewart Island, Wyndham, Otautau, Riverton and Lumsden
- In Gore, a poster was put up in Subway and on the Hokonui Southland Door

iv. **Fliers - 10,000 doubled sided 1/3 of A4 page**

- 4,000 fliers were delivered within the Invercargill CBD (to every business premises) as well as Waikiwi, Glengarry, Otatara and South City
- Southland District Council sent fliers to their area offices in Winton, Te Anau, Stewart Island, Wyndham, Otautau, Riverton, Lumsden

- Fliers were delivered in several house in Gore and also left at Subway and put on the New World noticeboard. Copies of the questionnaire were left at the Council office
- v. **Coasters⁶ - 2000 coasters were produced, in four versions, asking the questions;**
- What is a museum?
 - Draw your museum
 - Tell us your museum tale
 - Wouldn't it be great if ...

The idea behind the coasters was to engage Southlanders who might otherwise be overlooked, by taking the consultation into as many pubs as possible both in Invercargill and in the Southland district. The coasters were intended as conversation starters, tactile and bright, without feeling too much like an ad (they still had a purpose as a drink holder) and they were calls to action to visit the website. Bars are places where groups of people are already chatting about what's going on, about the future and about stories of the past – the aim of the coasters was to prompt those stories to be about the museum for a time.

vi. **Media releases / media coverage⁷**

Media releases describing the project during launch week were sent to all media throughout Southland – the Southland Times, The Southland Express, The Southern Advocate, The Ensign and two now-defunct papers, The Eye and Newlink, to smaller community papers such as the Western Star, as well as to all three radio stations. We also arranged for both the Southland District Council and the Invercargill City Council to mention the consultation and use our logo in their advertorial and publication content.

We provided specific briefs' packages to publications to run around the time of consultation within their distribution range and kept media updated and provided with the content they required. The uptake was good and reflected the range of options provided to media

vii. **Lesson Plan to schools**

A lesson plan was created asking children to

- Explain what role a museum has in the community
- Describe the roles of people at a museum
- Critique and design ideas for a museum building
- Explain steps involved in a consultation process
- Use language features appropriately, showing some understanding of their effects
- Create an artistic response to show feelings about the museum closure.

Accompanied by the necessary resource material, the plan was sent to 200 teachers two weeks before the end of the second term. While the email also invited them to complete the

⁶ Our thanks for the Invercargill Licensing Trust and Southland District Council for each funding the printing of 1,000 coasters

⁷ All media work was undertaken by McCarthy Media mccarthymediad@gmail.com who have provided this section for the report

online survey, there was no other feedback mechanism and so we don't know what uptake the plan had, or have any feedback from it apart from the trial conducted at Donovan Primary

vii. Direct Email Campaign

An email with a flier attached was emailed directly to several networks including the Youth, Combined Disability and Southland Interagency Forum, Arts Murihiku and the Invercargill Public Art Gallery. The email included an invitation to participate in the research and asked them to email their member organisations

viii. Print Advertising

One advertisement was placed in each of The Southland Times, Advocate, Ensign, Southland Express

ix. On-site Promotion

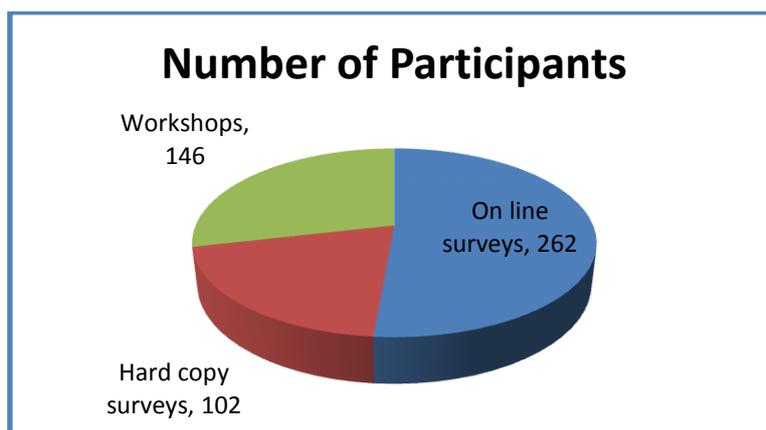
To promote the consultation opportunity, and to provide an opportunity for people to complete questionnaires onsite and/or talk with the team informally, we attended a number of high traffic locations including:

- The Invercargill Farmers Market
- Kidzone Festival – 6 days
- Tables outside the Riverton, Lumsden and Winton supermarkets

Research Participation

Forms of Participation

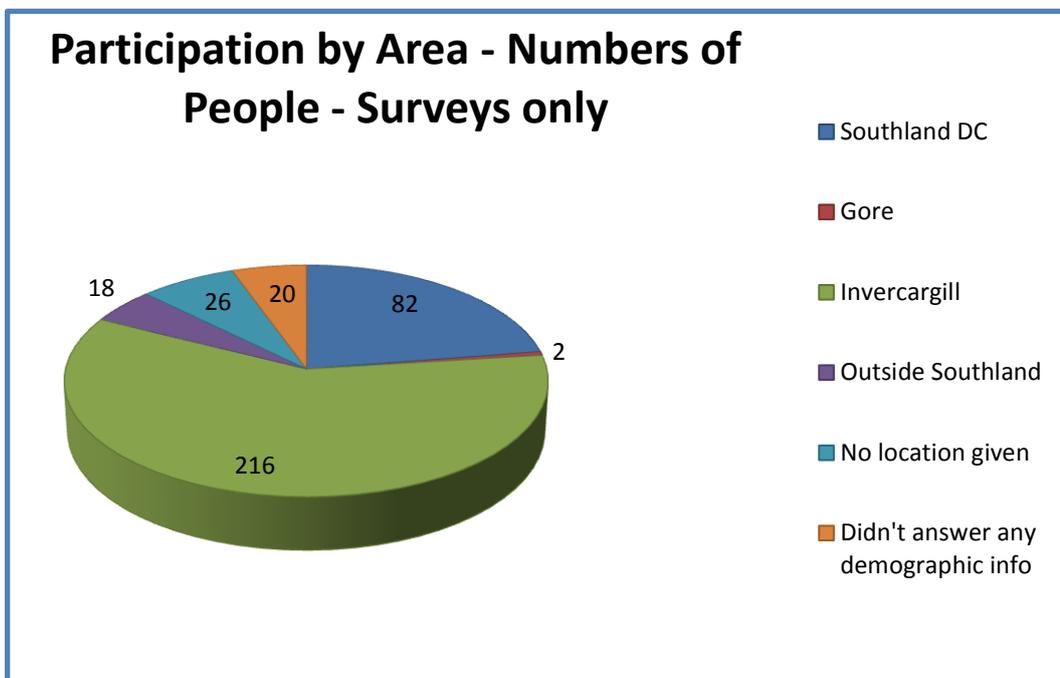
A total of 510 people took part in the consultation, 71% of responses were via the survey (51% online, 20% hard copy form), showing the importance of this form of consultation in extending the reach to often hard-to-get groups. Fourteen workshops were undertaken with 146 participants.⁸



⁸ Workshop participation numbers were: Gore 8; Tokanui 5; Edendale 4; Otautau 4; Te Anau 8; Invercargill #1, 6; Invercargill # 2, 17; Invercargill #3, 13; SIT students 19; Bluff 5; Teachers 4; Donovan Primary 28; Invercargill Youth Council 25. The Southland Youth Council provided views via video which is on our facebook page but didn't do a formal workshop

Geographic Participation

Southland District Council area participation was slightly under its proportion of the regional population (27.5% versus 36%) but still reasonable. Gore, on the other hand, had only two survey responses, one of which said they were a group. Of the rest, 18 were from outside Southland, 26 gave no location but completed other demographic information and 20 didn't answer any demographic information.



