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Partnership, Participation, and Protection:
Reflections on Collection Management Practices at the
National Museum of the Royal New Zealand Navy

A Research Report Presented in Partial Fulfilment of the
Requirements for the Degree of Master of Arts in Museum Studies

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New Zealand

Caroline Patricia Ennen

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Abstract

This report examines how the National Museum of the Royal New Zealand Navy (NMRNZN, Navy Museum) can ethically and respectfully incorporate te reo Māori into collection management processes, thereby making the collection more meaningful. Taking inspiration from te Tiriti o Waitangi / The Treaty of Waitangi, and the Royal New Zealand Navy's (RNZN) Bicultural Policy, the Collections Department can develop processes to respond to the Museum's unique social environment.

Two significant events led to this research report; the first, installation of new art storage which started conversations about how management of that department could be improved. At a similar time, the RNZN Royal Guard of Honour received their orders in te reo Māori at the 2021 Waitangi Day commemorations for the first time. This highly significant event was the inspiration behind this research report with the aim of learning how we can use the principles of partnership, participation, and protection, to make the collection meaningful to RNZN personnel (Māori, Pākehā, and tauwiwi) and their whānau.

This research report uses the art of official RNZN artist, Colin Wynn as an example. To highlight the shortfalls in current collection management processes, early collection management systems have been analysed. These have then been compared to current museological literature which offers recommendations for institutions wishing to build or strengthen their bicultural practices and honour the principle of partnership as set down in te Tiriti o Waitangi. The link between Navy Museum practice and RNZN practice has been illustrated through a case study that looks at the experiences of personnel involved with the Royal Guard of Honour at Waitangi, and through a process of interviews, asks them the significance of using te reo Māori during a military ceremony with strong links to Aotearoa New Zealand's colonial past.

The research revealed that the Navy Museum has a lot of work to do to build meaningful partnerships with Māori service personnel. It was shown that the Navy Museum in partnership with, and with guidance from, Māori RNZN personnel, should be collecting and storing intangible knowledge associated with each piece of art. It is the kōrero and personal reminiscences of RNZN personnel that will give meaning to the Navy Museum collection.

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Participant A – interview participant

Participant B – interview participant

Participant C – interview participant

Warrant Officer Te Kani Te Wiata – Co-Supervisor, previously RNZN Cultural Advisor

Warrant Officer Ngahiwi Walker – RNZN Cultural Advisor, previously RNZN Marae Manager

Mr David Wright - Director Navy Museum

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Abbreviations of Navy Terminology

CDR	Commander
CN	Chief of Navy
CPO	Chief Petty Officer
DCN	Deputy Chief of Navy
FT	Fleet Trophy
HMNZS	Her/His Majesty's New Zealand Ship
LT	Lieutenant
LTCDR	Lieutenant Commander
NMRNZN	National Museum of the Royal New Zealand Navy
NZDF	New Zealand Defence Force
PHL	Philomel
RN	Royal Navy
RNZN	Royal New Zealand Navy
WO	Warrant Officer

Readers' Note

After seeking permission to use their names in the report, one of the interview participants chose to remain anonymous and two were not able to be contacted. Throughout the report they are referred to as Participant A, Participant B, and Participant C.

Part One

The Journey so Far

Figure 1: Colin Wynn. (1990). *Snow Showers* [acrylic on board]. RNZN Fleet Trophy Collection, Auckland, Aotearoa New Zealand.



Chapter 1 – Introduction

The Author

My journey to become a museum professional began in 2011 when I enrolled in the Massey University Post Graduate Diploma in Museum Studies. As part of the programme, students were encouraged to support course work with volunteer hours. To help me fulfil this requirement, I contacted the Director and the Collection Manager at the National Museum of the Royal New Zealand Navy. Over the following eighteen months I worked as a volunteer at the Navy Museum, receiving support and training from members of the Collections Team, most notably by the Collection Manager - who remains my mentor eleven years on.

Following my time as a volunteer, I was employed by the Navy Museum as a Collection Assistant in 2013 and was promoted to the position of Registrar in 2019. As part of the Navy Museum team, I am an employee of the New Zealand Defence Force (NZDF). This has meant my journey to become a museum professional has been intertwined with learning to be a civilian employee within a military environment; two very different spheres that challenge each other daily.

Figure 2: Navy Museum staff on board HMNZS TE KAHA, 2016. Pictured left to right: Ann Martin-Stacy, Marica McEwan, Alison Comrie, author. Image courtesy of Ann Martin-Stacy, All Rights Reserved.



Impetus for the Research Report

The impetus for this research report sprung from two independent events which arose simultaneously and on the surface are wholly unconnected. Yet despite this, both events started discussions about biculturalism and collection management within the Navy Museum.

The first of these events occurred in late 2020 when the Navy Museum received funding to install new art storage. The second was the Royal New Zealand Navy's (RNZN) involvement at Waitangi Treaty Grounds in February 2021, when the Royal Guard of Honour (Guard of Honour) received their orders in te reo Māori for the first time.

Initially, it is difficult to understand how these events work together to form the basis of a research report, yet they do. The link is the notion of partnership. Throughout this report partnership is the underlying theme: partnership between the Navy Museum and the RNZN, partnership between Māori and Pākehā, partnership between Māori and the RNZN, and partnership between Māori and the Navy Museum. All these relationships link back to te Tiriti o Waitangi / the Treaty of Waitangi.

Original Concept

The installation of the new art storage and my research report were both conducted during the COVID-19 pandemic. Consequently, from the outset I had been considering tasks the Collections Team could achieve from home if access to the collection store was restricted. Editing the database was an ideal project for working remotely and I began to look at how we could improve the object records for works within the pictorial department.

It was also at this time that I began discussions with my academic supervisor about a project focusing on the re-classification of the art collection as part of the database overhaul. I wanted the subject of a research report to be practice-based and have long-term use for the Navy Museum. As a practitioner, the idea of researching ways to help improve the collections department, was appealing. Some of the initial ideas for such a project are outlined in Table 1.

Table 1: *Points of consideration for editing artwork database entries.*

Initial Ideas	Notes
Update nomenclature for art and pictorial collections	Research systems used by other museums and find one that suits the Navy Museum's collection
Research the copyright status of each work	Include intellectual property rights and moral rights in this process
Highlight works that need to be considered for deaccession	Those works that do not fall within the Collection Policy

Retrospective accessioning of orphan works	Include a proposal for disposal of orphan works that do not fall within the Collection Policy. Orphan works can be objects that fall under three categories; objects no longer wanted by an institution and therefore discarded, objects with no known copyright owner, or objects without donor information or ownership status (Andrewartha, 2018).
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New Direction

The original concept changed direction during the process of researching systems of nomenclature. I was made aware of the publication *Te Reo o Ngā Toi* by Ian Christensen (2018), which is a dictionary of terms in Māori and English relating to visual arts, theatre arts, and musical arts. This prompted me to revisit the Taonga Māori Thesaurus developed by the Hawkes Bay Cultural Trust and available through Vernon CMS (Vernon Systems, n.d.). These examples encouraged me to think of ways in which we could incorporate the use of te reo Māori into our collection management system.

A few months later, the Guard of Honour at Waitangi received their orders in te reo Māori for the first time. Traditionally, the orders have been delivered in English. As Chief of Navy, Rear Admiral David Proctor noted in his contribution to *Navy Today*, “I am very proud of this demonstration of our cultural commitment and evolution as a Navy. Amongst so many things that made me proud, it was my highlight of Waitangi 2021” (2021, p. 6). This event brought my project into sharper focus. It was clear that the RNZN was embracing biculturalism and partnership through the implementation of te reo Māori and working to normalise the two languages being used regularly within the workplace. Taking inspiration from this, my thoughts turned to asking how the collections department could take similar steps.

Figure 3: The RNZN conducts a Beat Retreat Ceremonial Sunset Ceremony on the treaty grounds at Waitangi, 2021. Reference number 20210205_NZDF_H1060583_063.



Purpose and Significance of Research

The purpose of my research report is to build relationships between the Navy Museum and Māori within the RNZN. Throughout the process of learning how the Navy Museum's collection can become more accessible and meaningful to all RNZN staff and whānau, especially Māori staff and whānau, I have been guided by the key concepts of te ao Māori, mātauranga Māori, and tikanga Māori (Table 2).

Table 2: Key concept definitions

Te Ao Māori	"Te Ao Māori denotes the Māori world. While simple in definition, it is rich in meaning and vast in breadth and depth. Here, Te Ao Māori refers to three key areas: te reo Māori (Māori language), Tikanga Māori (protocols and customs), te Tiriti o Waitangi (the Treaty of Waitangi)" (University of Otago, n.d.).
Mātauranga Māori	"Mātauranga' derives from 'mātau', the verb 'to know'. 'Mātauranga' can be literally translated as 'knowing' or 'knowledge'. But 'mātauranga' encompasses not only what is known but also how it is known – that is, the way of perceiving and understanding the world, and the values or systems of thought that underpin those perceptions. 'Mātauranga Māori' therefore refers not only to Māori knowledge, but also to the Māori way of knowing" (Waitangi Tribunal, 2011, p. 16).
Tikanga Māori	"Correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention, protocol - the customary system of values and practices that have developed over time and are deeply embedded in the social context" (Moorfield, n.d.).

Aims of the Research Report

It became clear that tackling a project of this size would not be possible in the time available.

Therefore, I decided to focus exclusively on the artworks of the official RNZN artist, Colin Wynn; these works make up a collection that is owned by the RNZN and which I manage.

The aim was to evaluate current cataloguing and collection management practices and learn how these could be improved, using the Colin Wynn collection as an example.

Research Questions

The example set by the Royal Guard of Honour at Waitangi 2021 inspired my research questions.

How can the Navy Museum Collections Department embrace the use of te reo Māori to make the collection more meaningful to past, present, and future Māori personnel?

Which of our collection management processes will benefit most from the inclusion of te reo Māori?

How can the collections team develop a policy focusing on researching, recording, and storing information about collection objects, enabling us to capture narratives about whānau connections with objects and artworks?

How can tikanga Māori, and partnerships with Māori service personnel, guide the Collections Department in everyday collection management, contemporary collection practice, and access to the permanent collection?

The aim of these questions is to encourage discussions and highlight important future collaborative projects with Māori RNZN personnel.

Thesis Statement

The above questions led to the formulation of the thesis statement:

The Navy Museum should take inspiration from principles in te Tiriti o Waitangi / the Treaty of Waitangi, and the principles of partnership, participation, and protection as set down in the New Zealand Defence Force's Bicultural Policy, to ethically and respectfully incorporate te reo Māori and mātauranga Māori into collection management processes, thereby making the collection more meaningful.

Methodology

A qualitative approach to the research has allowed utilisation of a case study format through which I have been able to gain insight into the real-life experiences of RNZN personnel (Tangata Whenua and Tangata Tiriti). Qualitative data is defined by Leeman and Novak as information expressed in language rather than numbers, this data can be gathered via a combination of observation, interview, and documentary sources (2017).

In addition to case study, I have drawn on primary documentary sources such as the Navy Museum's institutional archive, historic cataloguing databases, and the current collection management database. I have also been able to draw on the institutional knowledge of myself and the Museum team.

Case Study

The process of using multiple sources of information is referred to as 'methodological triangulation' by Mills et al. who argues that this is a major strength of case study research. This research tool has origins in the fields of military strategy, navigation, and survey (2010). My understanding of this process is that by bringing together data from a variety of diverse sources, I am more likely to end up with a complete picture.

As noted by Bloor and Wood (2006), case studies are a useful tool for researchers wishing to understand specific social experiences through the use of various data collection techniques. However, they also warn that case studies can potentially pose a risk to a research project by only representing a narrow viewpoint of an object of study, nor are case studies always suitable for generalisation when it comes to analysing a larger sample of the object of study (2006).

These downfalls are refuted by Flyvberg (2006) who argues that the nature of human learning demands that for an individual to become an expert in their chosen field, context-dependent knowledge is vital. He also argues that it is misleading to suggest that generalisations cannot be made from a single study, as it depends on the individual nature of each case (2006). And finally, on discussing researcher bias within case studies, Flyvbjerg shows that it is more likely a researcher will disprove original notions during a study rather than use the gathered knowledge to uphold preconceived ideas (2006).

I have weighed up the risks and benefits of case study research and believe it is the only way in which I can gain meaningful insight and answer the research questions.

Reflexivity: Considerations about Kaupapa Māori

In her book *Decolonizing Methodologies: Research and Indigenous Peoples* (2021b), Linda Tuhiwai Smith talks about guidelines set out by Ngahaia Te Awakotuku to be considered by Māori researchers when engaging with Māori participants. To be a respectful, thoughtful and ethical researcher the following should be considered (Tuhiwai Smith, 2021c, pp. 136-137):

1. Aroha ki te tangata (a respect for people)
2. Kanohi kitea (the seen face, that is present yourself to people face to face)
3. Titiro, whakarongo ... kōrero (look, listen ... speak)
4. Manaaki ki te tangata (share and host people, be generous)
5. Kia tupato (be cautious)
6. Kaua e takahia te mana o te tangata (do not trample over the *mana* of people)
7. kia mahaki (do not flaunt your knowledge)

Although the above points are outlined with Māori researchers in mind, the principles they evoke are useful for all. Throughout my interview process I was conscious of showing respect, listening rather than talking, thinking carefully about what I was asking and how best to frame my questions, and importantly, not pushing my agenda ahead of the experiences of the participants.

The field of academic research is seen by many as an institutionalised practice associated with highly educated knowledge experts trained to think in a certain way; for indigenous peoples who see research processes in a different way, this can be a negative association (Tuhiwai Smith, 2021a).

At first glance, I suppose I can fit myself into the category of an academic researcher although I feel uncomfortable claiming a place here; I am undertaking this project as part of a tertiary qualification and I work in a field that requires specialised training. However, within the topic of this research report, I am a novice.

Reflexivity: Considerations about Insider/Outsider Research

Smith talks about insider and outsider researchers (Tuhiwai Smith, 2021a); I consider myself both. I am an insider so far as I work for the RNZN and within the sphere of museum professionals; I understand both worlds and the care that needs to be taken during the research process:

... insiders have to live with the consequences of their processes on a day-to-day basis for ever more ... Insider research has to be as ethical and respectful, as reflexive and critical, as outsider research. It also needs to be humble. It needs to be humble because the researcher belongs to the community as a member ... (Tuhiwai Smith, 2021a, p. 157)

On the other hand I am Pākehā and therefore an outsider, which presumes I can “observe without being implicated in the scene” (Tuhiwai Smith, 2021a, p. 157). And when it comes to interviewing Māori participants and researching the use of te reo Māori I feel like someone looking in while I’m actually trying to learn about other aspects of the RNZN community I belong to.

I appreciate the way in which Smith discusses studies that relate to specific social and/or ethnic communities (community research) as it is how I too consider this research project. She refers to unique languages and dress codes, formal memberships, and specific priorities (Tuhiwai Smith, 2021a). This narrative and journey of learning is specific to the Navy Museum, the RNZN, and Māori within the RNZN.

Most importantly Smith adds, “In all community approaches *process* – that is, methodology and method – is highly important. In many projects the process is far more important than the outcome” (Tuhiwai Smith, 2021a, p. 149). Although she has written about community research with direct relation to indigenous research, I believe the sentiment to be highly relevant to any community-based research. It is especially important to me as I learn how mātauranga Māori and traditional museum collection management can work together in our unique situation.

