

Copyright is owned by the Author of the thesis. Permission is given for a copy to be downloaded by an individual for the purpose of research and private study only. The thesis may not be reproduced elsewhere without the permission of the Author.

**The Politics of Contemporary Collecting in Aotearoa New Zealand:
Examining shifts in museum policies and practices from the 1981 Springbok Tour to
COVID-19**

A thesis presented in partial fulfilment of the requirements for the degree of

Master of Arts

in

Museum Studies

at Te Kunenga ki Pūrehuroa Massey University,
Te Papa-i-Oea Palmerston North, New Zealand.

April Charlotte Jane Claasen

2024

Abstract

Museums are more than repositories of material culture; they are active participants in shaping collective memory and negotiating societal norms. This thesis examines the evolving collecting practices of New Zealand museums during two pivotal national events: the 1981 Springbok Tour and the COVID-19 pandemic. Through these case studies, it explores how museums navigate power dynamics, ethical challenges, and community expectations in their curatorial decisions.

Drawing on Bourdieu's concepts of cultural capital and habitus, and Foucault's theories of power, governmentality, and surveillance, this research interrogates the tensions between institutional authority and community engagement. The analysis traces a shift from reactive approaches during the Springbok Tour, shaped by dominant political pressures, to the proactive, community-focused collecting strategies employed during the COVID-19 pandemic. This shift highlights an ongoing negotiation between preserving institutional priorities and representing diverse societal voices.

Using a mixed-methods approach—including interviews, archival research, and survey data—this thesis argues that curatorial decisions are never neutral but are shaped by institutional frameworks and the politics of memory. It advocates for reflexive and collaborative collecting practices that decentralise dominant narratives, fostering inclusivity and equity in documenting Aotearoa's histories.

Ultimately, this study situates museum collecting within the broader dynamics of power, responsibility, and ethics, offering insights into how museums can engage meaningfully with their communities while responding to the complexities of contemporary society.

Acknowledgements

In this way, you can never again see a tree as a single entity, despite its visual dominance. It towers. It's impressive. But in the end, it's a fragile endeavour that can only stand thanks to the contributions of many. We celebrate the tree that stretches to the sky, but it is the ground we should ultimately thank.

— Becky Chambers - *To Be Taught, If Fortunate*

This thesis, like a towering tree, stands thanks to the foundation provided by those who offered their endless support, insight, and encouragement. I am deeply grateful to everyone whose contributions grounded this work and enabled its growth.

First, I would like to express my sincere gratitude to my supervisor, Dr. Susan Abasa. Your wisdom, patience, and guidance have been invaluable, and I am incredibly fortunate to have had your mentorship since the beginnings of my post-graduate study. My heartfelt thanks also go to Stephanie Gibson and Nina Finigan, whose support and insights on their work at Te Papa and AWMM have profoundly enriched my research.

I am also grateful to Massey University for awarding me the Massey University Masters Scholarship. This scholarship provided essential support, allowing me to pursue this research fully.

To my colleagues and peers, particularly Sophie Wool from Heritage Marlborough, thank you for your camaraderie, intellectual inspiration, and friendship. I am also indebted to the dedicated staff at AWMM and Te Papa, along with the survey respondents who participated in this project, and the generous individuals who allowed me to use their images in this work. Your openness and willingness to share your experiences added a valuable layer of depth to this work.

Lastly, to my family and friends, thank you and I love you. To my husband, Josiah, and my kiddos Winston, Charlotte, and August, thank you for your love, patience, and understanding. To the rest of my family, my Brew Crew, and my dearest friend Kylie, thank you for being my constant support system, for never failing to put a smile on my face, and for being so ready and willing to help at a moment's notice.

This work stands on the strength of each of you who have supported me, seen and unseen. Thank you for being the ground that allowed this tree to stretch to the sky.

Table of Contents

Abstract.....	ii
Acknowledgements	iii
List of Figures.....	vi
Acronyms	vii
Glossary of Terms	viii
1 Power, Knowledge, and Collecting in NZ Museums.....	12
Curating Memory: Museums and Historical Narrative.....	13
Research Aims	18
Research Methodology	19
Ethical Considerations	20
Thesis Structure	21
Conclusion	22
2 Foundations of Museum Practice: Context, Literature, and Theory.....	24
Introduction	25
Part One: Overview of Historical Shifts	25
Part Two: Literature Review	30
Part Three: Theoretical Framework	34
Discussion Theoretical Reflections on Museum Practices.....	43
Conclusion	45
3 Protest, Politics, Preservation: Museums and the Legacy of the Springbok Tour.....	46
Introduction	48
Historical and Institutional Context	50
Collecting Challenges and Institutional Responses.....	55
Key Acquisitions and Collection Gaps	58
Evolving Strategies Post-Tour: Long-term Impact on Curatorial Practice	65
Conclusion	67

4 Viral Culture: Collecting the COVID-19 Pandemic in Aotearoa.	69
Introduction	71
Collecting Practices	73
First Wave Collecting in a National Crisis: Collecting Practices at Te Papa.....	74
A Hyperlocal Focus: Collecting Practices at AWMM	78
Survey Data: A Snapshot of Collecting Practices	83
Documenting Dissent and Contested Narratives.....	86
Collecting COVID-19 in NZ: A Comparative Analysis.....	90
Conclusion	92
5 Power and Politics: Aotearoa Museums’ Collecting Practices.	94
Introduction	95
Part One: Synthesis of Key Findings	96
Part Two: Theoretical Analysis	100
Part Three: Looking Forward – Implications for Museum Practice.....	107
Conclusion	110
6 Reflections on Power, Practice and the Future of Museum Collecting.	112
Introduction: Framing the Big Picture.....	113
Key Findings and Insights	114
Conclusion and Closing Statement	118
Postscript	120
References	121
Appendices	132
Appendix A Survey Materials	133
Appendix B Research Ethics.....	152
Appendix C Key Legislative Acts	168
Appendix D Interviews	172
Appendix E Additional Tables and Figures	176