Participation by Age

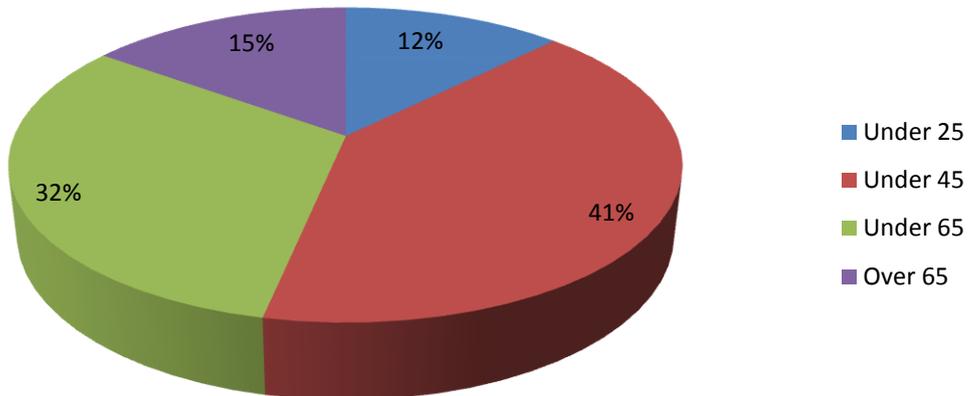
In terms of the age of participants, it is very pleasing to see 25 to 44 year olds making up such a large percentage at 41% (130 respondents) and 12 % (40 respondents) under 25 years⁹. And the number in the under 25 group would have been much higher if we had included the workshops with the Invercargill Youth Council and Donovan Primary.¹⁰

In future surveys it could be useful to further define the under 25 age group so that children and youth are able to be identified.

⁹ Many of these questionnaires were completed by children, presumably during our attendance at Kidzone

¹⁰ These numbers aren't included (Donovan Primary 28 children and Invercargill Youth Council 25 youth) so as to give parity with the fact we didn't have age ranges for the participants at the other workshops.

Age of Participants - Surveys Only



Participation by Ethnicity

The consultation didn't do well in reaching non-Pakeha – with only 9% of respondents who answered this question being Māori, 0.7% Pacific Island and 1.5% Other.

Participation by Gender

70% of participants were women, 29% men and 1 % other.



Coasters



Flyer – front page

Summary of Themes

A very large amount of written input was received, particularly via the online questionnaires and we thank participants for their thoughtful and sincere ideas for the future Southland Museum.

It is obvious from the research that the Museum was a beloved facility and this, combined with the lack of any alternative cultural gathering place at this time, has left people feeling quite bereft. Many pointed out that a whole generation of children could grow up without knowing the museum and elderly people pass on without seeing it again. Summing up what seems to be a generally held view of the museum, one participant said, “its impact was greater than the sum of its parts, and it was held in fond regard.” A great many participants exhorted us/the Councils to ‘get on with it as fast as possible’ and we undertook to pass this on.

As participants in the consultation will recall, most of the questions were open questions, requiring qualitative analysis and this, by its nature, is not exact in terms of analysis. However, by a careful process of reading, analysing, testing and retesting with sets of data we believe we have been able to pick out the important themes emerging from all the responses. In doing so, we have been able to move from just a list of the ‘What’ people liked and want in the future to ‘Why’ and ‘How’ they want it. This will provide valuable insight and guidance in the development of the new Museum to ensure it meets people’s needs and expectations as far as possible.

The five themes that we have identified are: Explore Identity; Gain Knowledge and Be Inspired; Feel the Experience; Super Collaboration; Community Connection.

And finally, perhaps summing up everyone’s hope for the future museum, were the comments – “please make it amazing” and “a museum which is unique and unmistakably Southland. A place everyone, visitors and locals will remember and talk about.”

Explore Identity

Helping people know more of who they are through connection to the past and, through this, growing personal pride and courage were mentioned by a lot of participants as the reasons why the museum was important to them. This also explains the emphasis people put on the Southland Story when considering what they wanted in a future museum.

Participants referred to developing a sense of belonging through knowing ‘my history’, and then being able to take visitors and “show them who we are”. The stories in the museum “reveal where we have come from, a window into us”. It “reawakens our sense of place in society and its growth through the decades.”

People also spoke about connecting through the history of physical objects in the collection and through oral histories. Another aspect of this was generational continuity – knowing that they

stood in front of the same collection items/exhibition as generations in their family had stood before them, and where they now stand with their children. One person said “historical exhibits are nice to grow up with, then view with my family.”

Some of the most often mentioned exhibitions or stories people wanted were the Southland Story – “all of it, including the tough parts”, multi-generational and multi-cultural, with links to the four Southland Runaka, Iwi telling their stories, the multicultural and immigration story and the history of Invercargill. Many wanted a greater multi-cultural focus.

The importance of having these stories at a very local level to promote connection, a sense of belonging, and the development of roots, especially for newcomers, and hence improve well-being was strongly advocated by one submitter who also mentioned the need for museums to be proactive in disseminating this knowledge.

Gain Knowledge and Be Inspired

This theme was focused on people, adults and children, acquiring knowledge through the museum, which would be “somewhere to learn,” a “vault of knowledge” – growing and getting new knowledge; learning about history; getting knowledge of places that most people would be unlikely to visit e.g. Subantarctic Islands; finding out what it was like to live in other times; getting knowledge of local historical events that otherwise they wouldn’t know about; being educated in important areas for the future e.g. conservation; finding out the regional significance of objects; getting real-life knowledge, for example, the actual size of different animals and birds.¹¹

Sometimes the knowledge would be gained almost inadvertently through “going for one reason, but snacking on others” which in part was a reason people gave for wanting a great variety in the museum including, for some, art exhibitions.

Some of that knowledge would also be inspirational and some future focused - being engaged in possible futures and “seeing creative perspectives of how we want a future Southland to be”; connecting to the wider world; seeing the opportunities in museum careers; finding the local stories of innovation, success, winners and heroes; an “exciting place to learn and get creative ideas”; ‘wowing’ the kids. One participant described his childhood experience of the museum, partly due to the access he had to museum staff, as a place which had “turned his brain on.”

Ideas for the ways that this knowledge gathering could be assisted included via high calibre exhibitions, access to super friendly, well informed specialist staff, guided tours, improved access to the collection and information including online and empathetic experiences. It would also be important technology was customised to promote accessibility for people with various disabilities.

¹¹ Teachers mentioned that when children only looked at animals online, they thought they were all the same size as it didn’t provide any relative scale

Feel the Experience

There were a number of aspects to the experience people wanted but a central theme was the ability to have as direct an experience as possible, using whatever technology or manner of presentation that would provide that. It has to:

- “be the next best thing to being there”
- simulate a sense of the history
- provide multi-sensory and tactile experiences
- provide a sense of discovery and the ability to find out how things worked – which might include a living heritage facility where heritage items could be used in traditional ways, e.g. a butter churn to make butter
- where possible, offer a walk-through experience of exhibitions rather than seeing them only behind glass
- “the experience has to give people a sense of connection to the museum”

The WWI exhibition had a hugely positive response from people largely for its realism and the chance it gave people to subsequently feel they knew what it would have been like to be there. As one child put it, “the poo was yuck but funny and cool.”

Having some living exhibits and some scary experiences would go down very well with children. They mentioned that one of the reasons they liked the tuataras was because they were living – “the only alive things in the museum,” and they were particularly fond of the scary experiences with the seal - “because my brother pooped himself” and because “it scared my sister”. As an addition to this, it was apparent during our six days at Kidzone just how much children loved the seal roaring, which was on display, with most children wanting to experience it again, and again – and then again!

While on the one hand people used words like dynamic, engaging, alive, active, fun, regular change and new things, digital and interactive – the latter being by far the most mentioned element in the future museum question – there was also a strong sense that this should not be all pervasive. “Don’t make it all noise and flashing lights and interactive”, allow people to feel the “associated tranquillity of the park” and “provide space for contemplation.” The location, being next to the park, was seen as a key part of the experience with many people suggesting that more could be made of this.

Super Collaboration

A vision of the museum as being widely and deeply collaborative was a strong theme for many. It envisaged the museum being more outward looking and actively partnering and collaborating with a wide range of groups, organisations and individuals.