Throughout this report, I aim to illustrate my place in the social world of the RNZN and my role in the research process (Lewis-Beck et al., 2004). I am aware of my professional biases and the importance of acknowledging them throughout the process of analysing the data.

Interviews

My approach to the interview process was to use a semi-structured format. The interview questions (Appendix G) were the same for each participant although not always asked in the same order. I allowed time within each interview to ask spur-of-the-moment questions that arose in response to statements given or ideas posed by the participants (Roulston, 2010), I did not want the interviews to be too formal or rigid, and I wanted the participants (and myself) to feel at ease and able to express themselves.

I began by seeking advice from senior Māori within the RNZN. This project could not go ahead without their guidance and support. I first approached the manager of Te Taua Moana Marae, Warrant Officer Ngahiwi Walker, and briefly outlined the rationale behind the project. This initial communication was very positive, and WO Walker made it clear he was happy to offer advice and support. He recommended that I also contact the RNZN Cultural Advisor and RNZN Cultural Educator (N. Walker, personal communication, March 2021).

During the early planning stages, the RNZN Cultural Advisor was Warrant Officer Te Kani Te Wiata. He agreed to act as co-supervisor for this project, advise on tikanga Māori, and introduce me to personnel who were part of the Guard of Honour at Waitangi in 2021. Since completing this research report, WO Te Wiata has moved to a new posting and WO Walker has taken the role of Cultural Advisor.

The aim of the interview process was to meet personnel involved with the Guard of Honour and record their experience of Waitangi 2021. I believed this would be a good way to gauge how a range of people felt about the use of te reo Māori in an event steeped in western military tradition. WO Te Wiata suggested I talk to a mix of personnel including individuals of different ranks and genders. I planned to develop semi-structured interviews of approximately 45 minutes with approximately 4-6 participants.

WO Te Wiata had access to the list of personnel selected for the Guard and from this list he identified the individuals he believed would be most suitable to speak to me. He provided an initial introduction to the interview participants and encouraged them to take part in the interview process. The participants were given the option of responding in te reo Māori alongside a translator.

Unfortunately, due to the continued lockdowns in Auckland and the strict NZDF pandemic guidelines, most of the interviews were unable to take place in person. Instead, I was only able to connect with participants online. This came with its own unique technology challenges, and I remembered Smith's advice about conducting research Kanohi kitea (face-to-face).

Issues with the technology meant I encountered moments of lagging audio, unresponsive workstations, and broken connections. These were uncomfortable situations considering I wanted the interview process to be professional and at times, I knew I was not successful in portraying this. However, by this stage of the pandemic, all participants were used to digitally connecting with colleagues and they reassured me that the various hiccoughs were all part of the process and to be expected.

I was able to speak to one of the interviewees in person, however, this involved maintaining social distancing and wearing face coverings. Initially, I was concerned that having most of a person's face obscured would create a barrier and it would be hard to make a connection. However, the interview was a success thanks to the enthusiasm of the participant and their willingness to engage. For them, meeting in person was the most important factor, and the interview was subsequently pushed back in my schedule to accommodate this.

I found that the interview conducted Kanohi kitea had an easier flow, and many new questions arose from our conversation.

Primary documentary sources

An important aspect of the research report was studying past and current cataloguing processes for fleet trophy artworks, identifying the shortcomings, and finding improvements. I searched the Navy Museum's institutional archive to find documents relating to the founding of the Museum as well as documents relating to early registration practices.

Ethical Considerations

For this research report I applied for, and received, a low-risk Ethics approval from Massey University, Ethics Notification Number: 4000024637

Following the precepts of the University's Code of Ethics, for respect, autonomy and informed consent, the interview questions were given to the participants once I had contacted them.

Interview transcripts which I prepared were given to all participants for editing. All participants were happy to be identified by their first names in this report.

Limitations

The limitations of this report range from practical issues to reflections about my personal shortcomings.

Firstly, I recognise the gaps in my knowledge and understanding of mātauranga Māori, tikanga Māori and te reo Māori. I felt out of my comfort zone starting this journey and have experienced moments of questioning whether I was the right person for the job; I worried that my efforts could be perceived as tokenistic. However, as this process is a partnership, and Māori within the RNZN will be engaged throughout, I knew that I had the support I needed to achieve a successful outcome.

I have needed to take into consideration all security and confidentiality aspects of interviewing RNZN personnel. To a certain degree I have been restricted in the information available for publication. Some details will only be able to be shared with my immediate team. I was required to seek permission for discussion of military process and procedures and had to adapt my final report accordingly.

Interviewing RNZN personnel was challenging due to MIQ postings, pandemic restrictions, conflicting schedules, and sea deployments. I was limited to interviewing those personnel who responded to my invitation to participate; I did not connect with as many participants as I would have liked.

On reflection, this report is somewhat limited due to the positive experiences of the interview participants. I did not receive any insight from members of the Guard of Honour who had a negative reaction to the orders being delivered in te reo Māori, or those who found it difficult.

Chapter Outlines

Following the introductory nature of Chapter 1, Chapter 2 focuses on relationships. It begins with a brief history of Navy involvement at Waitangi followed by the gradual social and operational changes that have come about as bicultural practices within the RNZN have evolved. Following this is an introduction to the foundation of the Navy Museum and how it has become the institution it is today. The chapter concludes with discussion on the Navy Museum's relationship with te Tiriti o Waitangi and mātauranga Māori.

Chapter 3 is about context and begins with an overview of the early registration methods utilised by the Collections Department. There is an explanation about the two distinct art collections which fall under the custodianship of the Navy Museum and the rationalisation behind prioritising the Colin Wynn Collection over and above the works owned by the Museum's Trust Board. The chapter concludes with an account of an art exhibition in conjunction with the RNZN's 80th birthday

celebrations and how this exhibition highlighted the importance of building relationships with Māori service personnel.

Part Two of the report begins with Chapter 4, a case study about the Royal Guard of Honour at Waitangi in 2021. The narrative revolves around interviews with four members of the Guard and their individual experiences of the event. The chapter concludes with my reflections on knowledge gained during the interview process.

The final chapter offers a review of my findings and recommendations for moving the Colin Wynn Collection pilot project to the next stages.

Chapter 2 – Partnerships

The premise of Chapter 2 is to introduce the institutions discussed within this report and examine the existing relationships they have with each other and te Tiriti o Waitangi. The chapter begins in 1840 with the signing of te Tiriti and then moves forward in time, discussing the evolving partnership between Māori and the RNZN and how the principles of te Tiriti are the foundation of the NZDF's Bicultural Policy.

This is followed by a narrative on the founding of the Navy Museum, how it has grown over the decades, and the close relationship it has with the RNZN. I also discuss how, as a Crown entity, the Navy Museum has a responsibility to follow the lead of the RNZN in working towards upholding the principles of partnership, participation, and protection, with the goal of making our collection meaningful for Māori.

Te Tiriti o Waitangi and the Royal New Zealand Navy

At the time of the signing of te Tiriti o Waitangi in 1840, the representative of the Crown was Royal Navy Captain William Hobson in his role of Lieutenant-Governor (Simpson, 1990). To this day, the RNZN is a visible representation of the Crown at Waitangi Day commemorations.

In February 1890, the Royal Navy vessel HMS OPAL was recorded as in attendance at Waitangi for the 50th anniversary commemorations of the signing of te Tiriti o Waitangi. Over the next 100 years the New Zealand Division of the Royal Navy, becoming the RNZN in 1941, attended commemorations at Waitangi (National Museum of the Royal New Zealand Navy (NMRNZN), n.d.-d).

During the 150th year commemorations in 1990, a significant relationship milestone was achieved between Māori and the RNZN. The RNZN received a charter from the people of Tai Tokerau, the Māori parliamentary electorate situated at the Northern tip of the North Island of Aotearoa. The signing of the charter gave permission to the RNZN to parade freely within the electorate whilst bearing arms:

Therefore, the people of Tai Tokerau, do hereby confer upon the Royal New Zealand Navy, the right and privilege, without further permission being obtained, of marching at all times with drums beating, bands playing, colours flying, bayonets fixed and swords drawn, through the lands of Tai Tokerau and especially the Treaty Grounds of Waitangi. (Tai Tokerau District Māori Council, 1990)

The conditions of this charter are still in place today, and the original document is displayed at Te Taua Moana Marae (Figure 4).

Figure 4: Tai Tokerau District Māori Council. (1990). *He Pukapuka Tuku Tikanga na te Iwi o Tai Tokerau / A Charter of the People of Tai Tokerau. On permanent display. Te Taua Moana Marae, HMNZS PHILOMEL, Auckland, Aotearoa New Zealand.*



The early 1990s were a time when there were important inroads regarding changes in the social and working environments of the RNZN; the decade ended with the opening of Te Taua Moana Marae in 2000 (Ripia, 2019). Many of these changes were instigated by Māori, with commemorations at Waitangi as a central point at which many significant milestones took place (Table 3).

Table 3: RNZN highlights at Waitangi 1990-2021

Date	Event
1990	Signing of the Tai Tokerau charter (Figure 3). Recognition of the relationship between iwi and the RNZN (representatives of the Crown)
1991	Race Relations Councillor expresses desire to see Māori culture integrated at Waitangi. This gives impetus for Te Rūnanga o Te Taua Moana o Aotearoa (RNZN Rūnanga) to look at ways to incorporate Māori culture into the RNZN ceremonial duties at Waitangi. (Ripia, 2019)
1992	Te Reo Hēramana (RNZN cultural group) performs pōwhiri at Waitangi (NMRNZN, n.d.-d).
1994	Approval given to the RNZN Rūnanga proposal that the Royal Guard of Honour is led onto the grounds at Waitangi by Māori warriors with taiaha, highlighting the mix of Māori and military cultures, 'This bicultural practice began in 1994 when the Rūnanga proposal was approved, and it now occurs in every aspect of Navy ceremonial practice.' (Ripia, 2019, p. 71)
1995-2001	Waitangi commemorations held in Wellington. RNZN returns to Waitangi in 2002 – frigate HMZNS TE KAHA attends. Frigates TE KAHA and TE MANA were the first RNZN vessels to be given a name in te reo Māori that wasn't a place or landmark (NMRNZN, n.d.-d).
2002	Position of RNZN Māori Cultural Advisor is created, 'This came about because the Rūnanga needed to provide support to Command due to their exposure to high profile events such as Waitangi celebrations in the Bay of Islands, Northland, as well as other events that had Māori protocols such as VIPs visiting the Marae ... An outcome of establishing this role is the NZ Army, Air Force and eventually the NZDF instigated a similar role into their organisation.' (Ripia, 2019, p. 67)
2003 - 2019	Large gap in the research that falls outside the scope of this report, noting that the Waitangi timeline on the Navy Museum webpage stops at 2008 with most of the significant events recorded limited to details about ships and foreign dignitaries.
2020	First discussions about having the Waitangi Royal Guard of Honour orders in te reo Māori. This did not happen as 2020 saw the first tri-service Guard to parade at Waitangi; this coincided with the opening of Te Rau Aroha at the Treaty Grounds. This took precedence over orders in te reo Māori (S. Dixon, personal communication, 12 th April 2022).
2021	RNZN Royal Guard of Honour receives orders in te reo Māori for the first time. First military service to achieve this (S. Dixon, personal communication, 12 th April 2022).

It is evident that the principles of te Tiriti o Waitangi play an important part in the culture, development, and growth of the RNZN. This is reflected within the New Zealand Defence Force Maritime Doctrine (2018) which draws on the principles of partnership, reciprocity, and protection, and emphasises the importance of te Tiriti to the RNZN:

The RNZN and Māori will behave toward one another with utmost good faith: upholding discipline, maintaining honesty of purpose, and making an honest effort to ascertain facts and recognise the obligations and entitlements of both parties in all deliberations ...

Protection is afforded to the interests of both parties: RNZN culture (customs, values and traditions), and Māori taonga (language, custom, and culture). Naval and Māori tikanga will be respected and honoured. (Royal New Zealand Navy (RNZN), 2018, p. 145)

Mātauranga Māori and the Royal New Zealand Navy

Recognition of Aotearoa New Zealand as a bicultural society began steadily growing in the 1970s and 1980s when the State started to refer to te Tiriti o Waitangi as the nation's founding document (Hayward, 2012).

The RNZN is guided by *Defence Force Order 3, Chapter 5: Bicultural Policy*. This document acknowledges the importance of Māori culture within the NZDF and offers guidance and support in the observance of tikanga Māori in a military environment. It recognises that te Tiriti o Waitangi is the foundation of the relationship between Māori and the NZDF and it highlights partnership, participation, and protection, as key guiding principles (NZDF, 2010).

Biculturalism has not always been a focus for the NZDF. The struggles previously faced by Māori in the RNZN to have their world view acknowledged within a military environment are illustrated by Tamahou Anthony Donald Ripia:

... Māori people have contributed significantly to the NZDF. However, it was at the cost of sacrificing their indigenous identity, and it was a common expectation that Māori personnel would conform to the dominant western world view ... What added to this already strict environment of the New Zealand Navy was the influence of the British Royal Navy. Two participants who joined the Navy in the early 1970s experienced its colonial influence of domination, racism and the absence of any attempt to recognise Māori. (Ripia, 2019, p. 82)

Throughout his thesis, Ripia documents how small but significant changes have helped the RNZN evolve.

Ripia's observations are also mirrored by Grazia Scoppio, talking about the downfalls of a researcher's bias overshadowing report findings and that, "the role of a nonindigenous scholar interested in Indigenous research can be seen as a 'storyteller' who gives voice to Indigenous perspectives and knowledge" (Scoppio, 2018, p. 93). She also discusses the organisational structure of military organisations and the challenges faced by indigenous cultures in this environment, highlighting how the NZDF is a unique example of a military institution "embracing Indigenous values, integrating Indigenous cultural and language training, and supporting the participation of Indigenous groups" (Scoppio, 2018, p. 95).

Ripia, Scoppio, and Linda Tuhiwai Smith all make important points that are pertinent to my research report: the importance of partnership and avoiding being tokenistic; involving Māori throughout the entirety of the research process; to hold myself accountable to those whom I am interviewing, and the importance of taking a step back as a Pākehā researcher and not forcing my world view (Ripia, 2019; Scoppio, 2018; Smith, 2021c).

As Scoppio (2018) mentions the use of language being one way the RNZN embraces Māori culture, I am reminded, once again, of the significance of the Guard of Honour's orders being delivered in te reo Māori at Waitangi 2021. It brings the thesis statement back into focus and highlights the important part language plays in making an event more meaningful and a working environment more inclusive. I am also mindful that te reo Māori is a taonga that shapes and sustains collective cultural identity for Māori (Waitangi Tribunal, 2011).

Before discussion on the Navy Museum's relationship with Māori and te Tiriti o Waitangi, I will provide an introduction on the history of the institution.

A Brief History of the Navy Museum

Prior to the formation of the Navy Museum, significant artefacts, including taonga Māori, were displayed in various wardrooms on ships and at shore establishments such as the Chapel of St Christopher at HMNZS PHILOMEL (Hardie, 17 August 1953). A memorandum from 1953, details the abandonment of a proposed 'war trophy museum':

... this suggestion has been received with dismay, as the formation of such a museum would virtually mean denuding the chapels and officers' messes ... of all the valued treasures, which have long been displayed with great pride in these customary traditional resting places ... In the circumstances, I strongly recommend the abandonment of this proposition ... (Hardie, 17 August 1953, p. 1).