List of Figures

Chapter One

- Figure 1.1 – *40 Years of Change* 14
- Figure 1.2 - *Conceptual Framework of Narrative Construction* 17

Chapter Two

- Figure 2.1 - *Conceptual Framework of Museum Collecting Narratives* 36
- Figure 2.2 - *Objects Representing Foucault's Key Theories* 37
- Figure 2.3 - *Illustration of Key Objects for Bourdieu's Concepts* 41

Chapter Three

- Figure 3.1 - *Anti Springbok tour demonstration, Hutt Road, Thorndon* 48
- Figure 3.2 - *Springbok Tour Narrative: Power and Protest* 50
- Figure 3.3 - *Crowd at Anti-Springbok Tour Meeting Beside Auckland Museum, 1981* 53
- Figure 3.4 - *March Against The Tour! Oppose Apartheid* 60
- Figure 3.5 - *New Zealand: July 22 - September 12, 1981. The Headlines* 61
- Figure 3.6 - *Police officer baton training* 64

Chapter Four

- Figure 4.1 - *'I am from Wuhan' T-shirt* 71
- Figure 4.2 - *Curating COVID-19* 73
- Figure 4.3 - *Cleaning Te Papa During COVID-19 Closure, 2020* 76
- Figure 4.4 - *A pair of disposable gloves* 81
- Figure 4.5 - *Coronavirus picture* 81
- Figure 4.6 - *Categories of Items Collected – COVID-19* 84

Chapter Five

- Figure 5.1 - *Integrating Theoretical Framework in Curatorial Practice* 97
- Figure 5.2 - *Comparative approaches to collecting: Springbok Tour versus COVID-19* 99
- Figure 5.3 - *Representation of Marginalised Communities in Pandemic Collecting* 102
- Figure 5.4 - *Perceived Influence of Government Policies on National Event Collecting* 102
- Figure 5.5 - *Main differences in museum collection approaches* 104
- Figure 5.6 - *Key collecting priorities* 106
- Figure 5.7 - *Key factors in museum acquisition decisions* 109

Acronyms

Acronym	
AGMANZ	Art Galleries and Museums Association of New Zealand
AIM	Auckland Institute and Museum
AWMM	Auckland War Memorial Museum Tāmaki Paenga Hira
AWMMA	Auckland War Memorial Museum Act 1996
COVID-19	Coronavirus Disease 2019
CSI	Citizen Scientists Initiative
HNZPTA	Heritage New Zealand Pouhere Taonga Act 2014
IRP	Indian Representation Project
MCH	Manatū Taonga Ministry for Culture and Heritage
MIQ	Managed Isolation and Quarantine
NAGNM	National Art Gallery, National Museum and National War Memorial
NZ	Aotearoa New Zealand
RAT	Rapid Antigen Test
Te Papa	Museum of New Zealand Te Papa Tongarewa
TPTA	Museum of New Zealand Te Papa Tongarewa Act 1992

Glossary of Terms

Term	Definition
Biculturalism	A principle guiding many New Zealand institutions, including museums, to acknowledge and respect Māori and Pākehā as equal partners, especially in terms of cultural representation and governance (Henare, 2005; McCarthy, 2011).
Co-collecting	A collaborative approach to collecting where museums work with community members or other institutions to acquire, interpret, and care for collections.
Cultural Capital	The accumulated cultural knowledge, skills, education, and advantages possessed by individuals or groups, which can influence social standing (Bourdieu, 1984). This concept is essential in analysing how cultural institutions like museums interact with communities (Bennett, 2010).
Curatorial Bias	The inherent preferences or perspectives that curators bring to their work, which may influence the selection, interpretation, and display of materials.
Decolonisation	Efforts made to address and undo colonial legacies in collections, interpretations, and institutional practices, often by including indigenous voices and perspectives in decision-making (Hooper-Greenhill, 1992).
Discipline	Foucault’s (1977) concept referring to techniques of control and regulation within institutions, shaping and normalising behaviours. In museums, this relates to how exhibits convey specific narratives.
Field	In Bourdieu’s (1993) theory, a social arena where individuals and institutions compete for capital (economic, social, cultural), with each field operating by its own set of rules and expectations.
Governmentality	Foucault’s (1978) term for how institutions subtly exert control, guiding behaviour through policies, norms, and practices. This is central to understanding how museums function within societal power structures.
Habitus	Bourdieu’s (1977) concept of ingrained habits, skills, and dispositions developed through social experiences, shaping perceptions and actions. In museums, habitus can influence curatorial decisions and biases.

Kaitiaki	Guardianship or stewardship, where individuals or groups are responsible for caring for taonga and preserving them for future generations (Te Aka, n.d.-a).
Passive Collecting	The acquisition of items without active pursuit or real-time documentation, often relying on donations or available materials after events have occurred (Ambrose & Paine, 2018).
Power/Knowledge	The concept that knowledge and power are intertwined, with power shaping accepted knowledge and knowledge reinforcing power structures (Foucault, 1980). This is relevant in museums, as curatorial choices can validate or marginalise narratives.
Proactive Collecting	The strategy of contemporaneously collecting materials during events, rather than retrospectively, to document diverse perspectives (Gurian, 2006).
Rapid-Response Collecting	Collecting strategy aimed at acquiring objects and materials immediately following or during significant events, ensuring contemporaneous documentation of public experiences and perspectives.
Taonga	Treasured items or artefacts of significant cultural value to Māori, representing heritage, identity, and historical continuity (Te Aka, n.d.-b).
Tikanga	Māori customs and traditional values, often guiding protocols and practices in various cultural and social contexts (Te Aka, n.d.-c).

1

Power, Knowledge, and Collecting in
NZ Museums.