Provincial museums represented at the workshops identified a number of ways they’d like to see collaboration take place:

- Telling of the Story of Southland. What aspects, and to what level, would be told by the regional museum¹², and what stories would provincial museums focus on
- The Southland regional museum as a conduit for promoting connection and engagement by the public with provincial museums
- Travelling exhibitions from the Southland Museum to the region
- Access to collection items for local display
- Avoiding replication and working with other Invercargill based museums
- The Southland Museum as the centre of the regional museum network, sharing knowledge e.g. best museum practice, procedures, ethics. Providing a wider basis of assistance, and more than is currently available via the roving museum officer. Upskilling local volunteers
- Assisting local museums in disseminating local stories. Suggested ways to do this included helping local museums to create an online presence, and to create and sell books and gifts reflecting the local area's history and culture which would also provide resources to local educators

Other collaboration opportunities that were identified included:

- Teachers identified an opportunity for partnership, to calibrate learning with NCEA requirements in subjects like social sciences, history, classics
- Co-curation of exhibitions between the staff and the community
- Co-hosting exhibitions e.g. Top Art 2018 at Southland Girls' High School
- Connecting with SIT
- Offering residencies, fellowships and work experience
- Appointing emeritus curators and working with academics
- Meaningful partnerships with the heritage community and research institutions e.g. universities for mutual benefit
- Promoting the involvement of volunteers including as museum guides and storytellers. Also community participation opportunities e.g. bringing food for the tuatara
- Outreach to heritage places e.g. cemeteries
- Creating and maintaining heritage trails in the region

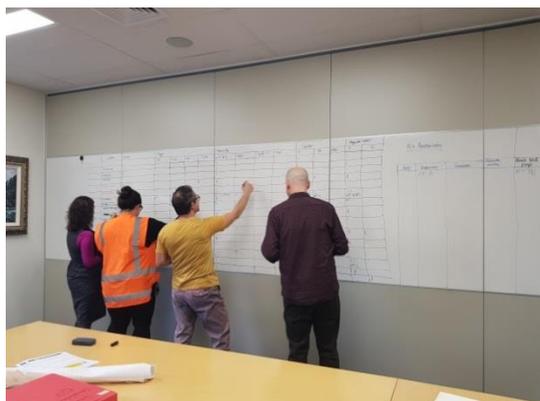
Community Connection

The key expression here was that the museum be “a focal point for the community to gather, see and take pride in itself.” It would be a ‘destination’, ‘open and inviting’ and would provide a ‘sense of feeling at home.’ Participants also saw it having wide community participation and supporting a feeling of community.

¹² Almost all the regional groups we talked with saw the Southland museum as a regional museum, telling an agreed version of the Southland story as well as having a local role in telling the story of Invercargill and the other areas within its domain e.g. the subantarctic Islands

Building on that, it was important that it be for all ages – ‘intergenerational fun’ - including accommodating babies, and be a place to meet people and have a family day out. Supporting this, it would be a multi-purpose facility with a shop, café, theatre, event centre, education centre for schools, I-site etc. providing a range of activities in addition to museum exhibitions e.g. concerts, workshops, movies, performance and functions.

Late nights and variable hours were suggested as ways to enable particularly those from outside Invercargill to visit, and also those very engaged in sporting activities.



Some of the team analysing the survey and workshop results



Ideas for our future museum from Donovan Primary school

Favourite Things

People were asked to tell us what their favourite things had been about the museum. Lists have been collated and are shown below in varying font sizes and boldness to convey the relative popularity of each. Having said that, the tuatara were double their next closest rival of History.

Other standouts were the location of the current museum alongside the park and its co-location with a range of other services and facilities, some describing this as a 'one stop shop'.

The items mentioned by participants have been grouped into categories: Exhibitions; Collections; Events; Facilities; Services and Staff and Accessibility.

Exhibitions

- **T u a t a r a**
- **War / WWI Exhibit**
- **Art Exhibitions** + local artists – combined art + history – Southland artists
- **Victoriana** (and the creepy people)
- **History** Keys - Colonial – Biographies – Maritime – Social History – Former history gallery – Lighthouse
- **The Scary Seal**
- **Rocking boat**
- **Natural History** Geology Fiordland Moa
- **Roaring Forties / subantarctic islands**
- **Māori and Taonga**
- Touring Exhibitions
- Temporary Exhibitions
- Community developed e.g. Dawn Raid – Science - Kids exhibitions – 3-D model Southland – Aquarium – Photos - Wearable Art

Collections

- Art
- History
- Collection Items
- Collection knowledge

Facilities

- **Café**
- **Shop**
- Building shape (Pyramid)
- I Site
- Theatre
- Toilets
- Free wi-fi

Accessibility

- **Location**
- Parking
- Family friendly
- **Free entry**
- Layout

Events

- Films
- Treasure hunt
- Music ▪ after hours events ▪ lectures ▪ community events
- Holiday programme
- Open days

Services & Staff

- **Quality of the staff – knowledgeable, approachable and friendly, responsible for “brilliant and sensitive displays, treated with care”**
- **Quality of the exhibitions**
- One principal said, “It’s like a living classroom for us, memories of the past brought back to learn from them and move forward. It’s a wonderful resource for the school.”
- Education & classroom
- Community hub – information

Past barriers

From the surveys, over 90% classed themselves as regular visitors and so didn't complete the section on barriers. For those that did, as well as for workshops where barriers were mentioned, the results are shown in the table below:

Barrier	Number of survey respondents selecting option	Workshops where barrier was mentioned
Nothing changed	22	Gore, Otautau, Te Anau, Bluff, Invercargill #1, #2, #3, Youth Council, Donovan Primary, Teachers
Nothing they wanted to see	4	
Location not convenient	4	Te Anau
Don't know what's on	2	Tokanui, Invercargill #1, #2, Youth Council

Other comments, made either on the surveys or during workshops, were:

- There is no public transport to the museum which limits accessibility
- The hours are too limited /don't have time (particularly mentioned by out-of-towners and children with a lot of sport)
- For schools, the pressure on the curriculum and teaching hours, and the cost of getting classes there
- It's intimidating
- Not interactive or fun enough
- Outdated and rundown
- Lack of events
- Too much stuff in storage
- The empty spaces between exhibitions, need more seamless transitions
- Not connecting to the museum at individual or whakapapa level
- Lack of context for some exhibitions
- Static displays
- Bad café
- Need more things for kids to touch, real things
- Nothing changes except art
- Too quiet, silent
- It's not really aimed at youth, not interactive & not inviting

Our Future Museum

There was a great deal of happiness with the museum as it was, according to participants who classified themselves as regular visitors. A popular refrain for the future museum was, “keep it the same as it is now but updated, plus more” or “much like it was but with a more ‘up with the technology’ feel.” Continuity through the generations was important to many people. So there was certainly no support for wholesale change but there was support for more – more space, more variety, more regular change and a lot more new things. In terms of the existing well-loved exhibitions, there was support for some elements to change within these and also support for adding some new ways of presenting them and telling the stories. So, it’s important to understand that the widely heard complaint “nothing ever changes” doesn’t mean throw it all out – it is far more likely to mean change from within.¹³

It was clear that a more specific focus on children and youth would be welcomed, and improved accessibility within the museum for people of different abilities. People also voiced a strong wish to have a sense of community connection through going there.

In terms of exhibitions, the Story of Southland was huge – the wish to see as many aspects as possible of Southland’s heritage was mentioned by almost everyone.

The Things We Want

- **Access** **Guided museum tours** Super accessible. Must be for all ages and abilities
- **Children** Specific focus on catering for children, even a children’s museum within the museum – child friendly exhibits with hands on discovery – active education with exploratory exhibits and things for kids to research and figure out - exploring new and future technologies to open minds, video conferencing for schools, more activity rooms e.g. a design area and Lego, children having fun and not the ‘don’t touch/be quiet’ of current museum, treasure hunts throughout museum, questions changed monthly. Treasure hunts to find old things from the war and bones – of dinosaurs, not humans! Holiday programmes. Playground also suitable for young children. The Dunedin museum was consistently mentioned as an excellent model to follow.
A cautionary note was sounded though in that the museum “shouldn’t become a circus or play school” and youth reminded us that it was for youth and teens, and not just children

¹³ For example, with the Victoriana exhibition, changes suggested were to open it up so people could walk through it as an old street, and perhaps audio to hear some actual stories

- **Collections** Access to collection items – digital inventory - open storage – research access – connecting communities with collection – more interpretation of collection items
- **Displays** **Lots of displays, more displays, displays from storage** – possibly as type of ‘shop window’ or glassed-in storage in centre of building
- **Exhibitions** **Changing exhibitions** – collection exhibitions – permanent exhibitions – touring, pop up and local displays, micro exhibitions – spaces for groups to tell their own story
- **Feeling** A feeling of being a warm and friendly place, where you meet people and where community groups meet – accepting and inclusive, not elite, making emotional connection with the content – an alive feeling
Scary experiences e.g. the seal and perhaps a shipwreck with a shark

▪ **Interactive exhibits /digital / technology**

This was huge and was mentioned by about 70% of survey respondents with many seeing it as a way to attract children and youth to the museum. Most often it was just a statement – ‘more interactive’ without explanation.