Instead, Captain Hardie discusses a system of cataloguing to be adopted to ensure accountability of the RNZN's 'valued treasures' and 'historical relics':

... I have been at pains, since taking up this appointment, to ensure that the full significance of all our trophies and historical relics is properly appreciated, and to arrange for them to be carefully catalogued, adequately labelled, displayed to the best possible advantage ... Much remains to be done, for this is a long and arduous task, but good progress has already been made towards the desired end. (Hardie, 17 August 1953, p. 1)

Although I have not been able to find further evidence, I believe that the system mentioned by Captain Hardie (17 August 1953) is the beginning of the Navy's Fleet Trophy Register which consisted of artefacts of historic importance, gifts presented to the RNZN, and regularly contested sporting trophies.

It was not until 1974 that the Navy Museum was established as a collection of "items of Naval interest outside the normal trophy range" (McKenzie, 10 October 1974, para. 1). These items were housed and displayed in a green shed on the waterfront of the Navy Base in Auckland (Figure 5). The building had been used as a chapel prior to WW2 and later as storage for the Navy's Fleet Trophy Collection (RNZN, 1983). The Museum was created to collect and care for objects, photographs, archives, and stories that told the history of the New Zealand Division of the Royal Navy (pre-1942) and thereafter the Royal New Zealand Navy (RNZN, 1983).

In May 1982 a decision was made to re-open the Museum at a new site which would be accessible to the public (Defence Auckland, 1982). The Museum had changed from a one-room display, open only to military personnel and those civilians able to access the Navy Base, to a purpose-built location accessible by the public, staffed by retired and enlisted uniformed personnel (Defence Auckland, 1982).

Figure 5: Colin Wynn. (2002). *A Puff of Wind* [oil on board]. RNZN Fleet Trophy Collection, Auckland, Aotearoa New Zealand.



Figure 6: *The Navy Museum at Spring Street 1982-2009. Reference number MC 10-0131-002.*



From the early 2000s, steps were taken to introduce professional museum standards, including trained civilian collection management staff. Currently, the Collections Team is comprised of a Collection Manager, Registrar, two Collection Assistants, a Photographic Archivist, and a Researcher.

In 2005 the Museum's official title changed from 'Navy Museum' to 'The National Museum of the Royal New Zealand Navy *Te Waka Huia o Te Taua Moana o Aotearoa*'. The te reo Māori name was decided upon through a collaboration with the RNZN Cultural Advisor and other senior Māori personnel (D. Wright, personal communication, August 2022).

The Navy Museum Today

In 2010 the Navy Museum opened at its current site, sitting on the waterfront at Te Hau Kapua/Torpedo Bay at the base of Maungauika/North Head (NMRNZN, n.d.-a).

Figure 7: *The Navy Museum at Torpedo Bay before redevelopment, 2007. Reference number IMG_0311.*



Figure 8: *The Navy Museum at the completion of the redevelopment, 2011. Reference number 20110905_PH_V1020230_0014*



On an administrative level, the Navy Museum is a unit within the RNZN. The staff are civilian government employees, and the operational costs are covered by the RNZN. The Navy Museum also relies on the RNZN for storage of the collection, and its IT system. Accordingly, it operates within a military environment and must adhere to strict security protocols. This means that its engagement with members of the public must be within these constraints – for example, the Navy Museum collection is unable to be viewed online (unlike the collections of many museums worldwide) as the Museum's artefact database is located on a secure NZDF server and cannot be migrated to the Museum's website.

The Navy Museum has a strong connection to the modern Navy. Basic Common Trainees (BCTs) and Junior Officers sign their attestation contracts in the World War One commemorative pavilion within the Museum. As part of their basic training, sailors do a short course on the history of the RNZN, conducted by the Navy Museum Educator. Navy Museum staff also provide naval history lectures for Junior Officers under training as well as Senior Ratings applying for promotion. The Museum is a venue for formal and informal military meetings and change of command ceremonies.

The Collections Department is also interconnected with the Navy. There are two main storage sites allocated to the Museum, both are located within the Navy Base in Devonport, Auckland. One site contains the collection store and office space where most of the permanent collection is housed, with the other consisting of a shared warehouse for storage of oversized artefacts. This second space is part of a high-security building which is not under the Navy Museum's control.

The Registrar is responsible for the daily administration of the RNZN Fleet Trophy Collection. This involves collecting a yearly inventory of objects from various RNZN ships as well as shore establishments in Auckland, Wellington, Christchurch, and Dunedin. In addition, several accessioned artefacts are on loan to Navy units in Auckland and Wellington. These loans are also administered by the Registrar and are renewed on a yearly basis.

Figure 9: Colin Wynn. (Circa 2001). *North Head [oil on board]*. RNZN Fleet Trophy Collection, Auckland, Aotearoa New Zealand.



Te Tiriti o Waitangi and the Navy Museum

As part of the NZDF, the Navy Museum is a government organisation and a Crown entity. The Waitangi Tribunal's report *Ko Aotearoa Tēnei* puts emphasis on the necessity of partnership between Māori and the Crown, "neither party can succeed without the help of the other" (Waitangi Tribunal, 2011, p. 204). Taking this into consideration, the Navy Museum has a duty to embrace the principles of te Tiriti o Waitangi, especially those reflected in Article 2.

There are two basic promises made to Māori in article 2 of the Treaty. In the English text, the promise is to protect Māori in the exclusive and undisturbed possession of their properties.

In the Māori text, the guarantee is of 'te tino rangatiratanga o rātou taonga katoa' – Māori authority and control over all of their treasured things. (Waitangi Tribunal, 2011, p. 44)

However, during a conversation with WO Te Wiata, he advised that I should not lose focus on the Treaty as a whole. He explained that while it was appropriate to study the second article for its significance in a museum setting, it was important to understand te Tiriti in its entirety and focus on what it represents (T. Te Wiata, personal communication, March 2022).

Taking WO Te Wiata's advice, I remained focused on how the RNZN upholds the principles of partnership, participation, and protection when considering te Tiriti o Waitangi. With regard to Article 1, the Waitangi Tribunal emphasises the notion of reciprocity between Māori and the Crown

(2011). In the Māori version of Article 2, the word rangatiratanga is used, emphasising the status and authority tangata whenua had over their lands and taonga. And lastly, Article 3 is about equality, promising Māori equal citizenship rights and Crown protection (Waitangi Tribunal, 2016).

Table 4: Key terminology from *te Tiriti o Waitangi / the Treaty of Waitangi*

Tino rangatiratanga	1. 'Self-determination, sovereignty, autonomy, self-government, domination, rule, control, power' (Moorfield, n.d.).
Rangatiratanga	1. 'Chieftainship, right to exercise authority, chiefly autonomy, chiefly authority, ownership, leadership of a social group, domain of the rangatira, noble birth, attributes of a chief' (Moorfield, n.d.). 2. 'Kingdom, realm, sovereignty, principality, self-determination, self-management - connotations extending the original meaning of the word resulting from Bible and Treaty of Waitangi translations' (Moorfield, n.d.).
Taonga	1. 'Treasure, anything prized - applied to anything considered to be of value including socially or culturally valuable objects, resources, phenomenon, ideas and techniques. Examples of the word's use in early texts show that this broad range of meanings is not recent' (Moorfield, n.d.).

Mātauranga Māori and the Navy Museum

During 2006-2007, Paki-Moana Colmer (Ngāti Tūwharetoa) was the Audit Project Officer for the Tairāwhiti Museum Taonga Māori Audit (Colmer, 2010). Her thesis discusses the audit process, and highlights the challenge of taking the first steps and finding guidance when it comes to applying the principles of mātauranga Māori in a museum setting (Colmer, 2010, p. 4). Knowing from whom to seek guidance was also a challenge for me when I started my research report.

At the outset of the research process, I spoke to the Navy Museum Director who advocated approaching Iwi Hēramana, through the Manager of Te Taua Moana Marae, as the guiding voice for this research report (D. Wright, personal communication, March 2021). Iwi Hēramana is the iwi of the RNZN, an iwi that includes all sailors and RNZN personnel regardless of individual iwi affiliations, or ethnicity (Ripia, 2019). The Navy Museum, Te Taua Moana Marae, and Iwi Hēramana, each represent Māori from throughout Aotearoa, and therefore, building a relationship with Iwi Hēramana seemed to be the course that would be necessary to provide for the Navy Museum's unique situation.

Additionally, Colmer (2010) discusses the challenges of defining taonga Māori in museum collections. Again, this is a very relatable concept for the Navy Museum. Due to the skeletal nature of the early fleet trophy records, details about the provenance and significance of taonga Māori is often missing.

For example, Figure 10 is the original catalogue card for “Maori [sic] Figures” (whakairo) located at New Zealand House in London. Other than the name of the dignitary who presented the taonga, there was no further information. In 2019 however, several files were located amongst a box of research material that detailed when the whakairo were created and how they came to be in the United Kingdom (Figure 11). Following the uncovering of this information, the database was then updated (Figure 12). However, a complete provenance for these taonga still remains incomplete.

Nevertheless, finding this information has given us the scope to research the whakapapa of the taonga, and it has the potential to become an opportunity to strengthen connections between Māori and the RNZN. For me, this is an illustration of how important it is to connect people and their kōrero with the artefacts in our collection, whether that be a whakairo or a Colin Wynn painting.

Figure 10: Early database record card for fleet trophy FT 0607. Image courtesy of the NMRNZN.


TROPHIES	
Full Description Maori Figures, (2 in No.) (Measuring about 6ft high)	Category: A
	Value:
By Whom Presented and Date High The Commissioner, MR W. J. Jordan, January 1939, to HMS MAORI. Ship was sunk in Malta Harbour February 1942 Figures salvaged June 1942	
Conditions for Presentation To HMNZS MAORI by Admiralty September 1949.	
Refer to Pack EXM 0011 (HMS MAORI) For more info.	
No. 607	Description Maori Figures (2 in No.) (Measuring about 6ft high)

Figure 11: Research notes for FT 0607

zOOM on Research Comments/Remarks

File Edit Format

Copied articles in the object information file state the following:
The whakairo were believed to have been made for Makereti Papakura's whare in Whakarewarewa village, Rotorua, circa 1900- circa 1909. It is believed that Makereti took the whakairo to England circa 1911 where they remained in her possession until her death in 1930. If this is accurate then at some stage between 1930 and 1938 the New Zealand High Commission in London took possession of the pieces. Another story goes that the whakairo were displayed at the Empire Exhibition in Glasgow in 1938 before being gifted/presented to HMS MAORI in 1939 by the High Commissioner Mr W. J. Jordan. When HMS MAORI was sunk in 1942 the carvings are reported to have been on board and salvaged later that year. They were then supposedly cleaned before going on permanent display at New Zealand House, London. More research needs to be done.

Figure 12: Updated Vernon CMS database record for FT 0607

The screenshot shows a web-based database record for '2004.0607; Whakairo; Presentation Item/General, Carving/Pictures,plans,texts,maps'. The form is divided into several sections:

- Title, Artist, Date ...**: Contains the object number and name.
- Media, Measurement ...**: Contains the object type and department.
- Other Id, Name ...**: Contains the access number.
- Procedural Status**: A dropdown menu set to 'Registered'.
- Date Accessed**: A dropdown menu set to 'Pre 2011'.
- Department**: A dropdown menu set to 'Fleet Trophies'.
- Accession Number**: A text field containing '2004.0607'.
- Object Type**: A dropdown menu.
- Collection**: A dropdown menu.
- Controlling Institution**: A dropdown menu.
- Artist/Maker**: A text field containing 'Unknown'.
- Role**: A dropdown menu set to 'Carver'.
- Name/Title**: A text field containing 'Whakairo'.
- Date**: A text field containing 'Circa 1900-Circa 1909'.
- Period**: A dropdown menu.
- Place Made**: A text field containing 'Rotorua/Bay of Plenty Regio...'.
- Role**: A dropdown menu.
- Brief Description**: A text field containing 'Two whakairo (possibly pou/pouwhenua/pou whenua, this needs to be ascertained), carved Māori wooden figures.'
- Image**: A small thumbnail image of the whakairo.
- Edition**: A text field.

A zoomed-in view of the 'Brief Description' field is shown in the foreground, displaying the text: 'Two whakairo (possibly pou/pouwhenua/pou whenua, this needs to be ascertained), carved Māori wooden figures. Presented to HMS MAORI in January 1939 by the high Commissioner, Mr W.J. Jordan. The ship was sunk in Grand Harbour, Malta, February 1942 and reportedly the figures were salvaged in June 1942.'

Another important point discussed by Colmer is the process of adding Māori names for taonga to a database as a mark of respect (Colmer, 2010). The taonga in Figure 10 were previously only referred to as “Maori [sic] Figures” and while this disrespect was likely not to have been purposeful, the lack of correct naming shows that respecting mātauranga Māori and the use of te reo Māori was not a priority for the RNZN at that time.

Te Reo Māori has been an official language of Aotearoa since the Māori Language Act 1987, which closely followed the Wai 11 claim (*The Te Reo Māori Claim*) in 1986, although the Act was not a direct result of the claim (Waitangi Tribunal, 2011). After the hearing, the Waitangi Tribunal agreed with claimants that the Crown had not fulfilled its Treaty promise to protect te reo Māori which is a taonga at the heart of Māori culture (Waitangi Tribunal, 1986). This is an idea that resonates with me as a professional working in a cultural heritage institution. I hope that by incorporating te reo Māori into our daily collection management practices this is perceived as a mark of respect to Māori and that by doing so, the Navy Museum is playing its part in the protection of a significant taonga.

The relationships discussed in this chapter, especially the partnership between Māori and the RNZN, have grown since the early 1990s to become what they are today. The principles of partnership, participation, and protection, as set down in te Tiriti o Waitangi, are recognised by the RNZN and NZDF as core values which the Navy Museum must support in our effort to become a bicultural institution with a meaningful collection. In the following chapter, I aim to illustrate how the Navy Museum has begun taking steps to achieve this.

Chapter 3 – Creating a Meaningful Collection

To give context to how the Navy Museum can begin to create partnerships with Māori, and in doing so hopefully create a meaningful collection, this chapter begins with an overview of the structure of the collection and the history of the registration methods used by the Collections Department.

As this research report focuses on the Navy Museum's art department, an explanation of the two distinct art collections which fall under the custodianship of the Navy Museum is then provided - along with the rationalisation behind prioritising the Colin Wynn art collection over and above the works owned by the Museum's Trust Board.

The chapter concludes with an account of an art exhibition curated to commemorate the RNZN's 80th birthday celebrations in 2021. I explain how this exhibition highlighted the importance of both the incorporation of te reo Māori into our database, but also that we will be unable to achieve a truly meaningful collection without participation from Māori service personnel.