My interest in how museums shape collective memory began early on in my postgraduate study in Museum Studies during a conversation with my Dad, Roy, for an essay I was writing. Over a cup of coffee, we discussed a pair of old, brightly coloured drapes he had stored in his workshop for decades. When asked if he had ever considered repurposing the fabric, he said, “It sort of spoke a history and had its own life, and I think if you’re cutting it up, you’re almost destroying a life. You’re cutting the history up” (R. Smith, personal communication, 24 March, 2021). These drapes, rescued from a factory damaged during the 1931 Hawke’s Bay earthquake, became somewhat of a symbol for me; his simple observation captured the power of objects to narrate history and the curatorial responsibility to decide which stories endure.

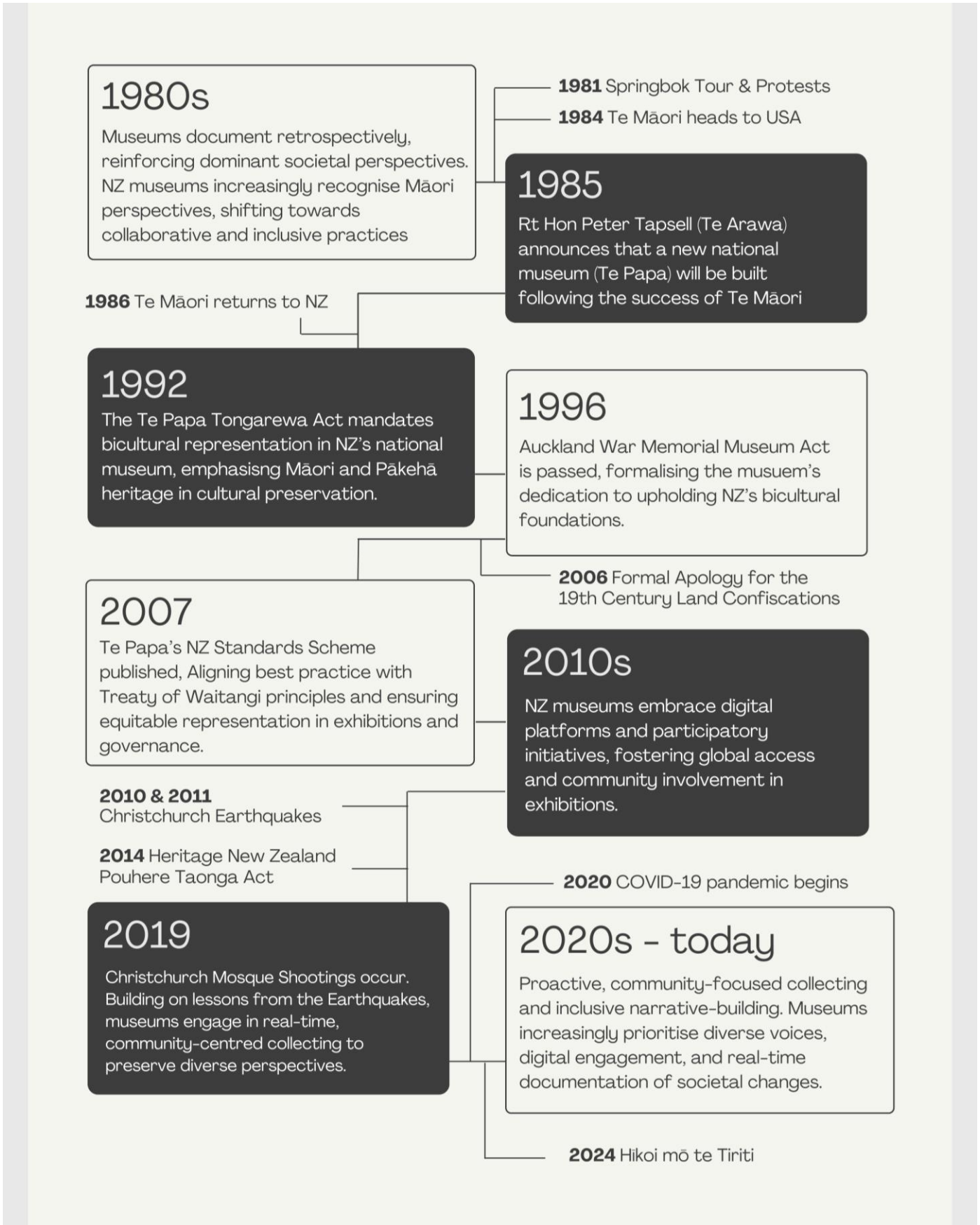
As the pandemic raged on and museums worldwide faced the challenges of documenting it all, I was reminded of Dad’s sentiments: curatorial choices can either preserve or erase history. This project reflects my curiosity about how museums navigate such decisions, particularly in moments of national crisis like the 1981 Springbok Tour and the COVID-19 pandemic. Ultimately, this study contributes to a broader conversation about the role of museums in shaping public memory and navigating the ethical complexities of documenting significant national events.

Curating Memory: Museums and Historical Narrative

Museums occupy a pivotal role in shaping cultural memory and national narratives, acting as custodians of public history, yet their practices are far from neutral. These practices are deeply entwined with the politics of memory, where institutional power influences whose histories are prioritised and how narratives are framed. Curatorial decisions, particularly during periods of social and political upheaval, are inherently political, reflecting tensions between institutional authority and the diverse communities they serve. This thesis investigates the politics underpinning contemporary collecting practices in NZ, focussing on two key events: the 1981 Springbok Tour and the COVID-19 pandemic, from its onset in February 2020 to the conclusion of the COVID-19 Protection Framework in September 2022 (Figure 1.1). Both events sparked substantial public responses and presented unique challenges for museums, underscoring the complexities of curatorial decision-making during times of unrest.