Also mentioned were earthquake simulation – working equipment – **virtual reality** – 4D like the Dunedin planetarium - audiovisual holograms & robots and technology that can transport us to other places e.g. a rain forest, in ways which we can’t be now.

But there were cautions expressed around not letting it become too pervasive and intrusive e.g. have some...but not so much as to ‘dumb down’ or just for sake of it ...the museum still has to be ‘for all’; don’t make technology the dominant focus; some interactive is good but the loud obnoxious ones like Te Papa are a distraction; not digital – tired of it and children are too. Do not do digital just for the sake of it. Want a closer connection with the objects; Make it succinct and simple. My 3 year old grandson’s favourite was the WWI toilet; It should be experiential with touch, sound and smell for all ages, not just digital. Even some SIT students sounded a note of caution saying “not too much technology.” Where it was considered a good use was to improve access within the museum e.g. those with disabilities, older age groups etc.

- **Films** the ability to see films at the museum
- **Live action** live restoration projects – demonstrations of local activities e.g. flax making
- **Living animals** **tuatara** - butterflies - snakes – spiders – kunekune pigs – kakapo and old timey cats, snakes and spiders, the seahorses

- **Living heritage** ability to use heritage equipment to learn how things used to be done e.g. a butter churn to make butter
- **Public Prog. informative talks** – performing arts - lots of events - workshops cultural activities, and evening activities including **adult overnight stays** (several mentions!)
- **Research facilities** for the public
- **Sensory** tactile exhibitions for handicapped, feelings of fire, heat, smells and the ability to touch
- **Trail** city cultural trail, between facilities. Museum trail around Southland

The Exhibitions We Want

Story of Southland

The Story of Southland received 60 mentions from people answering the question about what would be in their ideal future museum – a lot more than any other exhibition theme, and it was usually mentioned in addition to existing exhibitions such as Natural History, Māori, subantarctic etc. So, although these can also be categorised as the Story of Southland, we think that what people are asking for is a huge amplification of the lens over telling local Southland stories. One respondent said that her ideal museum “would tell the complete story of the region including Iwi, original settlers and geography and tell the story right up to modern times.” Various specific aspects mentioned were:

- Southland multicultural history
- Southland identities/heroes/famous urban legends/the Southern Odyssey
- Also stories of real life people and local families from their perspective, to make history come alive
- Unique Southland activities e.g. mutton birding, oystering
- Southland settlements over the years
- Southland’s major events e.g. the great flood, Manapouri Dam
- The story of Invercargill told also ‘on location’ throughout the city
- Aviation history
- Technology throughout the development of Southland
- Engineering history
- Built heritage
- Sawmilling
- The history of Southland music
- Motorsport history in Southland
- Tragedies and the ‘hard stories’
- Genealogy/whakapapa and the ability of people to research their genealogy

Māori

Māori history was the second most mentioned area after the Southland Story and, of course, it is also part of that. More specific mentions were made of: first contact and Māori intermarriage; local bios, the story of Murihiku Maori, traditional Maori artefacts as well as some contemporary work; Tītī Islands, signing of Te Tiriti on Ruapuke, feats of Tūhawaiki, story of Whenua Hou, toheroa gathering and the creation myths. There was also a suggestion that Iwi be allowed to tell their own stories

Science

Including a technology museum and innovation hub. Interactive, fun science – similar to Science Alive at the Dunedin Museum (ten mentions)

History

War history and ‘war stuff’ got several mentions from children – and this could have been because they liked the WW1 exhibition so much. Other mentions were a focus on famous people and biographies – even the royals got a mention, again from the children, oral histories, ‘old stuff ...from the 70’s, different rooms for different decades including kiwi popular culture and just history in general. Victoriana, although it might be presented in a more accessible way

Industry/Maritime

Shipwrecks including the rocking boat; sailing and migration, maritime history including Stewart Island, whaling, transport, coalmining and gold mining, saltwater aquarium showing local unique marine environment; stories about historical seafarers e.g. Shackleton and Blake

Natural history

Fossils and dinosaurs and real dinosaur bones were hugely popular, including treasure hunts to find bones, and well – anything and everything to do with them! Other requests included Southland’s conservation history up to present conservation work and the environment including Ulva Island and Fiordland biodiversity; birds, extinct animals, taxidermy, a plant collection, Gondwana land and geology – Southland is the most diverse geological province in NZ

Roaring 40s/Subantarctic

Seal and the subantarctic area generally. Opportunity for big scale digital presentation

Art

Art was mentioned by a lot of participants – people wanted more art, ‘lots of art’, local and international exhibitions, a public art space with art classes, community creative space, music and performance areas, design and photography exhibitions, art exhibitions that draw on the collection, and smaller community art galleries to cater for all the diverse Southland art groups.

However, there were views for and against whether art should remain at the Museum rather than at a new specialist art gallery in the CBD and views on this are discussed further on page 27.

Cultural

Multicultural and the Dawn Raid exhibition was specifically mentioned, Pasifika, cultural displays and Scots and English heritage

Astronomy **The observatory** – a lot of people wanted it back - Space and Southland's role in space industry – planets – planetarium – southern skies - Aurora Australis
- projections of sky inside the pyramid

Other

Sport history of sport - archaeology – collection based discovery centre - sculptures - motorbikes, Oreti speedway – exhibition of pest control in NZ from mid-century to now - wearable art and textiles - photography – old bicycles – Vincent Ward

The Collection

More exhibitions from the collection

The Spaces We Want

Discussion around spaces included the qualities required of certain spaces and the actual spaces themselves.

Qualities of certain spaces

- Social spaces face the sun, indoor and outdoor flow
- Spaces need to be flexible and multi-use
- Spaces need to be bigger (several mentions)
- Good acoustics and sound proofing where required e.g. the theatre
- Education room to be larger, with sinks and toilet access
- Better signage and mapping, signage to encourage people to visit upstairs, Maori translation of gallery information, braille on all signs
- Slides instead of stairs!
- Access/road crossing
- Public transport/museum bus
- Bike hire – e-bikes
- More seating throughout

Specific Spaces

- **Café** - top of the list was a café (93 mentions) with several saying it must be a 'good one' and upgraded with good coffee. " A custom built destination spot with indoor/outdoor flow and a play area" perhaps with iconic local food and independent access for evenings
- Exhibition spaces including community gallery
- An **observatory facility** – mentioned by quite a few people and planetarium
- Quiet reflection spaces
- Regional storage – but one person mentioned that regional storage should only be for precious artefacts and one local museum wanted their collection retained on site
- A gift shop, particularly selling local products
- Theatre/auditorium and conference facilities/video conferencing/meeting facilities¹⁴
- Community art space where people can go to create
- Dark rooms – to see galaxies and stars
- I – site
- Toilets
- Parking
- Electric car charging facility
- Sheltered bike stand
- Saltwater aquarium
- Lemonade fountain
- Trampoline and skate park, BMX track, roller coaster (inside), a maze and a mini golf course
- Slushy room

¹⁴ Meeting facilities seen as essential to aid collaboration within the heritage sector as well as for general community purposes

Views on Art being included in the Museum

Views on the location of art and art exhibitions were not specifically canvassed in the research, in part because the Invercargill City Council had already made a decision in its Long Term Plan, prior to the start of our consultation, to go ahead with the Arts and Creativity Invercargill centre (ACI) in the CBD.¹⁵ It is fair to say though that most people were probably unaware of this, or what it would provide for the arts, especially by way of exhibition space.¹⁶

A large number of survey responses included a wish to see art and art exhibitions and have space for local artists in their ideal future museum, so seeing art was clearly important to probably the majority of survey participants. However, that response alone doesn't necessarily suggest or infer that they wouldn't be happy if instead art was provided somewhere else. On the other hand, there were responses both in the surveys and at some workshops that were specifically for and against art remaining in the Museum and these views are summarised below:

Those that felt that art should, or must, remain at the Museum said:

- Because of the cross-reference of history and culture
- That having art exhibitions at the museum would expose museum visitors to art exhibitions they may not otherwise experience and
- That the Museum and Art Gallery belong together
- As the ACI would be an Invercargill Art Centre there would still need to be a Regional Art Centre, but with a very strong connection to ACI and with unified curation
- Does Invercargill really need a new arts centre as well