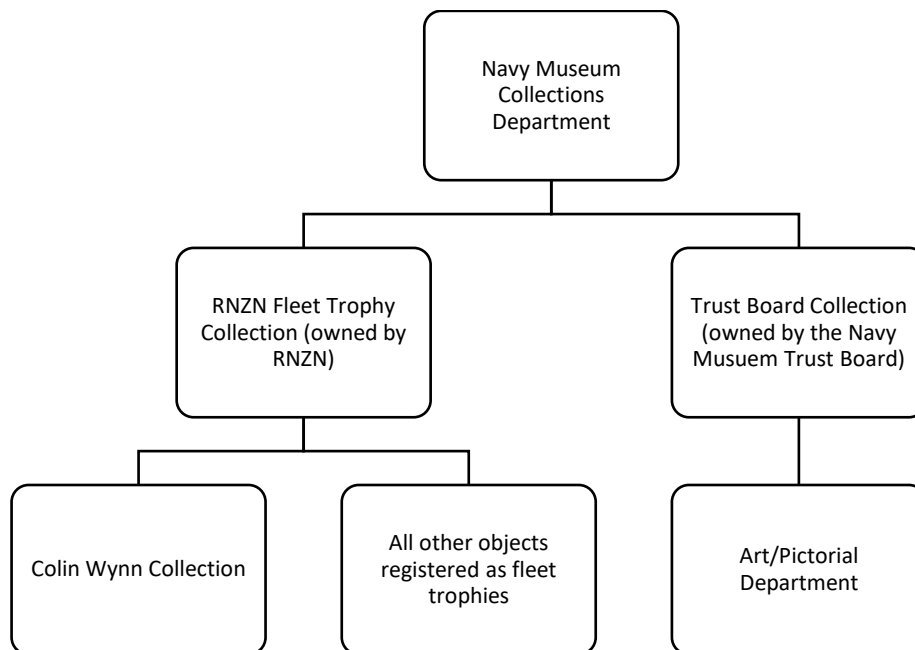
Introducing Colin Wynn

As this report focuses on the artworks of Colin Wynn, a brief introduction to the artist is necessary. Colin Wynn is primarily a seascape and landscape artist; he has been the official artist of the Royal New Zealand Navy since 1983 (NMRNZN, n.d.-c). Since producing his first works for the RNZN, Colin Wynn has been commissioned to create up to three new works each year, however, in recent years this quantity of work has slowed. He also creates works for the RNZN to present to visiting dignitaries and allied Navies. The subject matter often depends on the ideas and tastes of whoever holds the position of Chief of Navy. Because of this the collection covers a wide subject field including ships, shore establishments, seascapes, landscapes, deployments, specific RNZN units, and wartime enemy engagements. To date, Colin Wynn has been commissioned to create more than 100 works for the RNZN.

Structure of the Navy Museum Collection

The art cared for by the Navy Museum consists of two separate collections, artworks owned by the Navy Museum Trust Board and artworks owned by the RNZN. The latter forms part of the Navy's Fleet Trophy (FT) Collection. Artworks owned by the Trust Board are part of the Navy Museum's permanent collection. Artworks within the Fleet Trophy Collection are legally owned by the RNZN with all day-to-day collection management administration managed by the Navy Museum Registrar.

Figure 13: *The Structure of the Navy Museum Collection*



Early Registration Methods, Trust Board Collection

The Navy Museum's earliest written catalogue records date to circa 1988 and consist of a set of volumes of bound paper records. These 'blue books' were a result of an inventory instigated to fully document and assign numbers to the collection; the objects were broadly numbered and catalogued by type. This style of record keeping was based on a system used by the RNZN at the time (NMRNZN, n.d.-b). The blue book inventory can be considered as retrospective cataloguing, the result of this being that much of the information was gathered by word-of-mouth rather than documentation sources (NMRNZN, n.d.-b).

Figure 14: Original blue book entry. Photograph: Author.

43075G—60,000/2/80 M

H.M.N.Z.S. ENDEAVOUR
1956-61
Alone Display

DESCRIPTION: PAINTING - FRAMED OF
HMNZS ENDEAVOUR. PRESENTED BY
NEW ZEALAND ANTARCTIC SOCIETY.
59 cm x 49 cm

CURRENT STOCK NUMBER
265

OLD STOCK OR REFERENCE NUMBER
PAA 0001

SERVICE PRICE

QUANTITY ON PERMANENT LOAN

Radio	Wpns	Nav.	Exec.	Eng.	Elect.	Gun.	T.A.S.
							1

STOWAGE

End Item Code(s)
39

Date	Voucher Number	Received	Issued	Remains	Muster & Dues Record	Date	Voucher Number	Received	Issued	Remains	Muster & Dues Record
	502										


PROVING COLUMN:

BALANCE CARRIED FORWARD

PROVING COLUMN:

BALANCE CARRIED FORWARD

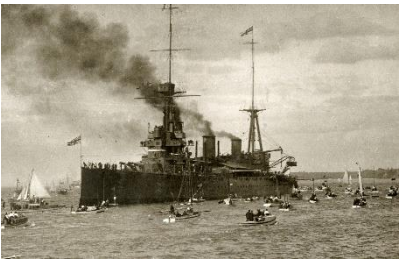



Checked








In late 1991, the blue books were retired, and a new system of numbering and record-keeping was introduced. Objects were catalogued with alphanumeric accession numbers based on their classification (see examples in Table 5). These classifications are said to have been modelled on similar ones used by the National Maritime Museum, Greenwich, although this has not been substantiated (NMRNZN, n.d.-b).

It was not until the early 2000s that the current tri-part numbering system was established. This coincided with the Navy Museum implementing Vernon CMS and hiring a Collection Manager with a background in museums and collection management. Classifications that made up the previous cataloguing system were retained and simply moved over to the classification tables within Vernon. The classification terminology used today is mostly unchanged from the 1980s although now multiple classifications are assigned to each object where appropriate.

Table 5: Examples of the alphanumeric numbering system previously used by the Navy Museum


Series	Department	Example Number	Description of Object	Object Image
A-series	Photographic	ABT 0056	Photograph postcard of the arrival of HMS NEW ZEALAND in Auckland, 1913.	
C-series	Clothing	CAH 0005	DPM armoured vest worn by the donor during peacekeeping duties	
D-series	Documents	DDT 0003	Certificate of Competency as a First Class Engineer	
E-series	Ephemera	EAE 0015	HMNZS PHILOMEL Christmas menu	

G-series	General	GMA 0009	Model of HMNZS MONOWAI, survey vessel	
J-series	Weapons	JAA 0007	Naval officer sword, pommel a lion-head design with green and red painted eyes (colours representing the directions port and starboard).	
P-series	Pictures, plans and maps	PAJ 0003	Watercolour painted on a feather of HMS DUNEDIN	
S-series	Ship items	SBC 0010	Medium sized ceremonial bell, HMNZS TUI	
T-series	Mess gear and tableware	TAT 0008	Coffee jug with Flag Officer (Admiral's) blue badge	

Early Registration Methods, the RNZN Art Collection

The earliest written records for fleet trophies are typed lists from Naval Stores, then followed by a card catalogue system (Figure 15). This system most likely dates from the 1950s, as a system of cataloguing is mentioned in correspondence from the Naval Officer in Charge at the time (Hardie, 17 August 1953). Circa 1995, the information from the card catalogue was computerised, and the process of creating the catalogue cards was discontinued. Newly acquired trophies were added directly into the computer system and a series of folders were created for the accompanying A4 printouts, with this migrated to the Vernon collection management system during the mid-2000s¹.

Figure 15: Original catalogue card for FT 0793, the first painting by Colin Wynn to be registered into the Fleet Trophy Collection. Image: Author.

TROPHIES	
Full Description <i>PAINTING 'HMNZS WELLINGTON UNDERGOING REFIT (Water Colour)</i>	Category: <i>A</i> Value:
By Whom Presented and Date <i>Lt Col C.P. Wynn, RNZNVR (OFFICIAL ARTIST OF THE RNZN) NA 70/29/101 18-4-84</i>	
Conditions for Presentation <i>To Be Held By HMNZ Dockyard</i>	
No. <i>793</i> Description <i>PAINTING "AS ABOVE"</i>	

The Navy Museum inherited the fleet trophy database from Naval Stores. Object records were skeletal and lacking important information. An entry for a Colin Wynn painting would list artist, title, brief subject line, date and medium. This information was usually gleaned from the painting itself as the artist adds these details to the reverse of each work. There was rarely any information recorded to help Museum staff make decisions about access, cultural rights, or digitisation and reproduction rights.

¹ There is no documentation to reference this finding, it is a fact that I have ascertained during my daily activities as Registrar.

The Collections Team has never treated the fleet trophy database as a priority. Approximately ninety percent of the entries on Vernon have not been edited as these are only updated on a case-by-case basis. Therefore, the majority of Colin Wynn's art has only been skeletally catalogued.

New Art Racking

Towards the end of 2020 the Navy Museum was allocated unexpected funding from the RNZN. As a team we proposed several concepts for projects that could realistically be completed by the end of the 2020/2021 financial year. Approval was subsequently granted for the installation of new art compactor storage given the existing racking was unstable and therefore not fit for purpose (Figure 16).

Figure 16: Art storage pre-2021. Photograph: NMRNZN.

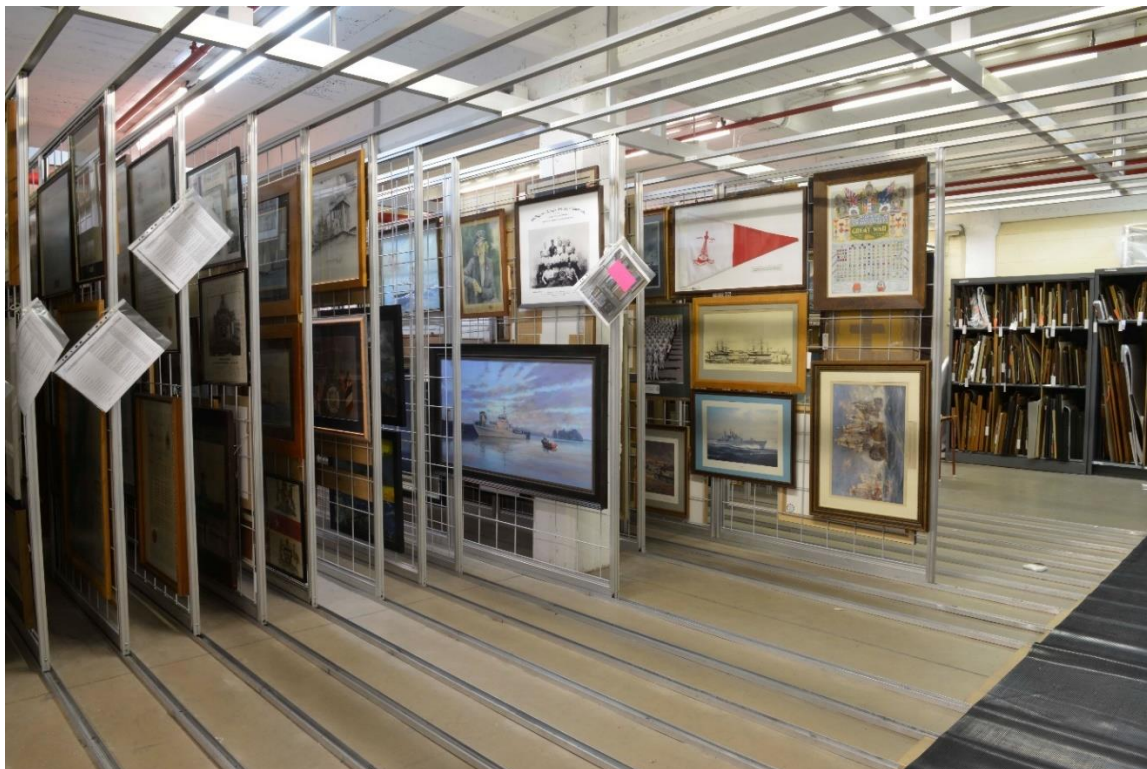


Figure 17: *New rolling compactor shelving with space at either end of the room to add further rows in the future. Photograph: Author.*



During the process of emptying the storage space to allow for installation of the new compactors, it became clear that we needed to focus on rationalisation of both the Trust Board Collection and the Fleet Trophy Collection. During the process of selecting pieces to be considered for deaccession, I became more aware of the shortfalls in the Vernon database. Table 6 highlights the common information missing from an artwork record.

Table 6: *Information missing from artwork database records.*

Artist details	It is usually the single works that are missing details. Larger groups of artworks by well-researched artists have robust records (Colin Wynn, Howard Mallitte, Peter McIntyre, Corporal Ernest Casey).
Digital image	Many works are missing a digital image, or the image is of poor quality. For Colin Wynn works a good quality digital image is important from a condition reporting point of view due to the frequency in which the works change location.
Subject description	Descriptions are provided for almost all records, which reference aspects such as the history of the ship, person, place, deployment, or event depicted in the work, but these are generally skeletal and incomplete.
Associations	Significant associations between the subject of the work and related ships, people, places, deployments, or events are almost always missing from the records.
Image reference	Where work is based on a specific photograph (usually taken by a Defence Force photographer), reference to these images is almost always missing. Note that Colin Wynn works are often created from a photograph.
Valuation	Usually missing, but important for insurance purposes.
Correct classification	The majority of the collection are classified under the top hierarchal term <i>Pictures, plans, text, maps</i> . Only a small proportion are classified by medium.
Physical attributes	Works rarely note medium and material, most do not have condition details, there are no notes about recommended hanging systems or display restrictions, and measurements are usually missing or incorrect.
Copyright	Other than the Colin Wynn Collection, a correct copyright statement is usually missing. A standalone project needs to be initiated to ensure each work in the collection has this remediated. This is a minimum standard as we also need to take into account cultural rights, intellectual property rights, and moral rights.

During the early stages of planning the process for the storage project we undertook more of a ‘box-ticking’ approach, seeking to ensure that we knew which fields in Vernon were missing for particular artworks. I had not considered how we would collect and record the intangible knowledge associated with artworks. It was not until later in the project that I realised the records were missing the input and kōrero from Māori service personnel. We had a one-sided database that did not embrace the principles of te Tiriti o Waitangi, te ao Māori, or mātauranga Māori.

It is important to note here that Vernon CMS has the capability to link information in different formats to an associated artefact entry. So long as a user’s IT system has the capacity to store a file, it can be linked to Vernon; this includes document files, image files, audio files, and audio-visual files. Therefore, the Navy Museum has the tools to be able to create a meaningful, diverse, and inclusive database.

Rationale Behind Prioritising the Colin Wynn Collection

Taking into consideration the amount of work required to update database records for artworks, a singular focus on the Colin Wynn Collection seemed to be the most logical decision to select as a case study for this research report. From a practical point of view, it is a significantly smaller collection than that of the works owned by the Trust Board. During the initial relocation inventory, we recorded 534 objects with Colin Wynn's work accounting for approximately 20% of those (with 108 works).

Before starting this research report, I believed the manageable size would mean that whatever procedures were to be put in place regarding cataloguing and storage were more likely to be achieved within one financial year which I considered to be a reasonable timeframe. I decided that isolating the works of one artist would allow me to prioritise other areas of cataloguing, as outlined in Table 6, that have been previously neglected. Rather than spending time researching multiple artists and attempting to untangle the copyright status of each piece, I could focus on capturing the stories, events, and subject of each Colin Wynn work.

Arguably the most important reason for selecting this collection is that it is a 'living' collection. Colin Wynn is the official artist of the RNZN and each year new paintings are commissioned. The majority of works are on private display and constantly moving within military base locations; they are also often used for commemorative purposes. There is also a catalogue of Colin Wynn paintings that RNZN units can request print copies from. Prints are produced for many reasons: gifts for international navies, retirement gifts for long-serving personnel, and display in currently commissioned ships as we do not recommend that original artwork is installed in sea-going vessels.

As Colin Wynn's work is so widely known, used, and loved by RNZN personnel, it made sense to ensure we implement a thorough system of management for this collection. Although the entire art collection needs attention, the visibility of Wynn's work makes it the logical choice to focus on first. Also, the new art storage was funded by the RNZN, and it seemed appropriate to support this gesture by prioritising their art collection, noting that although our day-to-day operational costs are covered by the RNZN, it is not often we are granted a significant amount of money for such a project.