Figure 1.1

40 Years of Change: Museum Collecting and Policy Shifts in Aotearoa NZ



Collecting in Crisis: The COVID-19 Pandemic and Springbok Tour

Nearly five years have passed since the COVID-19 outbreak reached Aotearoa, triggering widespread changes (Beattie & Priestley, 2021). Museums faced the challenge of documenting a rapidly unfolding event, often adopting ad hoc, reactive methods (Burke et al., 2020; Christiansen, 2020; Emmens & McEnroe, 2021; Heck & Thiel, 2021; Laurenson et al., 2020; Patterson & Friend, 2021; Zuanni, 2022). The pandemic sparked discussions on collecting modes, prompting a shift toward proactive, community-focused approaches illustrating how institutions could actively shape and reflect public understanding during an ongoing crisis (Atkinson, 2020; Gurian, 2022). The Springbok Tour, though vastly different, posed similar challenges for NZ's museum sector. It highlighted the limitations of reactive collecting practices, where museums, for the most part, responded retrospectively. By comparing the collecting practices during the COVID-19 pandemic and the 1981 Springbok Tour, this thesis explores how institutions manage moments of political tension and how their decisions shape public memory.

Filling the Gap: Understanding Power and Practice in Museum Collections

As experts in documenting cultural shifts, museums play a leading role in capturing landmark events like the COVID-19 pandemic; international scholarship has observed significant changes in collecting practices (Debono, 2021; Mubarek, 2021; Roigé et al., 2023; Spennemann, 2022). While studies have examined pandemic-driven digital innovations (Emmens & McEnroe, 2021; Giannini & Bowen, 2022; Heck & Thiel, 2021), and the sociological and practical challenges of collecting (Laurenson et al., 2020; Nyitray et al., 2022; Patterson & Friend, 2021), there is a notable absence of extensive scholarship originating from Australasia. Existing publications are limited to blog posts and brief communications (Cobley et al., 2020), leaving a significant gap in understanding how contemporary collecting in this region reflects political influences.

Contemporary collecting practices have been widely discussed in the literature over the last few decades, particularly as museums shift their focus from objects to the public (Cameron, 2008; Foucault, 2001; Gurian, 2006, 2022; Hein, 2000; Knell, 2004, 2007; McCarthy, 2015, 2016; Schorch & McCarthy, 2018). These practices encapsulate the living memory of a culture or moment, encouraging communities to reflect on and engage with contemporary events (Fägerborg & Von Unge, 2008; Sullivan, 2020). While museums in NZ have adapted their collecting practices to the demands of a contemporary, digitally-driven society, their approaches to recording historical events reveal an ongoing negotiation with the power structures that define these moments (Alberti, 2005). By examining how these institutions

navigate significant events such as the Tour and the pandemic, this research fills a crucial gap, offering a deeper understanding of the political and cultural dynamics that influence collection formation, addressing the intersection of institutional authority, public engagement, and ethical challenges in curatorial decision-making.

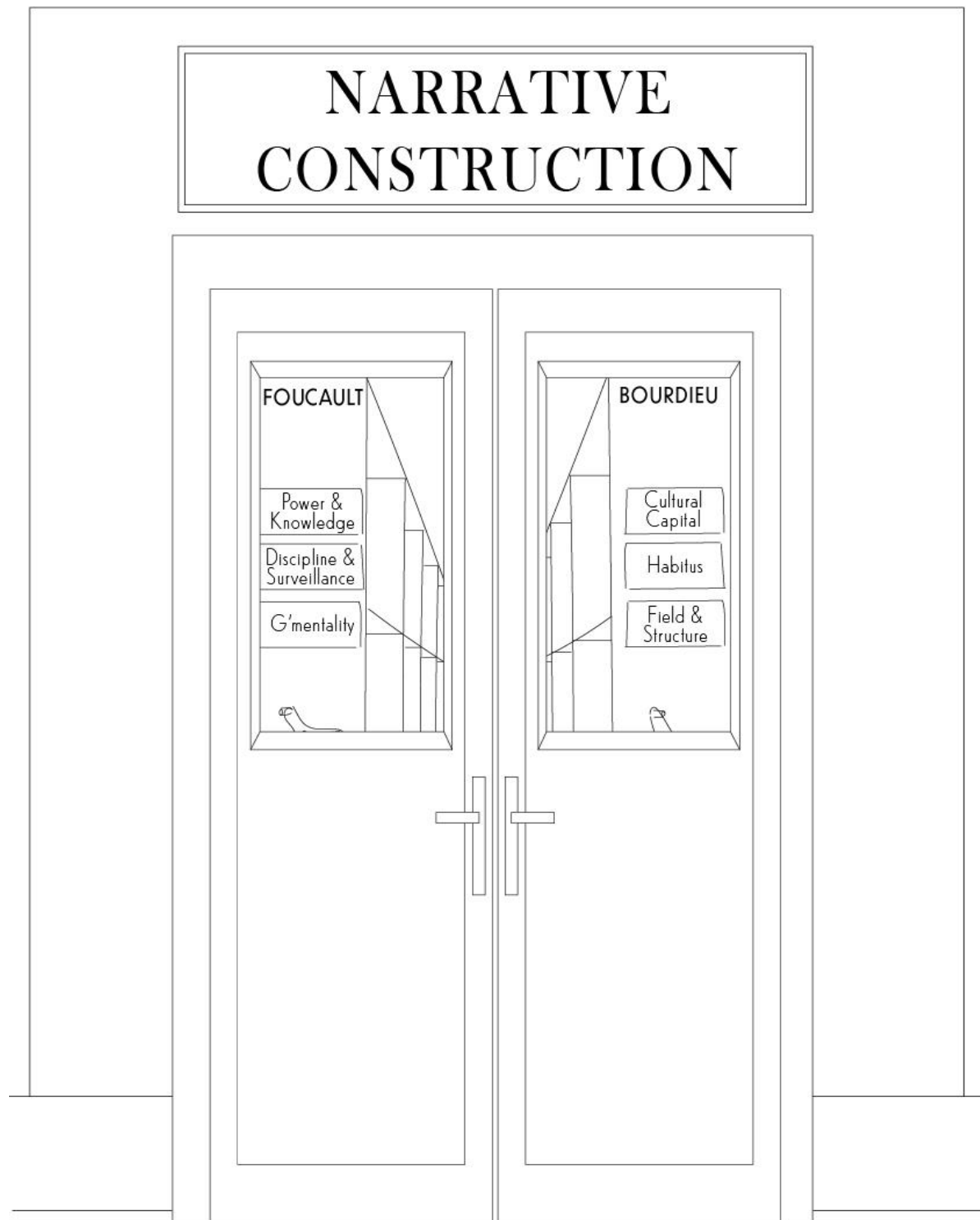
By drawing on Bourdieu's theories of cultural capital and habitus, alongside Foucault's concepts of power, governmentality, and surveillance, this study examines how museums negotiate the politics of memory (Figure 1.2). It interrogates the ways in which institutional power influences the inclusion and exclusion of voices, revealing how museums balance their responsibilities as custodians of cultural heritage with their roles as agents of societal transformation.