On the side of those that wanted art removed from the museum, the reasons were:

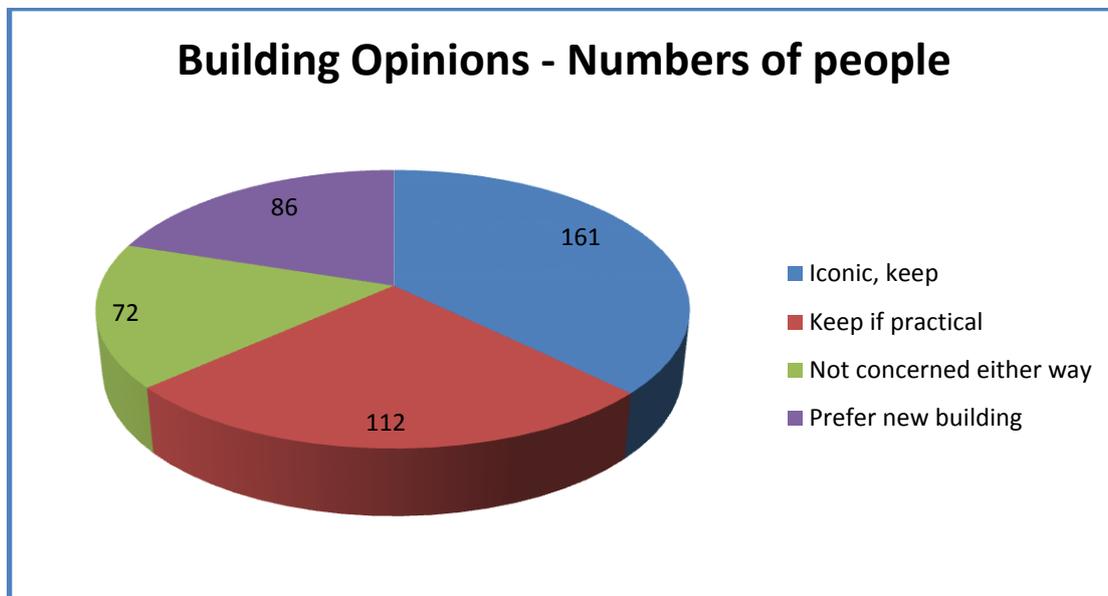
- Museum cannot be all things to all people. It's about history so that should be the main aspect of it. Thought should be given to where Art is staged including SIT, Anderson House and the City Art Gallery
- Limit the art gallery function, it detracts from heritage
- Have less art displays. Keep it more as a museum and not an art gallery
- Less art displays, more collection displays and rotation
- More stuff on show, less art
- Put the art gallery elsewhere x 2
- Leave the art work to the gallery in Invercargill. Tell the Southland story
- If Arts precinct goes ahead there is no need for any art displays and that part of the museum could be housed elsewhere

¹⁵ The SMAG Board did not clarify its position relating to art until after the consultation was finished

¹⁶ In fact, the concept plan for ACI provides for more linear metres of exhibition space than is available at SMAG, to a standard, as SMAG has, that is suitable for international travelling exhibitions

The Building

From the survey forms, opinions on whether to keep the Pyramid building shape were widely spread, but 63% of responses favoured keeping it, with 26% of those adding a rider that only if that was a practical option¹⁷



Not all workshops commented on the options that were nominated in the questionnaires, and even fewer took actual votes. Where there were comments or votes, these are noted in the table below:

Building Options	Workshop Views	Comments on these options
Iconic and should be kept	20 – Youth Council 4 – Invercargill #3 4 – SIT 3 – Invercargill #2 2 - Gore	Pyramid is eye catching, futuristic and stands out. Stunning shape. Light show was a standout
Good to keep if practical	1 – Invercargill #1 1 - Tokanui	
Not really concerned either way	1- Youth council 2 - Invercargill #2 6 - Gore	It's not an inherently Southland thing
Prefer a new building	1 – SIT 3– Invercargill #2 1 – Te Anau	

¹⁷ The number of responses adds up to 431 rather than the total of all surveys completed (364) because people often ticked more than one box

A variety of other views were expressed, mainly in the workshops, but also in some of the questionnaires.

It's what's inside that is most important

- What is inside is most important, the building is just a vehicle – need a building to service that need. The museum, not the building, needs to be iconic
- Need to suit exhibition and curator space requirements; building is just a vehicle. Whatever building it is, it must be fitted out and designed for modern museum practice. Has to be practical. Ask the experts.
- Storage facility is priority, need a practical space for storage

It must be affordable

- Decision should be based on what can be afforded
- Funding is important
- Nice to have pyramid shape represented in some way, but needs to be cost effective
- More cost effective to demolish. Suggest that 30% budget be construction and 70% for fit out

Location

- a lot of people mentioned the interface with Queens Park, the currently ideal location, that a lot more could be made of the location with inside/outside experiences, open more to the park (and north)

Tell the Story of the Pyramid

- Power in the story of the pyramid shape, it is Southland's shape. But this story needs to be told and connected to Southland and our heritage.
- Enlarge on the pyramid story. That symbolism makes a big difference – but possibly there are other ways to acknowledge Russell's vision?

Keep the pyramid but make changes

- If pyramid kept, it needs access to the top floor
- It's iconic, but outdated. Reference the past shape but modernise
- Keep the shape but change the material to something that looks fancy
- New building would be a waste, just improve this one
- Expand it a bit more for more exhibition space, make it functional not fancy
- A louvre glass pyramid?
- Be visible from the road properly. Good you can see it from a distance
- Open foyer, less chaotic
- Use the outside as a screen
- Pyramid shapes are intrinsically strong – good shapes for quakes?
- There is no internal pyramid experience
- Keep the pyramid shape as a façade on the front and build a regular cost efficient building behind it

Ideas about a new building

- Need a distinctive building, point of difference, a landmark
- Needs to be fresh and modern, something that is timeless and won't date
- A contemporary, exciting space
- Needs to be attractive inside and out because it's a regional museum
- A building which almost disappears into the landscape
- Shape should be relatable to places you visit in Southland
- Inclusion of heritage in the redesign
- Important that the architectural design makes a statement and says something about Southland
- It should have a unique shape – ideas suggested by various submitters included a tuatara, waka, boat, shell, wave, Southland landmarks – heritage, natural history etc. Something memorable!
- It could be a square, a pentagon, an octagon, the shape of a wave
- Shouldn't have an edgy, weird shape just for the hell of it
- Incorporate local culture e.g. Kōwhaiwhai/tartan
- Tall building with observation deck
- More glass and windows to see over Queens Park
- Future proofed, natural light, north facing, adaptable, environmentally friendly and sustainable
- Spend a lot of money – ATTRACTION
- Use local materials
- Use an industrial feel e.g. Corten steel
- Connection to the elements is needed. It should blend with nature, including Queens Park
- If we had capacity, a second smaller pyramid for art?
- Make it bigger with room to grow

Operational Considerations + Governance

Free admission - almost everyone that referred to admission costs wanted it to remain free, although a few people suggested an admission charge could apply for non-Southlanders and/or for significant travelling exhibitions. Another suggested that, in addition, the museum should also look at innovative ways to generate income

Adequate resourcing – both for staff and operating costs. Staff the museum with ‘well paid and resourced professionals’

Staff – run by creative and dynamic staff.

Use volunteers more

Longer and variable opening hours

Wider promotion - of events across all platforms

Archives – consider location and accessibility of archives, including library archives

Redevelopment - many exhortations to ‘get on with it’ and as rapidly as possible. Adequate and timely project planning, refer to other national museums as models – and several participants suggested we could copy the Dunedin Museum

Relationship with Provincial Museums - this was not something we were specifically consulting on as Tim Walker had undertaken a workshop with provincial museums. However, a number were represented at our workshops and so any comments related to a local museum and/or the relationship between it and the regional museum were noted. This has also been discussed under the theme of Collaboration on page 15 of this report as various aspects of, and the potential for, greater collaboration were the most often mentioned opportunity. In addition;

- One museum raised concerns about its collection being housed in a regional storage facility rather than on-site, believing it was essential that they retain the collection locally
- Some allowance/protocol for borrowing objects donated to, or placed in, the regional museum by local museums
- Easier/greater/quicker ability to access items from the regional museum collections for local exhibitions
- One person expressed unhappiness at the amount of the regional heritage rate that went to Invercargill and questioned whether the Southland Museum did any fundraising, as provincial museums were required to do

Governance/Ownership

This wasn't mentioned a lot (and wasn't something we were consulting on) but those who did said that;

- There needed to be an investment in structures, governance and staff capable of delivering an effective regional museum
- Suitable leadership was required and governance that knows what it's doing and allows staff to fly
- One person said Invercargill City Council or Venture Southland should assume responsibility while another suggested the Regional Council in this role
- One district workshop suggested it be run by people from Southland and not Invercargill and that it be run by a vibrant committee
- Another submitter said it needed a Board and trustees who understood what a museum is and its requirements, rather than city councillors

Conclusion

We set out to gather as many views as we could in Invercargill and across Southland about what the future Southland Museum should be, within a time frame that would allow those views to be considered as part of the overall museum redevelopment plan.