From Exclusive to Inclusive

One issue requiring consideration was the exclusive nature of the Colin Wynn Collection, that is physically available only to the NZDF. Colin Wynn's commissioned work is essentially a private collection purchased with public funds.

An article by Caroline Lord (2020) discusses a collection of World War One art which was at one point lost from public knowledge. The works were commissioned to document the experience of New Zealanders serving during the First World War and were intended for permanent public display. Unfortunately, such an exhibition was never staged, and the works went from a nationally significant collection to virtual obscurity.

Across the course of a century, the collection devolved from a group of artworks into a motley assortment of historically and culturally interesting artefacts, before coming to rest as rarefied archival records. (Lord, 2020, p. 473)

Lord's article mentions that now as an archive, the works have been digitised and are accessible to view online (Lord, 2020). This level of accessibility is an important goal to be achieved for the Colin Wynn Collection which is usually not available for public display.

Lord's article encouraged me to consider the status of artworks commissioned by government departments. Consequently, I was also motivated to understand how the Navy Museum could help to facilitate access to the works for people outside the NZDF.

The article also highlighted the importance of recording the kōrero from Māori personnel with a connection to the subjects depicted in Colin Wynn's works. The Navy Museum has an opportunity to partner with Māori to gather, store, and share these significant and meaningful moments of military history captured in art.

Planning an Exhibition

The importance of having thorough and meaningful catalogue records is illustrated by an exhibition curated by the Collections Team in 2021. As part of the 80th Anniversary commemorations, the RNZN requested that the Navy Museum install a small exhibition of our choosing. Preparation time was minimal and the final two options were either a photographic exhibition or a display of Colin Wynn art. A decision was made to install an art exhibition as this was something that had not been done for many years and was the easiest to pull together at short notice. On reflection, we should not have considered this a quick and easy solution.

Artworks were chosen based on the pieces that would best represent the last 80 years of RNZN history (Figure 18). Our choices were also dictated by the locations of each work. Many were displayed at easily accessible units in Auckland and others were at Defence headquarters in Wellington. Works were discounted if they were displayed at high security locations where access was problematic to arrange during pandemic restrictions.

Figure 18: Left-hand view of Navy Museum's entrance foyer where *Painting the Navy* was exhibited in 2021/2022. Photograph: Author.



Regrettably, at no point were RNZN personnel involved in the curation process. In hindsight, I think there were several reasons for this. Firstly, although the Museum is part of the RNZN, we often still think in terms of “us and them”, with “us” as the experts in naval history. Secondly, the exhibition came together during a time when strict pandemic restrictions were in place and the RNZN had been involved with managed isolation and quarantine (MIQ) duties nationwide. We presumed they would not have time to be involved with the planning of an exhibition.

Another key reason why RNZN personnel were not involved, and are rarely involved, is that there is usually insufficient lead-in time to get an upcoming exhibition curated in a collaborative way. In this instance, the problems we faced with pandemic restrictions just added to difficulties we already find challenging to overcome.

The painting of Te Taua Moana Marae (Figure 19) was the first work to be selected as we considered it to be one of the most significant pieces in the collection as well as being the only work relating directly to Māori service personnel. However, in hindsight, I do not believe we should have made that decision on our own. Without Māori input we most likely missed out on showcasing other significant pieces, and without comprehensive catalogue entries we made our decisions on what we thought were significant events. We were not flying completely blind, our selections covered major events, ships, and deployments, but that was the extent of the selection criteria, we were unable to illustrate any deeper meaning or significance.

Another point of consideration was to have the exhibition interpretation in both te reo Māori and English. However, I am disappointed to say that this did not progress any further than the discussion phase. Again, this was due to the difficulties of the Auckland lockdown and RNZN personnel being deployed, but also because the Collections Team did not have a relationship with the Marae team or members of the RNZN Rūnanga. The writing process took place when we were all working from home and were unable to meet with Māori personnel to discuss the exhibition face to face. At a time when we were trying to focus as a team to pull an exhibition together, the process of locating the appropriate people to connect with was a daunting one.

This illustrated the importance of partnerships, relationship building, and incorporating te reo Māori into our collection management database. Had we already been in the habit of creating brief descriptions in English and te reo Māori as standard practice, we would have been able to easily create exhibition text in both languages, therefore, showing respect to Māori visiting the exhibition.

In future, if the opportunity arose again to exhibit Colin Wynn's work, RNZN personnel would be invited to contribute, especially Māori personnel. It is important to ensure that exhibitions of this nature are curated in partnership, with differing points of view, a wide knowledge base, and a rich variety of voices.

This chapter, and those before, have been an introduction into past practices, existing relationships (or lack thereof), and the events leading me to finalise my research report topic, and concludes part one of this report.

View from the Bridge

This bridge introduces part two of this report which looks to the future – that is, exploring what practical steps the Navy Museum Collections Department might take in its approach to new exhibitions and the management of the artworks under our custodianship.

The painting titled 'The Marae' (Figure 19) was featured in the exhibition of Colin Wynn artworks previously discussed in Chapter 3 and was the initial catalyst for me to begin asking questions about how the Navy Museum might move forward towards building and maintaining a meaningful collection.

Figure 19: Colin Wynn. (2001). *The Marae* [acrylic on board]. RNZN Fleet Trophy Collection, Auckland, Aotearoa.



With direct reference to future exhibitions, I posed the following questions:

1. What information would Māori viewing the work expect to see? How do we ensure the experience of viewing the painting is meaningful to Māori?
2. If each work from the Colin Wynn Collection was available to view as a permanent online exhibition, how should we build the page, so it includes information to make the works meaningful to everyone, but especially Māori?

- How do we capture the intangible, personal stories associated with each of Colin Wynn's works?

The answers to these questions would also relate to how we update existing database entries (Figure 20) and catalogue newly accessioned works.

Figure 20: Current skeletal Vernon CMS record for FT 1090. Image: Author.

Object - Identification

2004.1090; Painting - The Marae; Painting/Pictures,plans,texts,maps

Title, Artist, Date ... Media, Measurement ... Other Id, Name ...

Procedural Status	Artist/Maker		Role		Images (1/2)	
Registered	Lt Cdr Wynn, Colin		Artist			
Date Accessioned	Name/Title					
Pre 2011	Painting - The Marae					
Department	Date	Period				
Fleet Trophies	2001					
Accession Number	Place Made		Role		Edition	
2004.1090	New Zealand					
Object Type	Brief Description					
	Framed oil painting by Colin Wynn, 'The Marae', depicting Te Taua Moana Marae at Ngataringa Bay (Navy Marae).					
Collection	Part	Reason	Packing	Current Location	External	Date
	0 - W...	Display		Entrance area/Museum/...		15 Dec...
Controlling Institution						

Using these questions as encouragement to explore the concepts of partnership, participation, and protection in greater depth, I turn to part two of the research report. Taking inspiration from the changes made to protocols at Waitangi 2021, I discuss how the Navy Museum Collections Department can make changes to current collection management processes, so we meet our obligations to Māori service personnel and te Tiriti o Waitangi.

Part Two

Travelling Onwards

Figure 21: Colin Wynn. (2004). *HMNZS Resolution in Dusky Sound* [oil on board]. RNZN Fleet Trophy Collection, Auckland, Aotearoa New Zealand.



Chapter 4 - Case Study, Royal Guard of Honour at Waitangi 2021

The following chapter discusses the journey taken by the RNZN to make changes to the protocols followed by the Royal Guard of Honour at Waitangi Day commemorations; the focus being the incorporation of te reo Māori into the Guard orders which have historically been given in English. To illustrate this significant event, I interviewed four enlisted members of the RNZN and asked how these changes impacted them on a personal level. I was interested in how Waitangi 2021 was seen from different perspectives; Māori, Pākehā and tauiwi.

The aim of this process was to understand how individuals felt about the inclusion of te reo Māori into a traditional military exercise conducted in English. I also wanted to gauge whether these responses might possibly represent how people would react to the inclusion of te reo Māori into our collection management processes. Furthermore, I was keen to better understand participants understood concepts of partnership, participation, and protection.

The inspiration I have taken from Waitangi 2021 is the impetus behind this research report.

A Brief Introduction

During the 1991 Waitangi Day commemorations, the idea of incorporating te ao Māori into the ceremonies was first voiced at a senior level:

... Hiwi Tauroa, the Race Relations Conciliator at the time, made an interesting announcement, 'It would be good to see some acknowledgment of traditional Māori culture aligned with Military culture' ... [those who] attended Waitangi celebrations that year and heard this announcement, took it as an opportunity for the Rūnanga to look at the Navy's ceremonial practices. (Ripia, 2019, p. 58)

Thirty years later, during the 2021 commemorations, the Guard of Honour received its orders in te reo Māori for the first time (Proctor, 2021).

The Royal Guard of Honour is a parade formation comprising 100 sailors and officers; the purpose of this formation is to parade before, and be inspected by, the Governor General of Aotearoa New Zealand. There are several ceremonial components performed over two days, and each component is made up of many different orders. During the 2021 commemorations, half the orders were delivered in English and half in te reo Māori (Table 7).

Table 7: An example of Royal Guard of Honour orders in te reo Māori, see Appendix B.

'Guard' – spoken before each new order	'Te Matakīrea'
'Honour Guard' – used in place of 'Guard' in some parts of each evolution	Te Matakīrea o te Hōnore
'Come to attention'	'Kia Ita'
'Stand at ease'	'Whakatā'
'Shoulder arms'	'Ki te pokohiwi'
'Eyes front'	'Kanoahi Ki Mua'
'Halt'	'E Tū'
An order is given for the Guard to stand while the RNZN Band begins to play <i>God Save the Queen</i>	'Te Matakīrea o te Hōnore / Oha a te Ariki / Whakaatu Pū'

For an institution, whose history stems from the traditions of the British Royal Navy, the use of te reo Māori during a structured military manoeuvre is highly significant. It is one of many ways the RNZN is showing its ongoing commitment to te Tiriti o Waitangi and partnership with Māori.

Interviews with Members of the Royal Guard of Honour

With the guidance of WO Te Wiata, six members of the RNZN were invited to participate. Four were able to accept the invitation to be interviewed. One participant agreed to be identified in this report.

- Chief Petty Officer Shane Dixon (Senior Parade and Ceremonial Instructor)
- Participant A (First Officer of the Guard)
- Participant B (Second Officer of the Guard)
- Participant C (sailor in the Royal Guard of Honour)

Chief Petty Officer Shane Dixon

The experience of preparing the Guard of Honour for Waitangi was an extremely positive one for CPO Dixon. The translation of the English text into te reo Māori was undertaken by an official translator and passed on to Dixon so he could begin training the sailors. He fully acknowledges that he is not as proficient in the use of te reo as he would like to be, and he is grateful that he had the support of Participant A, who is fluent in te reo Māori, during the training process.

It was initially expected that the entire programme of parades would be delivered in te reo Māori, which CPO Dixon found to be unrealistic considering the very limited amount of time scheduled for training. He understood the enormous significance of the event and he was honoured to be a part of

it, but at the same time he knew his own limitations as well as the limitations of members of the Guard. After discussion with personnel involved with organising the cultural components of the commemorations, it was decided on the mix of te reo Māori and English for the Guard orders.

... let's be mindful of doing ourselves justice parading a nice smart Guard, adding te reo for those key things, and maybe a little bit more if we can get there, and that's what we did. We were able to add a little bit more than we thought we would ... I think it was important that with it being our first time we got what we did, right, if that makes sense. We can always build on that in the future. But I think if we tried to push things too far and mistakes were made or anything like that, that would have been very detrimental to us pursuing te reo. (S. Dixon, personal communication, 12th April 2022)

Since the success at Waitangi, CPO Dixon has trained two intakes of new recruits to respond to parade orders in te reo Māori for their graduation ceremonies. He used the Waitangi template to change parts of the graduation orders which means that this significant event is performed with a mix of te reo Māori and English. He would like to see this become a permanent fixture of graduation ceremonies but realises that it is not something to be rushed, nor should it put pressure on people. He is adamant that it must be a positive experience for those taking part and understands the importance of taking one step at a time.

The trainees chosen to lead the graduation parades are those that have achieved top marks in assessments; getting selected to lead a parade is a prestigious moment and considered a reward for hard work. Therefore, CPO Dixon understands that the sailors achieving this standard may not feel confident using te reo Māori during such a significant event. For those who are not fluent in te reo, and even for those who are, there is a lot of pressure to 'get it right' in front of colleagues, instructors, friends, family, and senior officers. This is not pressure applied by the instructors, but stems from an individual's confidence, or lack of, in using te reo Māori.

But out of the ones that we have done they have embraced it, they have tried hard and sometimes we've put them at ease and say 'hey look don't worry if you can't quite get this, we will leave that part out, let's think about a couple of basic orders', and then we tend to work on that as we go through. The last graduation parade went well, they delivered key orders in te reo. The one before that they picked it up a little bit easier and they were able to deliver more. What I think we will have to do is mould it to the ability of the people in those key positions, selecting them on their merits [achievements] and seeing what we end up with. (S. Dixon, personal communication, 12th April 2022)

CPO Dixon looks back at Waitangi 2021 with satisfaction that the RNZN is the first military organisation in Aotearoa to use te reo Māori in the delivery of ceremonial orders.

Figure 22: *The RNZN conducts a Beat the Retreat and Ceremonial Sunset ceremony on the treaty grounds at Waitangi, 2021. Reference number 20210205_NZDF_H1060583_071.*



Participant A

Initially, when the Navy put out a call for volunteers to lead the 2021 Honour Guard, Participant A was not interested. It was not until his partner encouraged him by saying it was a unique opportunity and would be such a great story to share with their children that he agreed to the position of First Officer of the Guard.

During his interview, Participant A spoke of the significance of partnership and how important this event was to illustrate the balance of biculturalism. He explains that even though the long-term goal is to have the tools in place to be able to deliver the parade orders entirely in te reo Māori, he decided against doing that in 2021. Instead, the orders were delivered in a mix of te reo Māori and English to promote true partnership as expressed in te Tiriti o Waitangi.

The rationale was twofold; the first one was that there was a potential training risk of it all being in te reo Māori and our sailors potentially losing the knowledge of what's coming next because it's very easy on a really hot parade ground to tune out. So, mixing it up actually helped them [the sailors] with their focus. The second one is that I was of the view, and some people agreed, and some people didn't, that actually the point is partnership and not full immersion either way, so this was presented, a partnered option.

New Zealanders loved it, up and down everywhere I went, on the parade ground, on the day. The Governor General didn't know it was coming; it was a complete surprise to the dignitaries. They felt it wasn't an exclusive thing either way. (Participant A, personal communication, 14th March 2022)

Participant A's role, as First Officer of the Guard, was to lead the Guard through the evolutions (parts of the parade) and deliver a selection of the orders. As a fluent speaker of te reo Māori, he was able to work with the translation and make it fit to the best advantage of the Guard.

Most New Zealanders now understand very basic te reo and so what I did was tweak the parade translation to try and capitalise on particular words or phrases to hit home and deliver them in a manner that you would expect parade orders to be given. For instance, when you hear 'parade attention' it was about using the cadence in your language which made it easily recognisable to sailors ... Their [the sailors] attitude was brilliant, they didn't have many of the aspersions that my generation and before had about the inclusion of Māori language and Māori culture ... I emphasised the fact that this was new, and it was an opportunity to influence how New Zealanders see the Navy, how New Zealanders see

Waitangi, and how New Zealanders see the idea of partnerships. Not once did I get pushback, not at all. (Participant A, personal communication, 14th March 2022)

Participant A describes Waitangi 2021 as a ‘milestone of inclusion’ involving Māori and the RNZN, the latter as a physical and visual representation of the Crown. He considers Waitangi to have been a special place for the RNZN to help rebalance how many New Zealanders perceive biculturalism and inclusion.