Museums serve as stewards of material culture, preserving and interpreting significant historical events and periods of political upheaval (Alberti, 2005; Spennemann, 2007a, 2011, 2022). These events are often filtered through present-day values, shaping what is considered culturally significant. Museums, therefore, not only reflect but actively construct cultural memory, making them key institutions for both preservation and critical analysis (Francozo, 2012; Gibson & Wellington, 2023; Gibson et al., 2019). However, their role in shaping public memory is intertwined with institutional power structures that determine whose stories are told and how events are framed (Bourdieu & Johnson, 1993; Foucault, 1972, 1977).

The benefit of hindsight allows for a critical evaluation of these two case studies, highlighting the evolution of museum practices over time. While the Springbok Tour collections were often shaped by political pressures and institutional priorities, the COVID-19 pandemic presented an opportunity for museums to engage more inclusively with communities. The Tour, amidst widespread civil unrest, ignited intense public debate surrounding human rights issues, prompting a transformation in the nation's self-perception (Moon, 2013; Pollock, 2004; Richards, 1999). Museums' collecting practices during this period offer valuable insights into how these institutions responded to intense public debate and ideological division (Phillips, 2022; Rankin, 2007). In contrast, the pandemic highlighted the shift from reactive, institutionalised collecting, to a more proactive, community-oriented model driven by a range of factors, including the rise of digital technologies, evolving ethical standards, and the increasing importance of community engagement in museum practices. The markers of these changes – such as the transition from object-centred to participatory collecting, the adoption of crowdsourcing, and the focus on ethical representation—are reflective of broader societal shifts in how museums operate and engage with the public (Figure 1.1).

Figure 1.2

Conceptual Framework of Narrative Construction in Museum Collecting



Note: This visual illustrates the theoretical framework of this thesis, with concepts from Foucault and Bourdieu guiding the analysis of museum practices and curatorial decisions. The title "Narrative Construction" replaces the typical sign for collections storage, symbolising how museums' narrative-building is inherent to their role in preserving and shaping public memory.

Research Aims

Museums must balance the preservation of history with the responsibility to represent a diversity of perspectives while maintaining public trust, often under the influence of institutional power structures. This thesis investigates power dynamics in museum collecting practices during significant national events, focussing on community engagement and the ethical complexities of representation. Through the Springbok Tour and COVID-19 case studies, the analysis reveals how museums navigate institutional authority and societal expectations. By drawing on Bourdieu's concepts of cultural capital and habitus, and Foucault's theories of power and governmentality, this research critically examines how this theoretical framework (conceptual integration) reveals the underlying tensions between institutional power and community engagement in curatorial processes. Specifically, this study aims to:

1. Consider the influence of cultural capital, habitus, and governmentality on curatorial decisions during times of crisis and upheaval.
2. Investigate the ethical complexities involved in collecting material culture from contested or ongoing national events.
3. Examine how museums balance institutional priorities with community engagement and representation, ensuring diverse voices are included.
4. Compare the reactive collecting practices of the Springbok Tour with the proactive, community-focused approaches seen during the COVID-19 pandemic.

In pursuit of these aims, the following research questions guide this study:

1. How did NZ museums approach the collection of material culture during the COVID-19 pandemic, from its onset in February 2020 to the conclusion of the COVID-19 Protection Framework in September 2022?
2. In what ways do the collecting practices during the COVID-19 pandemic differ from or align with those used in response to the 1981 Springbok Tour?
3. How do the collecting practices for these two events reveal underlying political dynamics, governmentality, and the influence of institutional power in contemporary museum practices in NZ?
4. How do concepts of cultural capital and habitus influence curatorial decisions, and what ethical challenges arise in the selective inclusion and exclusion of materials related to these events?

5. To what extent do these collections represent diverse public experiences, and how do museums navigate the tension between community engagement and institutional constraints?

Research Methodology

This research employed a mixed-methods approach, drawing on both qualitative and quantitative methods to offer a comprehensive analysis of contemporary collecting practices in NZ. Informed by the principles of Tolich and Davidson (2011), Thomas (2017), Denzin and Lincoln (2018), and Plano Clark and Ivankova (2017), this approach aimed to examine both the outcomes of museum collecting and the underlying motivations driving these practices.

Quantitative Methods

The quantitative aspect of this research involved analysing and comparing museum and gallery responses to questions around what was collected, why it was collected, and the influences behind these decisions during the COVID-19 pandemic and the 1981 Springbok Tour. Data was gathered through surveys distributed to museums across NZ: A total of 28 respondents from 21 museums participated, with 13 from the North Island and 8 from the South Island (Appendix A). This research focused on identifying trends and themes in the responses, exploring how different institutions approached collecting practices in these distinct contexts. This analysis is reported in a series of graphs and tables (Appendices A & E).