While people were disappointed at the museum's closure and worried about the lack of cultural facilities as a result, we found almost 100% of the input we received to be constructive and, more than that, people were pleased to have the opportunity to contribute. There were several people who asked about how they could continue to contribute as things move forward.

As a result of the consultation, we believe there is a clear view of the future museum on the public's part and that this will be helpful in informing the development of the Museum's Strategic Plan.

Finally, thanks must go to the group of volunteers who gave so much expertise and time to various aspects of the project, and to the organisations that supported the project administratively. It is only because of all these contributions that the consultation could be undertaken on the scale and to the depth that it was.



Scary seal

Appendices

Poster



BE PART OF SOUTHLAND'S FUTURE. COME AND SHARE YOUR THOUGHTS WITH US:

Gore, Eastern Southland Gallery
Thursday 5 July, 5.30 – 7.30pm
Edendale Christian Centre
Tuesday 17 July, 4 – 5pm
Tokanui Tavern
Tuesday 17 July, 6 – 7.30pm
Bluff, Te Rau Aroha Marae
Thursday 19 July, 6 – 7.30pm
Otautau Library
Monday 23 July, 10.30 – 12.30pm
Riverton Supervalve
Monday 23 July, 2 – 4pm

Te Anau Library
Tuesday 24 July, 12.30 – 2.30
Lumsden Railway Precinct
Tuesday 24 July, 3.30 – 5.30pm
Winton New World
Thursday 26 July, 2.30 – 4.30pm

INVERCARGILL WORKSHOPS
Community Trust of Southland
Monday 9 July, 7 – 8.30pm
Thursday 19 July, 12 – 1.30pm
Sunday 29 July, 3 – 4.30pm

Invercargill Farmers Market
Sunday 8 July, 9.30am – 1.30pm
Kidzone Invercargill
Wed 11 July – Mon 16 July,
10.30 – 2.30pm
SIT Downtown Campus
Thursday 19 July, 12 – 1.30pm

Join the conversation online
[@ourtalenz](#) [#ourtalenz](#)



Fill in our questionnaire at OURTALE.CO.NZ or grab a hard copy from your local council office.



Advertisement



Southland Museum Redevelopment

A project to redevelop the Southland Museum is underway and an extensive programme of consultation with the Southland public is being rolled out. You can take part by attending an event or workshop:

INVERCARGILL WORKSHOPS

Community Trust of Southland, 62 Don St

Monday 9 July, 7pm - 8.30pm

Thursday 19 July, 12 noon - 1.30pm

Sunday 29 July, 3pm - 4.30pm

Invercargill Farmers Market - Sunday 8 July, 9.30am - 1.30pm

Kidzone - Wednesday 11 July - Monday 16 July, 10.30am - 2.30pm

Bluff - Thursday 19 July, 6pm - 7.30pm, Te Rau Aroha Marae

SIT Downtown Campus - Thursday 19 July, 12 - 1.30pm

Gore - Thursday 5 July, 5.30pm - 7.30pm, Eastern Southland Gallery

Edendale - Tuesday 17 July, 4pm - 5pm, Christian Community Centre

Tokanui - Tuesday 17 July, 6pm - 7.30pm, Tokanui Tavern

Otautau - Monday 23 July, 10.30am - 12.30pm, Library

Riverton - Monday 23 July, 2pm - 4pm, Outside Supervalue

Te Anau - Tuesday 24 July, 12.30pm - 2.30pm, Library

Lumsden - Tuesday 24 July, 3.30pm - 5.30pm, Railway Precinct

Winton - Thursday 26 July, 2.30pm - 4.30pm, Outside New World

Complete our questionnaire online at
www.ourtale.co.nz

Questionnaire



SOUTHLAND MUSEUM REDEVELOPMENT SURVEY

A project to redevelop the Southland Museum is underway. A big part of this project is finding out what YOU think and what YOU want. Filling in this survey is just one of the ways you can be part of this exciting process.

Question 1. IN THE PAST

What **were** your favourite things about the museum?

Why did you like them?

Question 2. IN THE FUTURE

Think about your ideal future museum. Who would be there? What would be happening? What would you be able to do? What would be new or different?

Question 3. THE SHAPE OF THE BUILDING

What is the shape of the museum building?

What do you think about the building?

- iconic and should be kept
- good to keep if it's practical

- not really concerned either way
- prefer a new building

JOIN THE CONVERSATION @OURTALENZ





SOUTHLAND MUSEUM REDEVELOPMENT SURVEY

Question 4. MUSEUM VISITS

Have you been a regular visitor to the Southland museum in the past?

- Yes No

If not, what has stopped you?

- not interested location not convenient
 nothing changes don't know what's on/too hard to find out
 nothing I want to see other _____

Question 5. IS THERE ANYTHING ELSE YOU WANT TO TELL US?

Question 6. CAN YOU PLEASE TELL US A LITTLE ABOUT YOURSELF?

Are you an individual or a group?

- Individual Group

Which area do you live in? _____

Age range

- Under 25 Under 45
 Under 65 Over 60

Gender _____ Ethnicity _____

If you would like to know the results of this survey and/or you would like to be kept updated with the Museum redevelopment project, please include your email address below. Please print very clearly.

Email: _____

Where to deliver completed surveys:

Drop this form into your local Council office or service centre or post it to:
Museum Survey, P. O. Box 1012, Invercargill

CLOSING DATE FOR THIS SURVEY IS TUESDAY 31 JULY, 2018

Social Media Strategy and Results



OUR TALE

Social Media Report
by Bonnie Mager



THE WHERE AND WHY

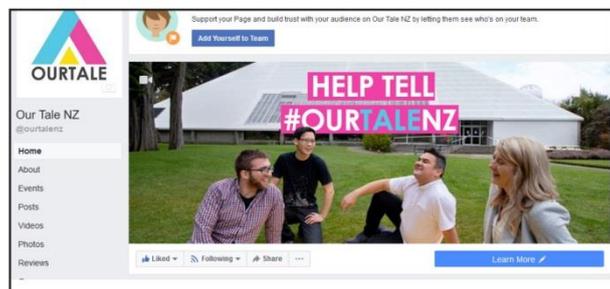
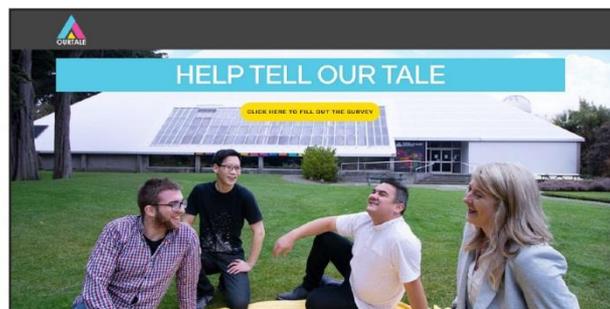
In order to reach the most people, in the most time efficient way we decided to have a presence on Facebook and Instagram along with a simple website.

Facebook was chosen as it is the most widely used social media platform. Also, unlike other forms of social media, Facebook is a more information-heavy platform, allowing an effective dissemination of content to a wide range of people.

For consistency across the brands, the following usernames/urls were chosen.

ourtale.co.nz for urls
ourtalenz for usernames

Below, is a look at the aforementioned sites.