The fact that it had English and Māori, two languages that were partnered in the Treaty, I think that’s fairly significant as a milestone of inclusion. It doesn’t change who was represented, it doesn’t change who the stakeholders are, but it changes the perception of what partnering looks like; or at least what it means to one of those two parties. (Participant A, personal communication, 14th March 2022)

After speaking with Participant A, it became clear to me the importance of the Navy Museum embracing the essence of partnership and biculturalism, especially at the grass-roots level of cataloguing and registration practices.

Figure 23: Governor General Dame Patsy Reddy reviews the parade accompanied by Chief of Navy, and Rear Admiral David Proctor. Reference number 20210205_NZDF_H1060583_045.



Participant B

Participant B is a member of the NZDF and part of a team developing the Navy Bicultural Strategy Project. One of the initiatives the team is working on is normalising the use of te reo Māori in the workplace, “It’s to just speak it and nobody will be offended by it, it will become the norm, that is what we would like to see in the future” (Participant B, personal communication, 5th April 2022). Growing up in a time when speaking te reo Māori was punished, Participant B has been on their own journey to learn te reo and is passionate about encouraging other people to do the same.

2021 was the second time Participant B had formally taken part in Waitangi Celebrations with the RNZN. Their first experience was as part of the RNZN Māori Cultural Group and in 2021 they were Second Officer of the Guard, working with Participant A to deliver orders to the sailors. However, despite their confidence in speaking te reo, they felt a level of anxiety and a pressure to get it right on the day. They described feeling a shyness in speaking te reo Māori during such a significant event and having a large audience in attendance. They also admit that the success of the delivery was due to the proficiency both they and Participant A have with te reo Māori, “I think it was fortunate that both of us were Māori and could speak the reo, but that’s not always going to be the case” (Participant B, personal communication, 5th April 2022).

Figure 24: A 21-gun salute on Waitangi Day. Reference number 20210206_NZDF_H1060583_032.



Participant B talks about their experience with pride, to be representing both their Māori heritage and the RNZN:

It was beautiful. We had the Minister of Defence there and he came and talked to us after we had done the Guard and he said he felt so proud, it was so great to see as he is Māori. He got a real shock when he heard the reo being spoken in the Guard, he said it was such a beautiful thing to hear ... I felt very proud out there, the response was great, I had whānau there and they said it sounded so beautiful to hear the reo in the Guard.

I felt very proud once I was out there, knowing that we were actually freely speaking the reo at such a big event. And to see the looks on people's faces when they could hear it, especially the minister of defence. They didn't know it was coming. He [the minister of defence] had a tear in his eye when he came and talked to us afterwards. He never thought he would see the day when te reo would be spoken [by the Navy] at Waitangi in that way. He was really proud. (Participant B, personal communication, 5th April 2022)

They are also gratified that the RNZN was the first service to incorporate te reo Māori into ceremonial parade and that they were able to be part of such a landmark occasion.

Moving forward, Participant B expressed a strong desire to see the entire ceremonial component at Waitangi be delivered in te reo Māori, understanding that this would take a lot of work and there would be other considerations such as longer training times for the Guard and special training for the First Officer of the Guard and Second Officer of the Guard. Participant B stressed the importance of allowing space for people to learn the commands, if they do not already know them, so they can be confident on the day. It is so important to ensure those delivering the orders are prepared and have an enjoyable experience.

Participant C

Participant C had recently completed her Basic Common Training course when she took part in the Royal Guard of Honour. Originally from Fiji, Participant C has lived in Aotearoa for four years and Waitangi 2021 was her first immersion into Māori culture.

For her the training period, although very short, went well and the Guard quickly picked up the translated orders. She found it easy to learn the commands in te reo Māori and enjoyed the mix of two languages.

She considered her experience from the point of view of it happening in Fiji:

If I was in Fiji and I was doing something like that [Waitangi], like Waitangi Day or something, and if it was in English and they incorporated Hindi, it would feel like your culture was part of it [the event] you know. (Participant C, personal communication, 10th April 2022)

During the interview she talked a lot about how honoured she felt to be a part of such a significant event:

It always gives me goosebumps, I don't know why, you have the proud moment of being there and being part of it and then some parts like every time I see a haka it gives me goosebumps, I don't know why. That feeling like proud to be part of something. (Participant C, personal communication, 10th April 2022)

When I asked her about how she would describe the experience to her younger relatives, she was enthusiastic about keeping language and culture alive:

I'd say that culture is important, your language, your mother tongue is important. You always want to be part of it and have that as part of your life. [In] today's generation a lot of people forget their mother tongue and culture. For my future relatives I'd be like 'yeah keep on top of it'. (Participant C, personal communication, 10th April 2022)

Figure 25: Sailors prepare blank rounds for the Beat the Retreat and Ceremonial Sunset ceremony. Reference number 20210205_NZDF_H1060583_030.



Reflections

I got an overwhelming sense that each of the interviewees were honoured to be part of the event. This looked different for everyone; there was pride in representing the RNZN, there was the gratification in being Māori and getting the chance to speak te reo Māori at a significant commemoration, and there was satisfaction that the RNZN was the first defence service to achieve something like this. There was also a sense of enthusiasm for building on the achievements at Waitangi 2021 and incorporating te reo Māori into other ceremonial events on a permanent basis.

I also think back on Participant A's thoughts on partnership and how he believes it was important for the RNZN not to go 'full immersion' at Waitangi. He stressed equality and how important it was to represent both Treaty partners, both Māori and Pākehā, both Māori and the Crown. By having a mix of orders in te reo Māori and English, he feels this was achieved and the RNZN gave a meaningful example of biculturalism in action (Participant A, personal communication, 14th March 2022).

However the thing that stood out the most for me was the idea of introducing te reo Māori incrementally. Senior leadership had wanted all the orders in te reo but the personnel involved in the training and delivery on the day knew this was too much to ask all at once. They understood how important it was to take it step-by-step; to start small, get it right, and build on the successes over time.

Dr. Kimberly Christen and Dr. Jane Anderson, scholars who have collaborated on several projects relating to the cultural and intellectual property rights of indigenous peoples, discuss what they refer to as 'slow archives'; a tool which offers professionals in heritage institutions the ability to work towards decolonising databases (Christen & Anderson, 2019). Although their arguments are centred on archival practice, their points easily translate into the field of museum registration. Slowing down is about building relationships and placing the emphasis on how indigenous communities collate and store knowledge (Christen & Anderson, 2019).

Relationship building is the central focus of slow archives, with the emphasis on learning to focus on the process rather than the end product (Christen & Anderson, 2019). It is about unlearning registration methods that evolved from nineteenth century museological ideals and instead focus on creating "thoughtful, responsible, and ethical workflows" (Christen & Anderson, 2019, p. 99). It's about learning how to listen and how to focus on a different way of doing things, prioritising new sets of values, goals and protocols (Christen & Anderson, 2019).

I think the idea of slowing down is an important lesson for me to remember when moving forward with incorporating mātauranga Māori and te reo Māori into the standard practices of the Collections

Department. It is far too easy to get carried away with trying to do everything at once and wanting to implement changes in one go. It is important to remember that this is a process, one step at a time, do something small and build upon it, do not let ourselves get overwhelmed and as a result discouraged.

Figure 26: *The Royal Guard of Honour get changed in preparation for parade. Reference number 20210206_NZDF_H1060583_009.*



Chapter 5 – Review and Recommendations

In this chapter I will review and discuss the knowledge gained (Table 8) during interviews with RNZN personnel, and how my perceptions of a bicultural database have changed from early ideals.

Table 8: *Knowledge gained from the interview process*

Participant	Knowledge Gained from the Interview Process
CPO Shane Dixon	<ul style="list-style-type: none">• Recognise your own limitations• Seek guidance• Do not presume another person's confidence in te reo Māori• Take small steps and build on them over time• An important process cannot be rushed and doing so will be detrimental to the result
Participant A	<ul style="list-style-type: none">• The importance of the RNZN having the power to promote partnership and biculturalism• Equality and inclusion
Participant B	<ul style="list-style-type: none">• Allowing yourself and others space to learn te reo Māori• The importance of people enjoying their own personal te reo Māori journey• Normalising the use of te reo Māori in the workplace• The pressure to 'get it right' with regards to using te reo Māori
Participant C	<ul style="list-style-type: none">• The importance of language, inclusion, and celebrating cultures

Partnership, Participation and Protection

Until hearing the reminiscences of my interview participants, I was convinced that introducing te reo Māori into our database was a top priority. I now have a greater understanding of the Navy Museum's commitments to te Tiriti o Waitangi, and I have learnt that inclusive language is only one of many significant steps to be taken in our journey to become a bicultural institution. The kōrero discussed in the previous chapter adds so much meaning to Waitangi 2021 and it is first-hand experiences, such as those told to me by the participants, and it is clear to me that the Navy Museum must gather and record these types of experiences to enrich our database.

The interviews, although limited in number, strengthened my resolve for the Collections Department to work in partnership with Māori; the aim, having the Colin Wynn Collection meaningfully catalogued and accessible. I am not yet sure what form this process will take, or what final 'product' will look like.

Partnership and Participation

A key word in the Tai Tokerau District Council Charter (Figure 3) is 'whānaungatanga' which describes the partnership between the people of Tai Tokerau and the RNZN; it is translated by Moorfield as, "Relationship, kinship, sense of family connection - a relationship through shared experiences and working together which provides people with a sense of belonging" (n.d.). This is the essence of what I would like to achieve between the Collections Department and the RNZN.

The Navy Museum is in the unique position of being able to take advice and guidance from the RNZN who have done a significant amount of work building partnerships with Māori. The Museum can utilise these connections and existing relationships.

Protection

One of the most significant lessons I took from the interview process is the unique opportunity available to the Navy Museum to capture the personal experiences of members of the RNZN community.

In my role as Registrar, the concept of protection encompasses the ethical processes involved in collecting and storing information originating from NZDF personnel, with specific focus on Māori, mātauranga Māori, and tikanga.

Intellectual Property and Moral Rights

Because there is no provision in New Zealand copyright legislation (intellectual property rights and moral rights) for Māori oral traditions (Waitangi Tribunal, 2011), the Navy Museum, in partnership with Te Rūnanga o Te Taua Moana o Aotearoa, should put procedures in place to protect information originating from Māori sources, or to look at it another way, reminiscences that represent a Māori world-view, especially if this taonga is to be added to any database administered by the Museum. If we have the privilege of being kaitiaki of this information, then access and use must be regulated in accordance with tikanga. At the time of writing, there is no mention of intellectual property rights in the NZDF Bicultural Policy, nor is there provision for these rights in the Navy Museum's Collection Management Policy.

The Copyright Act 1994 is currently under review. In 2018, the Ministry of Business, Innovation and Employment (MBIE) published *The Review of the Copyright Act 1994: Issues Paper* that outlined proposals to change sections of current legislation. The paper called for feedback from individuals, businesses, and institutions; in total, MBIE received 148 submissions (Ministry of Business Innovation & Employment (MBIE), n.d.).

One section of the MBIE paper focused on the concerns raised in the Wai 262 report. The Waitangi Tribunal recommended the Crown establish legislation to work alongside the Copyright Act 1994 which would protect intellectual and moral rights for taonga works, taonga-derived works, and mātauranga Māori. In the summary document it was clear that submitters agreed current legislation does not protect indigenous knowledge, that a new regime is required exclusively to represent Māori rights, and that any work in this area should be led by Māori with support from the Crown. There was also reference made to heritage institutions implementing their own standards and policies for protecting taonga works and mātauranga Māori (Ministry of Business Innovation & Employment (MBIE), 2019).

For example, the National Library, in their commitment to te Tiriti o Waitangi, follow four principles when it comes to the care of Māori material (National Library of New Zealand, n.d.-b):

- Kaitiakitanga | Guardianship
- Te mahi tahitanga | Relationships
- Te whakaatu i ngā kōrero mō te kaituhi | Attribution
- Te whakapakari i ngā kaimahi | Cultural development

Another means of protecting intellectual and moral rights is explained in a 2021 report by Te Kotahi Research Institute at the University of Waikato which discusses the lack of control Māori have over their intellectual property. It is advocated that one step towards circumventing misappropriation of cultural heritage is the use of Traditional Knowledge Labels designed by the Local Contexts initiative (Sterling et al., 2021):

Traditional Knowledge Labels are a new extra-legal mechanism that re-positions Indigenous cultural authority and governance over Indigenous data and collections by creating digital tags in the metadata ... Labels create transparency and visibility of Indigenous rights in relation to the mātauranga/taonga and can assist in building better relationships between knowledge-holding institutions and the communities whose collections they hold. (Sterling et al., 2021, p. 17)

Using metadata as a tool to ensure visibility of intangible Māori property is something that the Navy Museum can definitely benefit from.

And finally, from a practical viewpoint, another way in which we can protect the information we gather is to utilise the security features within Vernon CMS. Available options include the ability to block users from accessing information as well as 'warning' labels that appear when a record is accessed, informing the viewer that the object or data in question has restrictions placed upon it.

Storage of digital data can be secured by using a separate server only accessible to approved members of staff.

Use of Te Reo Māori

The Wai 262 report describes te reo Māori as taonga and “the means by which Māori culture and identity are expressed” (Waitangi Tribunal, 2011, p. 154). As part of the claim, it was put forward that te reo Māori should be protected and guarded against misuse (Waitangi Tribunal, 2011). To ensure we do not misuse te reo, we must seek advice on how and when it is appropriate to use it in our database. To ensure continuity with the RNZN, any translation work undertaken by the Navy Museum should be done so in partnership with a registered translator (T. Te Wiata, personal communication, March 2022).

When seeking advice from WO Te Wiata about the use of te reo Māori for Colin Wynn art, he advocated taking it one step at a time, a sentiment echoed in the responses of my interview participants. As an example, he suggested focusing on information that has the potential to be seen by a wide audience, such as interpretation text, and building from there if necessary (T. Te Wiata, personal communication, March 2022).

Figure 27: Colin Wynn. (2013). *A Quiet Moment [oil on board]*. RNZN Fleet Trophy Collection, Auckland, Aotearoa.



Recommendations for the Colin Wynn Collection

The purpose of the project is to comprehensively update database records for the Colin Wynn art collection. This will ensure the artworks are accessible to anyone wishing to view them or connect with them, whether that is on a cultural, spiritual, or emotional level. Therefore, my goal is to create a system of cataloguing that includes all points of view (Māori, Pākehā, tauiwi) without compromising the artist's voice. I want the result to be a catalogue of RNZN art that reflects the bicultural nature of Aotearoa and embraces the principles of te Tiriti o Waitangi and the NZDF Bicultural Policy (Table 9).

From speaking to members of Royal Guard of Honour, it is clear that the use of te reo Māori has the power to make traditional military events even more significant. Therefore, it stands to reason that the use of te reo Māori within our collection database, starting with entries for Colin Wynn art, will make these records more meaningful and accessible.