Qualitative Methods

The qualitative component of this research explored the decision-making processes and ethical considerations that influenced curatorial choices. This was conducted through a comparative case study analysis of Auckland War Memorial Museum Tāmaki Paenga Hira (AWMM) and the Museum of New Zealand Te Papa Tongarewa (Te Papa). Semi-formal interviews with a total of ten key museum staff offered insights into how concepts such as cultural capital, habitus, and governmentality shaped their collecting strategies. Purposive sampling ensured that interview participants were directly involved in the decision-making process, capturing the most relevant perspectives. Thematic analysis, as outlined by Tolich and Davidson (2011), was employed to identify key themes and patterns in the data, providing a deeper understanding of the politics and power dynamics that underpin museum collecting practices.

Archival research complemented this analysis by providing historical context to the case studies. Museum records including collection policies, curatorial documents, and past exhibition materials from both AWMM and Te Papa were examined. These archival sources

helped to inform a deeper understanding of curatorial decisions and institutional priorities during the 1981 Springbok Tour and the COVID-19 pandemic.

By integrating these methods, this research offers a comprehensive exploration of how NZ museums and galleries navigated the complexities of collecting during times of crisis. The quantitative analysis provided a broad overview of institutional responses to the challenges of collecting during these events, while the qualitative analysis delved into the motivations and challenges behind these decisions, revealing the complex power dynamics and cultural influences that shaped curatorial practices.

Ethical Considerations

This study involved working with cultural collections and museum staff, raising ethical concerns regarding the collection, use, and dissemination of data. The project was deemed high risk and was reviewed and approved by the Massey University Human Ethics Ohu Matakatia 2, Application Number OM2 23/45. The research adhered to the Massey University Code of Responsible Research Conduct (2015) and the Code of Ethical Conduct for Research, Teaching and Evaluations Involving Human Participants (2017), ensuring that the study was conducted with integrity, honesty, respect, and transparency.

Informed Consent and Confidentiality

Informed consent was obtained from all participants before conducting interviews or accessing collections. Confidentiality was a priority; personal details that participants wished to keep private were not published. All data was securely stored with restricted access. Where participants were cited directly, in the text, they reviewed their statements for accuracy and context before the final draft was completed. In addition, participants requested it will have their audio files returned after the examination process.

Institutional Anonymity

Institutional anonymity was respected to maintain the confidentiality of participating museums and galleries, acknowledging their public roles. Data aggregation methods were used to preserve anonymity, though challenges remained in fully anonymising larger institutions due to their prominence within the cultural landscape. Discussions with participants were conducted to establish appropriate levels of anonymity, ensuring transparency and ethical integrity.

Cultural Sensitivity and Tikanga

Regarding tikanga and kaitiakitanga, given the different locations involved, discussions were held with museums and staff to understand and respect their institution's cultural protocols and practices. This included acknowledging the significance of Māori cultural values and knowledge systems, and, when required, involving cultural advisors to ensure the research aligned with tikanga and kaitiakitanga principles of mana whenua. While it was not always possible to fully address individual tikanga from different iwi, engaging in open conversations with principal participants demonstrated the research's commitment to accommodating relevant protocols as recognised by the institutions.

Thesis Structure

This thesis is organised to provide a thorough examination of museum collecting practices in NZ, centred on two significant events—the 1981 Springbok Tour and the COVID-19 pandemic. Each chapter builds on the last, offering a detailed analysis of how museums navigate power dynamics, cultural capital, habitus and ethical complexities in their collecting processes.

Chapter 2: Context and Theoretical Framework

This chapter provides the foundation of the thesis in relation to historical context and the theoretical framework underpinning the analysis. First, an overview of the development of NZ's museum sector will be provided, focussing on key shifts influencing contemporary collecting practices. These include the move towards biculturalism and the rise of new museology, both of which reshaped how museums engage with communities and negotiate the ethical complexities of collecting.

Attention then turns to Michel Foucault and Pierre Bourdieu, whose theories on power, knowledge, cultural capital, and habitus all resonate toward an understanding of the dynamics at work in the processes of museum practices. These are considered against the NZ context, with a particular emphasis on how they can be used to explain some of the challenges of a bicultural framework in which these new museology models are embedded. The chapter sets the scene for a nuanced exploration of how museums in NZ respond to significant national events by using an integration of historical and theoretical perspectives.

Chapter 3: The 1981 Springbok Tour

Focussing on one of NZ's most memorably divisive moments, the chapter considers how museums engaged with the 1981 Springbok Tour through retrospective collecting practices. It

explores the extent to which curatorial decisions during this period reflected broader societal power structures, often reinforcing dominant narratives while marginalising others. Here, I draw on Foucault's theories on power and surveillance, and Bourdieu's theory of cultural capital to consider how museums worked to shape public memory and contribute toward the formation of national identity during this tumultuous time.

Chapter 4: The COVID-19 Pandemic

Shifting from a retrospective to a proactive approach to collecting, this chapter examines how NZ museums responded to the COVID-19 pandemic by engaging in more community-focused collecting practices. Unlike the reactive strategies seen during the Springbok Tour, the pandemic prompted museums to actively document the unfolding crisis, involving communities to capture a diverse range of experiences. The chapter talks to the ethical challenges around curating an event that is still unfolding and applies Foucault's ideas of governmentality and biopower to consider the potential ways museums could have influenced public perception and behaviour. It also considers the balance between institutional authority and community involvement, highlighting the evolving role of museums in modern society.

Chapter 5: Discussion and Analysis

This chapter synthesises the insights gained from the Springbok Tour and COVID-19 case studies, revealing a persistent tension between NZ museums' efforts toward community engagement and the constraints of institutional power. These power dynamics have a direct impact on collecting practices, shaping both what is included and excluded from collections. By drawing on Foucault's and Bourdieu's theories, the analysis highlights how curatorial decisions influence public memory and identity, underscoring the need for more inclusive approaches to museum collecting that address underlying power structures in curation and interpretation.