THE CONTENT

Instagram

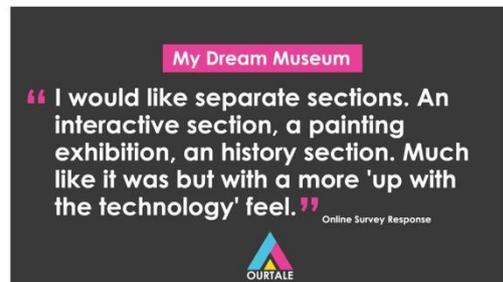
The idea behind the instagram was to create a "online museum" of the treasures of Southlanders. Showcasing thier collections, and encouraging them to engage with us and share their photos with us. To promote this platform, and create unique content, we needed an activity at Kidzone which could be curated, photos taken and then used on instagram. Because of space, time and staffing, this project could not be completed, and as a consequence of this, the instagram did not get the momentum it needed.



Facebook

In order to reach the public, and encourage the community to come to our workshops, fill out the survey, or simply engage with the committee, the following types of content were made.

- Branded Facebook Events
- Video Interviews
- Photos
- Branded Designs



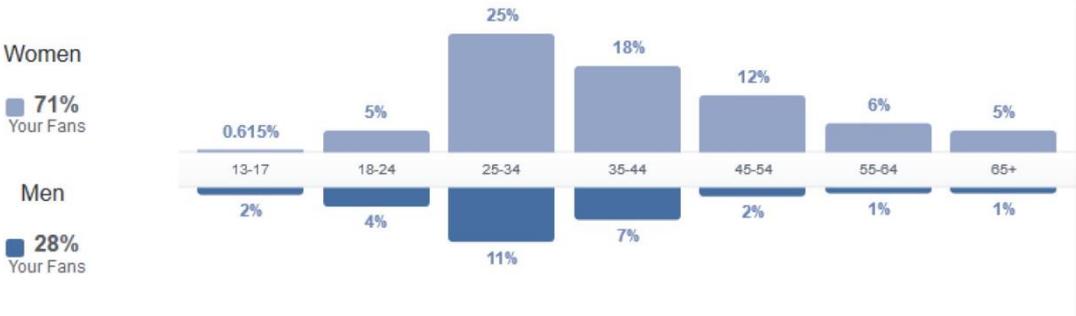
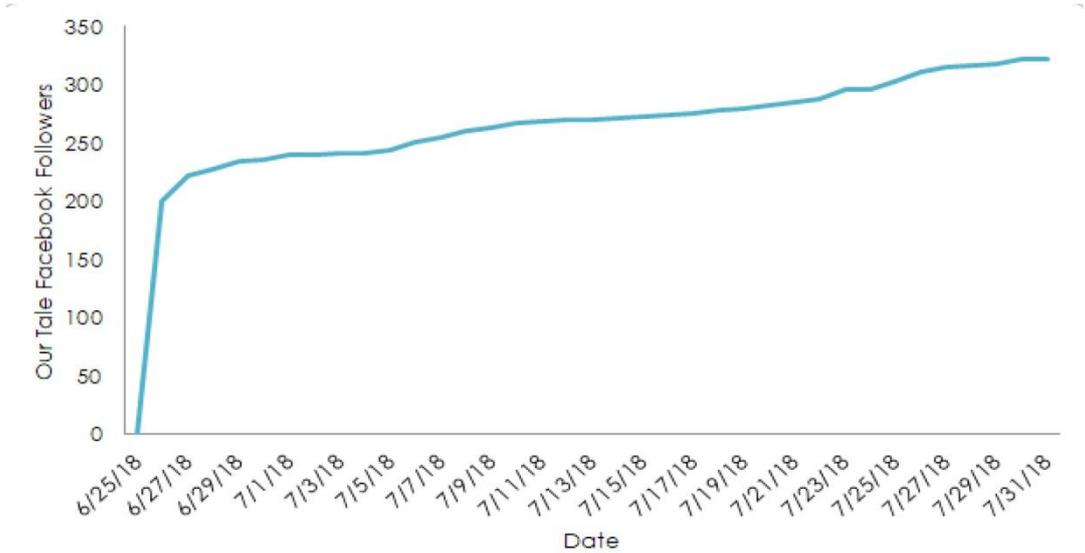
The Results

Instagram

5 posts 34 followers 35 likes 4 comments

Facebook

Followers



Posts

Date	Facebook Post		Post Them	Organic		Boosted		Reactions, Comments and Shares		Post Clicks
	Type	Details		Reach	Reach	Reach	Reach	and Shares	Post Clicks	
22-Jun	Link	Introduction phot	Informative		2600			0	66	221
25-Jun	Video	Pauline	What is a Museum?		2800		1000	102		414
27-Jun	Video	Youth Council	Dream Museum		766		0	47		151
28-Jun	Video	Jenny Mitchell	Museum Chat		454		0	24		57
29-Jun	Video	Youth Council	Museum Memories		504		0	42		108
30-Jun	Shared Post	Channel 39	Informative		93		0	5		9
4-Jul	Shared Link	Radio Southland	Informative		63		0	8		2
5-Jul	Link	Tokyo Museum	Museums Worldwide		182		0	2		8
6-Jul	Video	Lachie Hayes	Museum Memories		597		0	16		78
7-Jul	Video	Bridget Paddon	Dream Museum		457		2200	23		158
8-Jul	Photo	Farmers Market	Informative		191		0	15		25
9-Jul	Video	Greg Mcdonald	Dream Museum		1600		0	22		70
10-Jul	Photo	Consultation Phot	What is a Museum?		284		0	16		23
11-Jul	Photo	Connors Drawing:	Dream Museum		974		0	63		139
13-Jul	Video	Seal Video	Informative		517		0	23		39
14-Jul	Photo	People Doing Fee	Informative		244		0	7		9
15-Jul	Photo	Feedback Quote	Dream Museum		209		0	10		10
16-Jul	Video	Nathan	Museum Memories		397		0	14		37
17-Jul	Photo	Feedback Quote	Dream Museum		171		0	3		6
18-Jul	Photo	Feedback Quote	Dream Museum		285		0	28		69
19-Jul	Photo	Feedback Quote	Dream Museum		140		0	4		4
20-Jul	Video	Brayden Mitchell	Museum Chat		411		0	8		48
21-Jul	Video	Edendale Primary	What is a Museum?		202		0	7		11
21-Jul	Photo	Coasters	Informative		236		0	11		9
22-Jul	Video	Cootes	Dream Museum		693		0	46		202
23-Jul	Video	Mayor SDC	Mayor Monday		3100		0	28		190
23-Jul	Video	Mayor Gore	Mayor Monday		1500		0	11		36
23-Jul	Video	Mayor Tim	Mayor Monday		8600		1300	110		895
25-Jul	Video	Janice Lee	What is a Museum?		1200		0	80		250
26-Jul	Photo	Hamish Walker	Informative		198		0	7		31
26-Jul	Video	Sarah Dowie	Dream Museum		2800		0	39		200
27-Jul	Video	SDC Youth Council	Dream Museum		2300		0	70		419

Lesson Plan



Our Future Museum

Curriculum Links

Social Sciences

- Understand how the past is important to people
- Understand how places influence people and people influence places.

Technology

- Develop a plan that identifies the key stages and the resources required to complete an outcome.
- Explain the outcome they are developing and describe the attributes it should have, taking account of the need or opportunity and the resources available.
- Understand that technological outcomes are developed through technological practice and have related physical and functional natures.

English

- Select and use sources of information, processes, and strategies with some confidence to identify, form, and express ideas.