Table 9: *Thoughts on partnership, participation, and protection*

Principle	NZDF Definition (New Zealand Defence Force, 2010, p. 4)	Navy Museum Goals
Partnership	“Partnership recognises the obligations and entitlements of both parties in all deliberations, and that there is a shared responsibility for bicultural development. Partnership strengthens the links between NZDF and Māori external to NZDF”	Partnerships between the Navy Museum Collections Department and Māori RNZN/NZDF personnel; building relationships with key personnel such as the Cultural Advisor, members of the RNZN Rūnanga, and the RNZN Marae Manager.
Participation	“Māori members of the NZDF, where appropriate, have an active and equitable role in policy development and decision-making, as it relates to the use of Te Reo, customs and culture”	Invite RNZN personnel (Māori, Pākehā, tauiwi) to share the kōrero/stories/experiences of their involvement in the events depicted in the works by Colin Wynn. In partnership with Māori, devise policy about how to ethically collect, store, exhibit, and share this information. Seek guidance from Māori on the use of te reo Māori in our collection database and in our exhibition galleries. Partnership with Māori on the correct observance of tikanga.
Protection	“NZDF recognises that it has a responsibility to protect Te Reo, customs and culture. Te Reo, customs, culture and items of cultural significance will be respected and honoured within NZDF”	The Navy Museum, in partnership with, and guidance from Te Taua Moana Marae and the RNZN Rūnanga, takes on the role of joint kaitiaki of the intangible heritage originating from RNZN personnel. Discussion and partnership with Māori about data sovereignty and tikanga (copyright, intellectual property rights, and moral rights).

My recommendation is a pilot project focusing on five works by Colin Wynn as a starting point. This project will include retrospective cataloguing and the collation of oral histories from RNZN personnel who were involved in the deployment or event depicted in the works. The selected works will be taken from those created within the last ten years as it is more likely that personnel involved will still be employed by the RNZN and their experiences will be clear in their memories.

To ensure this project becomes a reality, it needs to be written into the Navy Museum's annual plan for the 2023/2024 financial year. This not only allows time to complete existing priorities, but gives us the opportunity to introduce the project to the RNZN Rūnanga, Navy Museum Trust Board, and the Deputy Chief of Navy whose backing is crucial if we require extra funding; DCN also has regulatory control of the Fleet Trophy Collection, including the works of Colin Wynn.

I envisage there being costs involved to engage the services of the RNZN registered translator, an external party to conduct interviews and transcriptions, and very likely travel expenses for instances where participants live outside of Auckland. As these are outside the Museum's regular operational budget, I will need to put forward a request for extra resources.

Gaining and maintaining momentum will rely upon building a network of contacts. The RNZN is structured differently to civilian institutions. As a general rule, personnel will stay no longer than three years in a posting. Although this might be different for specific units, it is useful to keep in mind the 'three year rule' and being mindful of maintaining contact with key positions:

- Chair of the RNZN Rūnanga
- Manager of Te Taua Moana Marae
- RNZN Cultural Advisor
- Office of the Deputy Chief of Navy (DCN)

It is recommended that the Collections Team, specifically the Collection Manager and Registrar, remain in contact with whoever is in the above positions. These relationships need to continue even after the project finishes.

As the pilot project progresses, and we learn which approaches work, and which do not, a document will be created which in time will become part of the Collection Management Policy.

On the following page, Table 10 outlines the pilot project timeframe.

Table 10: *Pilot Project timeline*

Task	December 2022	January 2023	February 2023	March 2023	April 2023	May 2023	June 2023	July 2023
Rework the Navy Museum's oral history policy using templates from the National Library (Appendix B). Seek input from Cultural Advisor.								
Seek advice about who would be best to conduct interviews and approach registered translator. Ascertain their (translator) timeframe and if they are willing to be involved in the project.								
Rework standard database descriptions and online entries for the entire Colin Wynn Collection. These will then be translated into te reo Māori by the RNZN translator. Upload updated interpretation on to the Museum's website and link to DigitalNZ (Appendix B).								
Prepare detailed project outline (document form and presentation form such as PowerPoint). This includes selecting five works to be used as a trial run.								
Prepare proposed budget for pilot project.								
Present project to Cultural Advisor and Rūnanga.								
Present project outline to Collection Manager, Director, Board of Trustees, DCN. Seek approval to start in the 2023/2024 financial year.								
Prepare project outline to be 'advertised' on the RNZN intranet, sent to specific RNZN units (including Reserves). This will initially focus on a selection of five works as a trial run to gauge interest and responses. Prepare social media posts.								
Advertise the project and call for participants.								
Source materials required for oral history recording and storage.								
Interviews commence								

Reflections from the Bridge

In the intermission between Part One and Part Two, I posed several questions, and although answering them has fallen outside the scope of this report, I have a much greater understanding about what is required from the Navy Museum moving forwards.

As discussed above, a large component of the Pilot Project will be kōrero with Māori personnel, and it is during this stage that the answers to the questions posed in the bridge will be sought. Not only will we gather the knowledge and experiences from interview participants, but we will learn how they would like to be represented and how we should be telling their stories in a public forum.

Conclusion – Tihei Mauri Ora

On a personal level, this research report has been a significant journey of discovery. I have learnt that my early notions about how the Navy Museum can add meaning to the art collection were too narrow in focus. I now understand that the incorporation of te reo Māori into collection management processes has the potential to be meaningful and respectful, but only if our focus is on partnering with Māori personnel to collect, store, and share their kōrero.

The RNZN has made significant progress towards becoming a bicultural institution that takes guidance from the principles of te Tiriti o Waitangi. The Navy Museum can take inspiration from this by focusing on the themes of partnership, participation, and protection as we move forward to build and maintain relationships with past, present, and future Māori service personnel.

I embarked on this report as a practical exercise in collection management, aiming to remedy shortfalls in the database entries for the paintings by RNZN artist, Colin Wynn. It soon became clear that the subject matter of each work was interpreted in a very one-dimensional way and to make it meaningful required adding voices other than my own. This was brought into focus during the planning stages of the Colin Wynn exhibition when I realised that there was a disconnect between the art and the audience. The pieces were missing the kōrero to give them meaning.

In a stroke of fortunate timing, the start of my research coincided with the Royal Guard of Honour receiving their orders in te reo Māori during the 2021 Waitangi Day commemorations at the Waitangi Treaty Grounds. At first, I only saw this as an opportunity to learn about the RNZN's journey towards incorporating te reo Māori into a military environment, as well as discovering how individual sailors felt being part of such a momentous occasion. It was not until I had interviewed members of the Guard that I realised these were the sorts of stories that the Navy Museum should be collecting and sharing to add meaning to all of our collection.

I feel privileged to have had the opportunity to speak with members of the Guard about their individual experiences at Waitangi 2021. Despite the limitation of only being able to interview four participants, I sensed feelings of positivity and pride associated with their involvement, and the impression that these sentiments were widely felt by their fellow Guard shipmates. I was pleased that incorporating te reo Māori in the Guard orders was such a success as this has encouraged me to believe that the Navy Museum's journey will also be successful.

Looking to the future, my primary recommendation is to launch a pilot cataloguing project focusing on the Colin Wynn Collection. The aim is to research and fully catalogue five of Wynn's recent paintings, incorporating te reo Māori into selected areas of the Vernon database and conducting

interviews with Māori personnel involved in the subject event. This will be conditional on partnering with senior Māori personnel who can guide us with regards to the principles of tikanga Māori and mātauranga Māori. It is important that the Navy Museum takes a step back and ensures that the process of collecting, sharing, and storing kōrero from Māori personnel is led by Māori.

With this pilot project, the Navy Museum has a perfect opportunity to prioritise building relationships and contacts with Māori within the RNZN. The challenge will be maintaining these relationships within a military environment where personnel are posted to new positions on a regular basis. This is why it is so important that we start now and do not wait any longer to connect with the people who will bring meaning and life to the Navy's art collection.

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Glossary

Iwi Hēramana	This is the name of the iwi of the Royal New Zealand Navy; Hēramana translates to “sailor” (Moorfield, n.d.).
Kōrero (noun)	“Speech, narrative, story, news, account, discussion, conversation, discourse, statement, information” (Moorfield, n.d.)
Kaitiakitanga	<p>“Guardianship, stewardship, trusteeship, trustee” (Moorfield, n.d.)</p> <p>“Kaitiakitanga is the obligation, arising from the kin relationship, to nurture or care for a person or thing” (Waitangi Tribunal, 2011, p. 17).</p> <p>“The root word ‘tiaki’ means to nurture or care for, so kaitiakitanga is the responsibility to nurture or care for something or someone” (Waitangi Tribunal, 2011, p. 37).</p>
Kanohi kitea	“Seen face, physical presence - a term to express the importance of meeting people face to face” (Moorfield, n.d.)
Mana taonga	<p>“The concept of Mana Taonga was central in laying the foundation and setting a course for Māori participation and involvement in the Museum of New Zealand when Te Papa first opened in 1998 ...</p> <p>Broadly speaking the concept recognizes the spiritual and cultural connections of taonga with the people, thus acknowledging the special relationships that these create” (Schorch & Hakiwai, 2014, p. 198).</p>
Mana Whenua	“Territorial rights, power from the land, authority over land or territory, jurisdiction over land or territory - power associated with possession and occupation of tribal land. The tribe's history and legends are based in the lands they have occupied over generations and the land provides the sustenance for the people and to provide hospitality for guests” (Moorfield, n.d.).
Marae	“Courtyard - the open area in front of the wharenuī where formal greetings and discussions take place. Often also used to include the complex of buildings around the marae” (Moorfield, n.d.).

Mātauranga Māori	<p>“Māori knowledge - the body of knowledge originating from Māori ancestors, including the Māori world view and perspectives, Māori creativity and cultural practices” (Moorfield, n.d.).</p> <p>“Mātauranga’ derives from ‘mātau’, the verb ‘to know’.</p> <p>‘Mātauranga’ can be literally translated as ‘knowing’ or ‘knowledge’. But ‘mātauranga’ encompasses not only what is known but also how it is known – that is, the way of perceiving and understanding the world, and the values or systems of thought that underpin those perceptions. ‘Mātauranga Māori’ therefore refers not only to Māori knowledge, but also to the Māori way of knowing” (Waitangi Tribunal, 2011, p. 16).</p>
Mauri	<p>“Life principle, life force, vital essence, special nature, a material symbol of a life principle, source of emotions - the essential quality and vitality of a being or entity. Also used for a physical object, individual, ecosystem or social group in which this essence is located” (Moorfield, n.d.).</p>
Pākehā	<p>“New Zealander of European descent - probably originally applied to English-speaking Europeans living in Aotearoa/New Zealand” (Moorfield, n.d.).</p>
Rūnanga	<p>“Council, tribal council, assembly, board, boardroom, iwi authority - assemblies called to discuss issues of concern to iwi or the community” (Moorfield, n.d.).</p> <p>Te Rūnanga o Te Taua Moana o Aotearoa is the name of the RNZN Rūnanga.</p>
Tāmaki Makaurau	Auckland region
Tangata Tiriti	<p>“Non-Māori, people of the te Tiriti o Waitangi / the Treaty of Waitangi ...Tangata Tiriti includes everyone who cannot whakapapa to a Māori ancestor, not just white people from Britain as it is not an ethnic term” (Network Waitangi Otautahi (NWO), 2022).</p>
Tangata Whenua	<p>“Local people, hosts, indigenous people - people born of the whenua, i.e. of the placenta and of the land where the people's</p>

	ancestors have lived and where their placenta are buried” (Moorfield, n.d.).
Taonga Māori	<p>“Treasure, anything prized - applied to anything considered to be of value including socially or culturally valuable objects, resources, phenomenon, ideas and techniques” (Moorfield, n.d.).</p> <p>“... taonga – that is, to anything that is treasured. Taonga include tangible things such as land, waters, plants, wildlife, and cultural works; and intangible things such as language, identity, and culture, including mātauranga Māori itself” (Waitangi Tribunal, 2011, p. 17).</p>
Taonga works	<p>“In the 1,000 years or so in which Māori have lived on the islands of Aotearoa, they have developed – among countless other things – artistic and cultural traditions that are uniquely of this place. The underpinnings of these traditions are found in the environment itself – mountains, rivers, sea and sky, plants and animals – and their expression takes many forms, ranging from the architectural achievements of the great meetinghouse and canoe builders, to the works of weavers, carvers, tohunga tā moko, musicians, and the like, as well as in te reo Māori, the language itself. These works, founded in and reflecting the body of knowledge and understanding known as mātauranga Māori, are what we call taonga works. some of them are ancient, others not, but those who are responsible for safeguarding them, whether or not they are the original creators of the works, have a very particular relationship with them. We call this the kaitiaki relationship” (Waitangi Tribunal, 2011, p. 31).</p>
Tauīwi	“Foreigner, European, non-Maori, colonist” (Moorfield, n.d.)
Te ao Māori	The Māori world
Te Taua Moana Marae	Royal New Zealand Navy Marae
Te Taua Moana o Aotearoa	The New Zealand warriors of the sea, or, The Royal New Zealand Navy
Te Tiriti o Waitangi	The Treaty of Waitangi

Tikanga Māori	<p>“Correct procedure, custom, habit, lore, method, manner, rule, way, code, meaning, plan, practice, convention, protocol - the customary system of values and practices that have developed over time and are deeply embedded in the social context” (Moorfield, n.d.).</p>
Whakapapa (noun)	<p>“Genealogy, genealogical table, lineage, descent - reciting whakapapa was, and is, an important skill and reflected the importance of genealogies in Māori society in terms of leadership, land and fishing rights, kinship and status. It is central to all Māori institutions. There are different terms for the types of whakapapa and the different ways of reciting them including: tāhū (recite a direct line of ancestry through only the senior line); whakamoe (recite a genealogy including males and their spouses); taotahi (recite genealogy in a single line of descent); hikohiko (recite genealogy in a selective way by not following a single line of descent); ure tārewa (male line of descent through the first-born male in each generation)” (Moorfield, n.d.).</p>
Whānau	<p>“Extended family, family group, a familiar term of address to a number of people - the primary economic unit of traditional Māori society. In the modern context the term is sometimes used to include friends who may not have any kinship ties to other members” (Moorfield, n.d.).</p>