Conclusion

The thesis concludes by reflecting on the key findings, acknowledging the study's limitations, and proposing areas for further research. It emphasises the importance of critical reflection within museum practices, advocating for ongoing efforts to decentralise dominant narratives and engage more inclusively with diverse communities. The conclusion highlights the significance of understanding the political and cultural contexts that influence museum collecting practices in NZ, particularly during periods of crisis.

From Curatorial Responsibility to Theoretical Exploration

Dad's words about 'cutting up history' serve as a reminder of the curatorial challenge faced by museums: the need to preserve the integrity of collective memory without fragmenting it. The challenge lies in balancing this responsibility with the institutional pressures and power structures that influence collection formation. The Springbok Tour and COVID-19 pandemic serve as pivotal moments where curatorial decisions were not neutral but shaped by political dynamics, governmentality, and cultural capital. Understanding these tensions requires a theoretical lens that reveals how curatorial decisions are shaped by both external pressures and internal priorities. In the next chapter, I will explore the frameworks of governmentality, cultural capital, and habitus, which provide essential insights into the power dynamics underpinning museum practices in NZ.

2

Foundations of Museum Practice:
Context, Literature, and Theory.

Introduction

This chapter examines key developments in museum collecting practices in NZ, focusing on the National Museum (Te Papa) and AWMM as case studies to highlight adaptations to contemporary demands. It is divided into three key sections. The first explores the historical development of NZ's museum sector, detailing the critical shifts towards biculturalism and the influence of new museology. These changes have not only reshaped how museums engage with their audiences but have also reframed the ethical complexities inherent in contemporary collecting.

Following this, a literature review detailing museums' responses to significant national events, such as the 1981 Springbok Tour and the COVID-19 pandemic, reveals a shift from object-focused collecting to inclusive, community-driven models. Positioning NZ's practices within a global context, the review highlights both shared challenges and the unique strategies adopted by local institutions.

The chapter concludes with an introduction to the theoretical framework underpinning this study, drawing on the ideas of Foucault and Bourdieu. These frameworks provide insights into the ways power and knowledge shape curatorial decisions and influence public memory. By intertwining historical context with these critical theories, this section lays the groundwork for a deeper exploration of how NZ's museums have responded to the pressures of collecting during times of social upheaval.

Part One: Overview of Historical Shifts

The Road to Biculturalism

NZ's museum landscape began in the mid-19th century, following European settlement (Gaimster, 2020; McCarthy, 2020). Early institutions were primarily focused on collection and categorising of natural history and ethnography, reflecting European scientific traditions (Bowen, 1868; McCarthy, 2020). Māori perspectives were largely excluded, with taonga displayed as exotic curiosities, disconnected from their cultural significance (Henare, 2005; Tapsell, 2002).

The late 20th Century saw significant shifts in attitudes towards cultural institutions, where museum development unfolded in tandem with profound societal changes and historical events (Ballantyne, 2020; McGibbon, 2022). By the 1970s, Māori rights movements and the establishment of the Waitangi Tribunal challenged early colonial frameworks. Protests and land claims highlighted the need for public institutions to reflect the bicultural nature of New

Zealand society. Museums increasingly focused on cultural identity and activism, and efforts to incorporate Māori perspectives and narratives into exhibits increased, setting the stage for the bicultural reforms that would begin in the 1980s (McCarthy, 2011).

1980s: Biculturalism and the Te Māori Exhibition

The 1980s marked a significant shift in museum practices throughout Australasia, driven by movements towards decolonisation and biculturalism. In NZ, this transformation was exemplified by the landmark *Te Māori* exhibition in 1984. For the first time, Māori taonga were presented as living entities, reflecting Mātauranga Māori and challenging earlier static displays (McCarthy, 2011, 2016; Tapsell, 2002). The active involvement of Māori iwi in curating the exhibition was pivotal, as Māori voices took centre stage in decisions about how their heritage was presented (Katene, 1984; Mead, 1985; Tapsell, 2002). This moment signalled a broader movement toward biculturalism in NZ's public institutions (Henare, 2005), demonstrating the potential for direct engagement between museums and Indigenous communities (McCarthy, 2011).

The concept of kaitiakitanga became central to museum practices, reflecting the importance of Māori stewardship over taonga. As noted by McCarthy, Sadlier, and Parata (2024), the integration of kaitiakitanga reshaped the way museums in NZ approached collections management, ensuring that Māori values guided how taonga were cared for and represented. Wider societal changes, including Māori activism and the influence of the Waitangi Tribunal, set the stage for these shifts in museum practices (Ballantyne, 2020). The Heritage New Zealand Pouhere Taonga Act 2014 (HNZPTA) later formalised Māori involvement in managing taonga, embedding these perspectives within institutional structures.

The Museum of New Zealand Te Papa Tongarewa Act 1992 (MNZTPTA) established Te Papa's commitment to biculturalism, particularly in Section 4, which defines its purpose to preserve and present New Zealand's cultural heritage, and Section 8, which emphasises reflecting cultural diversity and recognising Māori and European traditions. However, the implementation of specific bicultural policies and practices was driven by the Museum's management (Butts, 2003). Similarly, AWMM embraced bicultural principles through the Auckland War Memorial Museum Act 1996 (AWMMA), with Section 11 establishing the Taumata-a-Iwi as a key advisory body. This group ensures Māori perspectives and values are integrated into the Museum's governance and operations, exemplifying its dedication to representing Auckland's diverse communities.