Visual Arts

- Investigate visual ideas in response to a variety of motivations, observation, and imagination.
- Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Learning Intentions

Students will,

- Explain what role a museum has in the community
- Describe the roles of people at a museum
- Critique and design ideas for a museum building
- Explain steps involved in a consultation process
- Use language features appropriately, showing some understanding of their effects
- Create an artistic response to show feelings about the museum closure

We will know we have achieved this when we can:

- Give examples of what happens in a museum
- List the roles people fill at the museum and give examples of the work they do
- Give their opinions about a range museum designs eg, aesthetics, functionality, suitable purpose for the community. Use this information to create their own designs.
- Explain steps that occur during consultation.
- Give opinions about who should be consulted and why.
- Write an opinion piece about the closure of the Museum

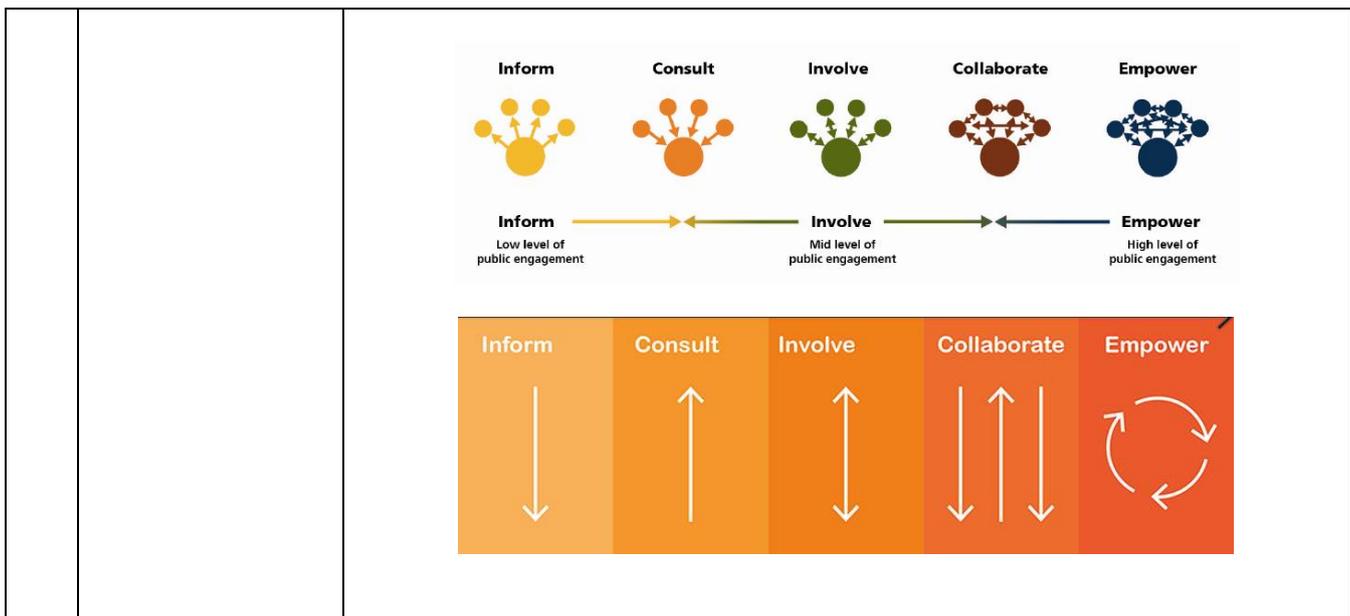
- Write a report about how and why the museum closed
- Explain the intention and meaning of their work.

Depending on your preferred pathway select from the suggested ideas below.

Lesson Plan

#	Learning Sequence	Activity
1	<u>Role of Museums</u>	<p>First find out from the students what type of jobs they think happen in the museum.</p> <p>Underneath the role titles, gain students understanding of what they think the people in these jobs do by writing the descriptions down.</p> <p>Give out the titles and see how they align with student's ideas.</p> <ul style="list-style-type: none"> • Collection Manager • History Curator • Art Curator • Exhibition Technicians • Educator • Conservators <p>Have students work in groups to research roles further on handout brief overviews of the job descriptions for each role provided. Ask them to share new insights about the roles.</p> <p>Now look at the Museum differently</p> <ul style="list-style-type: none"> • What role does the museum play in our community? • Why do we have museums? • What do they do? • Are they important – if so why or why not? • What do they tell us about the places we live?
2	<u>Our favourite things about the museum.</u>	<ol style="list-style-type: none"> 1. Create a written argument, placard, poster, graffiti wall, power point or play or any other written or artistic response, with a message showing why your favourite thing at the museum should be kept. 2. Create an updated design showing how your favourite thing can be kept and also enhanced. What could be added or changed about this to make it even better?
3	<u>Looking after our collection?</u>	<p>In groups give students an egg and get them to design how they would carefully package and protect their egg as if it was a collection item. Explore different scenarios of what could happen to that egg</p> <ul style="list-style-type: none"> • If it was being transported from one end of NZ to the other, would their packaging keep the egg safe? • If it were put on display • If people were allowed to handle it <p>Think about other items in the museum collection and consider what packing and protection they would require in the same circumstances</p>

		<ul style="list-style-type: none"> • The Tutatara • The boat and the seal • The Victorian Collection • The Burt Munro motorcycle
4	<u>Design your own museum</u>	<p>In groups have students Google image Museum Buildings (or you can use the attached sheet of images) Clip images of building designs that appeal to them.</p> <p>Present these to the class explaining what they find appealing and why.</p> <p>In groups, brainstorm ideas on how you would create a new museum.</p> <ul style="list-style-type: none"> • What things you would like to keep, create or change? • What would you like your museum to have? • What could be included in the design to represent our region, our people, our history? <p>Students may like to create a digital plan or interview students, staff and families at your school. Questions could include</p> <ul style="list-style-type: none"> • What should it look like or feel like being there? • What about behind the scenes, space for the collection, packaging area, storage?
5	<u>Consultation</u>	<p>Key questions;</p> <ul style="list-style-type: none"> • What is consultation? • Why is it important? • When consulting about the future museum who should be asked for their opinion? • What questions should be asked? • What are the best ways to get people's ideas, for example a survey, an interview, a workshop? • Should incentives or rewards be offered to people who give their opinions? • If yes what should they be? • Have you ever been consulted for your opinion about something? If so did you feel listened to, were people interested in your ideas, did they use them? What advice could you have given the people who were asking for your opinion? <p>There are different levels of consultation that can be used, look at the graphs below and decide where your consultation might fit on this scale.</p> <p>Research to find out more about each stage of consultation.</p>



Resources and Links

A useful resource for teachers/adults to consider genuine student participation in decision making.

<http://www.childcomm.tas.gov.au/wp-content/uploads/2015/06/Guide-to-making-decisions-booklet.pdf>

#4 Design your own museum Activity sheets

[for reasons of space and document size, the photos of museums from around the world have been omitted]

Museum Roles

- **Collection Manager**

A Collection Manager is responsible for the overall care of museum collections. They ensure the museum’s art works, natural history specimens, and cultural objects are all well documented by recording accurate information such as the manufacturer, material, size, history, condition and location in the storeroom then recording it all in a database. This information is very useful for curators and researchers to be able to find, use and interpret the collection. They also work on packaging objects so they are safely housed for future use. A collection manager should be detail-oriented and highly organised.

- **History Curator**

A History Curator researches, writes and shares information about past events and people. They help the public with research inquiries, write articles about the collection, and develop historic exhibitions using artefacts from the museum. History curators spend a lot of their time working with and assisting family historians, researchers, and other institutions. When creating exhibitions, curators work closely with the exhibition technicians to design and present the displays, write information on labels, and give talks about the exhibitions. A history curator should have an inquiring mind, love the past, and be good at writing.

- **Art Curator**

A visual arts curator is a person who selects, researches, and helps interpret art collections. They are responsible for writing labels, catalogue essays, and other content supporting exhibitions. Art curators spend a lot of time working with artists to develop potential exhibitions. They also work closely with the exhibition technicians to design and present the exhibition within the museum. An arts curator should be creative, a great communicator, and most of all love art!

- **Exhibition Technicians**

Exhibition technicians prepare, install, maintain, and dismantle exhibitions. They also design and build display cases and storage packaging. Exhibition technicians have lots of variety in their jobs, from hanging fine art with a curator one day to making storage mounts for hand grenades with the collections manager the next. To be an exhibition technician it helps to have good woodworking skills, a mechanical mind, and lots of clever ideas!

- **Education officer**

A museum education officer researches, develops and delivers educational programmes based on the museum's exhibitions for primary and secondary school children. When not teaching, education officers are kept busy organising school visits, researching information, updating older programmes, and working with other museum staff to develop interesting new programmes. Museum education officers often train as an art or history teacher first. They should have open minds and love to inspire young people to find out more about the world around them.

- **Conservators**

Conservators are responsible for long term preservation and care of art works and artefacts. They do this by examining and documenting objects in great detail to check for unnecessary deterioration from things such as excessive light, humidity, and insect damage. They monitor, record and report on objects, often taking detailed photographs that help keep a record of any changes in the object's condition. If required they can arrange treatment to stabilise objects from further deterioration. Conservators can also advise other museum staff on artefact handling, storage, display, and travelling practices. To be a conservator it helps to have an eye for detail and an good understanding of how different materials react to different situations.