Appendices

Appendix A - Translation of Guard Orders

WAITANGI 2021

ROYAL GUARD OF HONOUR ORDERS – FRI, 05 FEB

Time	By Whom	Order	Remarks
TBC	CPOSCS	Te Matakīrea	“Fall In” Guard fallen in on designated position. Colour Party fallen in on the left-hand side of the Guard.
TBC	CPOSCS		Inspection
O/C	200G	Te Matakīrea “Kia Ita”	Pronounce as “Kia Ita” ‘Attention’
O/C	200G	Te Matakīrea Half arm intervals by the “Right Dress”	
O/C	200G	Te Matakīrea Five Paces Outward “March”	
O/C	200G	Te Matakīrea Form “Two Ranks”	
O/C	200G	Te Matakīrea Open Order “March”	
	200G	Te Matakīrea Without Intervals “Centre Dress”	A ceremonial dressing is carried out maintaining the space in the centre of the Guard.
	Right Guide	Te Matakīrea “Eyes Front”	100G and 200G about turn
O/C	100G	Te Matakīrea o te Hōnore Oha a te Ariki “Whakaatu Pū”	The Band plays the first 6 bars of God save the Queen.
O/C	100G	“March In the Queen’s Colour”	
O/C	CWO	Aye Aye “Sir”	
O/C	CWO	Colour Party “Quick March”	Colour Party steps off toward the Guard, turns and lines up with centre of the Guard
O/C	CWO	Colour Party “Halt”	Halts with the Colour in line with the front rank of the Guard
O/C	CWO	Colour Party “About Turn”	
O/C	CWO	Colour Party “Present Arms”	
O/C	100G	Te Matakīrea “Shoulder Arms”	
O/C	100G	Te Matakīrea Close Order “March”	
O/C	100G	Te Matakīrea “Form 3 Ranks”	
O/C	100G	Te Matakīrea	

		by the "Centre Dress"	
O/C	100G	Te Matakīrea move to the right / left in threes "Left Turn"	
O/C	100G	Te Matakīrea "Whakatā"	
O/C	PO(N)	Ladies and Gentlemen please be upstanding	Welcomes distinguished guests, narrates events
O/C	100G	Te Matakīrea "Kia Ita"	Pronounce as "Kia Ita" 'Attention'
O/C	100G	Te Matakīrea Mā te matau	"Quick" Guard stepped off to a 2x3 beat drum roll
O/C	200G	Te Matakīrea "E Tū"	GOH halts central position in front of Dias
O/C	200G	Te Matakīrea Into "Line Left / Right Turn"	100G and 200G Face the Guard
O/C	200G	Te Matakīrea Half Arm Intervals by the "Centre Dress"	
O/C	200G	Te Matakīrea Form "2 Ranks"	
O/C	200G	Te Matakīrea Open Order "March"	
O/C	200G	Te Matakīrea Without Intervals "Centre Dress"	A ceremonial dressing is carried out
O/C	Right Guide	Te Matakīrea Eyes "Front"	100G and 200G about turn (Kanohi 'Ki Mua')
O/C	200G	Te Matakīrea "Whakatā"	"Stand at Ease"
O/C	Harbringer	HEGG Approaching "Sir"	VIP Arrival
O/C	Bugler	Sounds the Alert	Sounded on the Pūkāea (Maori Long Trumpet)
O/C	100G	Te Matakīrea o te Hōnore "Kia Ita"	Pronounce as "Kia Ita" 'Attention'
O/C	100G	Te Matakīrea o te Hōnore Oha a te Ariki "whakaatu pū"	The Band plays first 6 bars of 'God save the Queen'.
		HEGG Acknowledges	
O/C	100G	Te Matakīrea o te Hōnore "Ki te pokohiwi"	'Shoulder Arms'
O/C	Bugler	Sounds the Carry On	
O/C	100G	LTCDR.... Reporting your Guard of Honour formed ready for your inspection Your Excellency	100G reports the RGOH to HEGG
O/C	100G	Your inspection complete Your Excellency, permission to carry on	On completion of the inspection of the GOH and the front rank of the Band the 100G escorts HEGG back to the Dias makes his report and then marches back into position.

O/C	100G	Te Matakīrea o te Hōnore Oha a te Ariki “whakaatu pū”	Band plays first verse of ‘God Defend New Zealand’
		HEGG Acknowledges	
O/C	100G	Te Matakīrea o te Hōnore “Ki te pokohiwi”	‘Shoulder Arms’
O/C	100G	Te Matakīrea Close Order “March”	100G reforms the Guard
O/C	100G	Te Matakīrea Form “3 Ranks”	
O/C	100G	Te Matakīrea Half Arm Intervals by the “Centre Dress”	
O/C	100G	Te Matakīrea move to the right / left in threes “Right Turn”	
O/C	100G	Te Matakīrea Mā te matau “Quick”	Guard stepped off to a 2x3 beat drum roll

Appendix B – Resources and Useful Contacts

RNZN registered translator	An external civilian source contracted by the RNZN for all translation work (English to te reo Māori). The Navy Museum should use the same translator as the RNZN to ensure continuity (T. Te Wiata, personal communication, March 2022). A useful resource for translating exhibition interpretation labels that can be stored in the database for future use or published online. This person can be involved in interviews if the participants choose to kōrero in te reo Māori.
NOHANZ website	Advice for conducting oral history interviews can be found on the National Oral History Association of New Zealand (NOHANZ) webpage. This page includes an 'Oral History Recording Agreement' that can be tailored for individual institutions; there is a version in te reo Māori and one in English (National Oral History Association of New Zealand (NOHANZ), n.d.).
National Library of New Zealand – Oral History Advice webpage	Advice for everything related to oral histories (creating, researching, donating). Links to resources, advice from librarians, information about oral history workshops (National Library of New Zealand, n.d.-a)
DigitalNZ	Has advice about collecting, maintaining, and providing access to digital content (DigitalNZ, n.d) Ability to link from Digital NZ website to the Colin Wynn works on the Navy Museum website. This is a good way of promoting the collection to a wider audience.
RNZN Cultural Advisor RNZN Cultural Educator	Individuals with the authority to advise the Navy Museum regarding the use of te reo Māori and observing tikanga. Have contacts throughout the NZDF which will help the Museum contact potential participants for the pilot project. Will advise the Navy Museum during the pilot project.
Manager of Te Taua Moana Marae	As above
Offices of CN and DCN	Departments with the knowledge of upcoming commissions from Colin Wynn. If the Navy museum is aware of new works in advance, the process of collating intangible heritage can start early and be recorded while it is fresh in the minds of the personnel involved. This may not work in all cases, it will depend on the subject matter, but it is still a good idea to make and maintain these contacts.

Appendix C – Descriptions of Featured Works by Colin Wynn

Works are listed in the order they appear throughout the report.



Figure	Fleet Trophy	Title and Attributions	Description	Image
Figure 1	FT 0912	<i>Snow Showers</i> Acrylic on board 1990 1238 x 980 mm	“The weather off the lower South Island can vary widely and in winter, snow showers at sea are common. While the conditions can be trying, they make for outstanding seascapes such as when the frigate HMNZS Southland (F104) and the inshore patrol craft HMNZS Moa (P3553) exercised together off the Otago Peninsula at Taiaora Head in 1989. Moa was the training vessel of the Royal New Zealand Naval Volunteer Reserve unit in Dunedin.”(NMRNZN, n.d.-c)	
Figure 5	FT 1097	<i>A Puff of Wind</i> Oil on board 2002 1070 x 770 mm	“HMNZS PHILOMEL is the main administrative naval base in Auckland. It was named after Aotearoa’s first warship HMS PHILOMEL which was part of Aotearoa’s naval forces during the First World War. The vessel later became a stationary training ship at Devonport’s naval base. She was officially scrapped in 1946 and the name transferred to the shore establishment. In this work, HMNZS PHILOMEL is depicted in the 1940s. From this view the Naval Hospital and Officer’s Mess can be seen on the hill and the Navy Chapel in the lower left corner” (NMRNZN, n.d.-c). One of the green sheds along the waterfront housed the Navy’s fleet trophy collection, the precursor to the Navy Museum’s permanent collection (RNZN, 1983).	

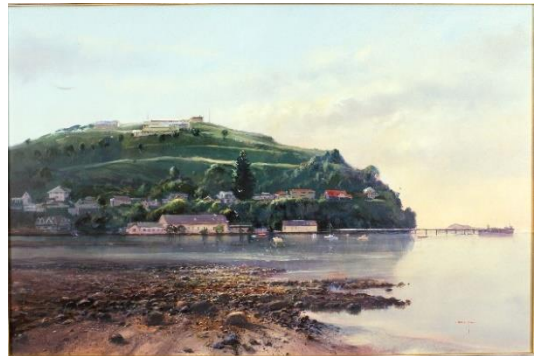



Figure 9	FT 1092	<i>North Head</i> Oil on board Circa 2001 1115 x 815 mm	Painting depicts Maungauika/North Head, Devonport, Tamaki Makarau/Auckland. The cream buildings at the base of Maungauika are the old RNZN boat sheds that were restored and converted into the Navy Museum in 2010.	
Figure 19	FT 1090	<i>The Marae</i> Acrylic on board 2001 920 x 665 mm	<p>Painting depicts Te Taua Moana Marae at Ngataranga Bay, HMNZS PHILOMEL.</p> <p>“When in April 2000, Te Taua Moana Marae was officially opened, it was the culmination of many years of effort. This significant event was made possible by the support and impetus provided by the Navy’s senior management, complemented by many hours of volunteer help by personnel of all ranks. Since its opening, the marae has become an integral part of Navy life.”(NMRNZN, n.d.-c)</p>	

Figure 21	FT 1104	<i>HMNZS Resolution in Dusky Sound</i> Oil on board 2004 1240 X 640 mm	“The hydrographic survey ship HMNZS Resolution (A14) was commissioned into the Royal New Zealand Navy in 1997. She was named in honour of Captain Cook's ship HMS Resolution which undertook extensive hydrographic survey work. In 1773, on Cook's second voyage to New Zealand, HMS Resolution took refuge in Dusky Sound after sailing from Antarctic waters. This painting depicts her namesake in the same sound, with a view of the ship from Cook Stream showing Pickersgill Harbour and Ship Cove, places mapped and named by Cook”(NMRNZN, n.d.-c)	
Figure 27	FT 1213	<i>A Quiet Moment</i> Oil on board 2012 750 x 650 mm	“A rating sits with a lifebuoy on the deck of the inshore patrol vessel HMNZS Taupo (P3570). The bow of an unknown ship fills the background. Taupo was commissioned in 2009 and conducts maritime security patrols, surveillance, boarding operations and responds to search and rescue.”(NMRNZN, n.d.-c)	

Appendix D – Information Sheet for Interview Participants

Creating a meaningful collection: Nomenclature, te reo Māori and the art collection of the National Museum of the Royal New Zealand Navy

INFORMATION SHEET

Researcher's Introduction

Tēnā koe,

My name is Caroline Ennen, I'm the Registrar at the National Museum of the Royal New Zealand Navy and a student at Massey University. I am currently undertaking a project that focuses on the use of te reo Māori in the day-to-day working environment of the Navy Museum Collections Team. The results of this project, and the processes I've gone through to get to a result, will be written into a research report that will go towards my master's degree in Museum Studies.

Project Description and Invitation

At the 2021 Waitangi celebrations, the RNZN Honour Guard received their orders in te reo Māori for the first time. This event has inspired me to learn how the Navy Museum Collections Department can also embrace the use of te reo Māori. Not only will we be supporting the RNZN's Cultural Policy, but by implementing the use of te reo into our day-to-day collection management practices, we will ensure better access to the collection for Māori and speakers of te reo Māori. I wish to understand what it means to you, as a member of the RNZN, to receive/give the orders in te reo. I would also like to learn how implementing the use of te reo and working with Māori-centered perspectives with collections and in our cataloguing system will make the collection more accessible to you and your whānau.

I would like to invite you to participate in an interview – your answers will help me and my team being able to make the collection more accessible and meaningful. I would like to talk to you about your experience of creating/giving/receiving the Honour Guard orders at Waitangi this year. As well, I would be interested to hear your views about what information might assist you to feel greater connections to the heritage collections at the Navy Museum.

Participant Identification and Recruitment

I have been given your contact details by WO Te Kani Te Wiata in his role of RNZN Cultural Advisor and as a co-supervisor of my research. He has advised that you may be interested in taking part in my research. I am interviewing approximately 5 people during this part of my research.

Project Procedures

The proposed interview will be either face-to-face or via Zoom – this will depend on COVID-19 restrictions. The interview will be recorded. You may ask for the recording device to be turned off at any time. I estimate the interview will be no longer than 1 hour.

I am happy to conduct the proposed interview outside of working ours, or via Zoom, I am also happy to request permission from your Commanding Officer to conduct the interview during working hours.

Again, the location of the interview will depend on any level restrictions we are working under. If the interview is able to go ahead face-to-face there are three options:

1. One of the meeting rooms at the Navy Museum site at Torpedo Bay
2. Te Taua Moana Marae
3. A quiet meeting room at your PHILOMEL location

I would also like to offer you the option of responding to my interview questions in te reo Māori. If this is your preferred option, I will provide a translator.

Data Management

The data will be used to help me write my research report. The data will be stored on a recording device and will be transcribed into a Word document. Both versions of the data will be stored on my personal computer, password protected, at my private address until I have submitted my final report. At the conclusion of my thesis, and its examination, the digital file will be destroyed, as will the transcript.

The transcript will be available for you to read and edit following the interview. You can continue to view it, and make further changes, at any time after that.

If you would like to read a summary of the report and/or the full report, please indicate that on the participant consent form, attached.

I understand that as an enlisted member of the NZDF, privacy and security are significant issues. You will remain anonymous in my final report if that is your preference.

Participant's Rights

You are under no obligation to accept this invitation. If you decide to participate, you have the right to:

- decline to answer any particular question;
- withdraw from the study before 1st April 2022;
- ask any questions about the study at any time during participation;
- provide information on the understanding that your name will not be used unless you give permission to the researcher;
- be given access to a summary of the project findings when it is concluded.

Project Contacts

Researcher

Caroline Ennen

caroline.ennen@nzdf.mil.nz or caroeenen@hotmail.com

Academic Supervisor / Programme Co-ordinator, Museum Studies

Dr Susan Abasa

s.f.abasa@massey.ac.nz

This project has been reviewed and approved by the Massey University Human Ethics Committee: Southern B, Application 4000024637. If you have any concerns about the conduct of this research, please contact Dr Gerald Harrison, Chair, Massey University Human Ethics Committee: Southern A, telephone 06 3569099 x83570, email humanethicssouthb@massey.ac.nz.

Appendix E – Participant Consent Form

Creating a meaningful collection: Nomenclature, te reo Māori and the art collection of the National Museum of the Royal New Zealand Navy

PARTICIPANT CONSENT FORM - INDIVIDUAL

I have read, or have had read to me in my first language, and I understand the Information Sheet attached as Appendix I. I have had the details of the study explained to me, any questions I had have been answered to my satisfaction, and I understand that I may ask further questions at any time. I have been given sufficient time to consider whether to participate in this study and I understand participation is voluntary and that I may withdraw from the study at any time.

1. I agree/do not agree to the interview being sound recorded.
2. I agree/do not agree to the interview being image recorded.
3. I wish/do not wish to have my recordings returned to me.
4. I wish/do not wish to have data placed in an official archive.
5. I agree to participate in this study under the conditions set out in the Information Sheet.

Declaration by Participant:

I _____ hereby consent to take part in this study.

Signature: _____

Date: _____

Appendix F – Transcript Release Form

**Creating a meaningful collection:
Nomenclature, te reo Māori and the art collection of the
National Museum of the Royal New Zealand Navy**

AUTHORITY FOR THE RELEASE OF TRANSCRIPTS

I confirm that I have had the opportunity to read and amend the transcript of the interview(s) conducted with me.

I agree that the edited transcript and extracts from this may be used in reports and publications arising from the research.

Signature:

Date:

.....

Full Name -
printed

.....

Appendix G – Interview Questions

1. Can you first explain your role in the Honour Guard?
2. Have you taken part in the Waitangi commemorations in the role before?
3. Do you have a personal connection to Waitangi (land and day)? Was this role simply undertaken as part of your job or was it more meaningful for you?
4. What was the training period like?
 - a. How long did you get to learn the orders?
 - b. How easy was it for the formation to come together?
5. Can you describe the atmosphere at Waitangi?
 - a. If you have taken part before, was there a noticeable difference in how the Guard responded?
 - b. Did you notice how the spectators reacted?
6. To what extent did this experience change you?
7. If you were describing your experience to younger relatives, how would you describe it?
8. What parts of the day do you think will stay with you to be talked about in years to come?
9. Would you like to see te reo Māori becoming a permanent part of ceremonial occasions such as Waitangi? ANZAC Day?