Both Museums continue to evolve in their commitment to biculturalism. Te Papa has taken steps to integrate Māori perspectives into its operations, with initiatives like Mana Taonga as a corporate principle, which ensures Māori input remains central to decisions about the care and presentation of taonga (Te Papa, 2016, 2023). Similarly, AWMM has expanded its bicultural focus through frameworks such as He Korahi Māori (2016), designed to embed Māori worldviews into various aspects of its work. These initiatives are part of the ongoing efforts by both institutions to grow, improve, and adapt their practices to better serve the diverse communities of Aotearoa and strengthen their bicultural commitments.

Thus, the legacy of *Te Māori* endures in the way museums now incorporate Māori voices into curatorial decisions, reflecting a broader movement toward more inclusive and bicultural institutions (McCarthy, 2011; Tapsell, 2002).

Public Engagement in the 90s-00s

The 1990s and 2000s saw a transformative shift in how NZ's museums engaged with the public, reflecting a broader global movement towards community-focused, visitor-centred models of engagement (Ambrose & Paine, 2018; Gurian, 2006, 2022). Museums sought to cultivate meaningful connections with their audiences and move away from their traditional role as static repositories, forming new strategies to become more participatory spaces (Hooper-Greenhill, 1992; McCarthy, 2011).

Te Papa was at the forefront of this evolution. The museum's design from the outset emphasised interaction and inclusivity, with hands-on exhibits, digital displays, and interactive storytelling designed to actively involve visitors in the interpretation of history and culture (McCarthy, 2011; Te Papa, 2001). As McCarthy (2018) highlights, Te Papa's approach aimed to break away from traditional museum practices by embracing a participatory model, fostering engagement across diverse audiences and offering innovative ways to experience NZ's heritage. This participatory approach not only broadened accessibility—particularly for younger audiences—but also ensured a range of voices contributed to the museum's narratives on national identity and cultural heritage (Henare, 2005; McCarthy, 2018). By fostering a more inclusive environment, Te Papa set a new standard in visitor engagement, shifting the role of museums towards spaces of collaboration and learning (McCarthy, 2016).

AWMM also intensified its efforts to engage with Auckland's diverse communities. Through innovative public programming, including community-driven exhibitions, educational workshops, and public events, AWMM aimed to build stronger connections with the local

population, ensuring that a wide range of perspectives were reflected in the Museum's activities (AWMM, 2005; Ballantyne, 2020; McCall & Gray, 2013). This marked a move away from the top-down, authoritative models of the past towards a more collaborative approach that positioned the public as central to the Museum's mission (Henare, 2005).

The integration of digital technologies also played a crucial role in this shift. Both Te Papa and AWMM adopted digital platforms to extend their reach and enhance public interaction with their collections (McCarthy, 2018; Smith, 2003). Virtual exhibitions, interactive apps, and online archives allowed museums to connect with audiences far beyond their physical spaces, offering new ways for visitors to engage with cultural content. These innovations not only made museums more accessible but also positioned them at the forefront of digital engagement, keeping pace with the rapidly changing technological landscape (Turner et al., 2024).

Collecting the Tour

The 1981 Springbok Tour remains one of the most controversial and polarising events in NZ's history, chosen for this study due to its profound impact on the nation's social and political landscape. More than a series of rugby matches, the tour became a critical moment for broader debates around human rights, racial justice, and national identity. For many, the tour symbolised an endorsement of apartheid, sparking mass protests and bringing these societal tensions to the surface (Veracini, 2001). The resulting protests revealed deep-rooted divisions in NZ society, prompting a transformation in the nation's self-perception (Moon, 2013; Phillips, 1984; Pollock, 2004; Richards, 1999).

The country was soon divided into two entrenched camps. Supporters of the tour argued for the separation of sport and politics, while opponents saw it as a tacit approval of racial discrimination ("Match debacle lesson argued," 1981; "Public outspoken on controversial tour," 1981). The anti-tour movement was a diverse coalition, uniting Māori groups, trade unions, religious organisations, and activists who recognised their own struggles in the broader fight against apartheid. What began as organised protests soon escalated into some of the most significant civil unrest Aotearoa had ever seen.

One of the defining moments came at the Hamilton match, where over 350 protesters stormed the field, forcing the game to be cancelled. This act of defiance, which drew both national and international attention, underscored the depth of opposition to apartheid in NZ ("Barrier falls - and in they go: March breaks in with ease," 1981; "The battle of Rugby Park," 1981). On the

international stage, the tour reinforced the effectiveness of sporting boycotts in the broader struggle against apartheid.

For the museum sector, however, the Springbok Tour highlighted the limitations of existing collecting practices. Chapter Three shows that institutions did not engage in proactive collecting during the tour. Instead, they responded retrospectively, gathering materials only after the event had passed. This reactive approach left significant gaps in the narrative (Tapsell, 2002). What was collected often reflected dominant perspectives, such as media coverage and the role of law enforcement, while the broader social context remained underrepresented (Veracini, 2001).

Yet, the experience of collecting retrospectively during the Springbok Tour provided an important lesson for NZ's museums. It became clear that more proactive strategies were needed to document societal events as they unfolded. This would inform later approaches, particularly during the COVID-19 pandemic, when museums took on a more active role in recording the societal upheaval in real-time. The shift from reactive to proactive collecting not only allowed institutions to capture a wider range of perspectives but also underscored the evolving role of museums in reflecting the diverse voices of society.

Collecting Covid

The COVID-19 pandemic, which reached NZ in early 2020, reshaped daily life across the country. The virus posed immediate public health risks and led to swift action by the NZ government (Beattie & Priestley, 2021). Led by Prime Minister Jacinda Ardern, NZ's elimination strategy – defined by clear communication, early border closures, and strict lockdown measures – illustrates governmentality in action, though resistance to these measures also emerged (Cumming, 2022; Foucault, 1977, 1978). Museums, recognising the importance of this unprecedented event, adopted proactive and rapid-response collecting strategies, a marked departure from the reactive approach seen during events like the 1981 Springbok Tour.

By the time the pandemic hit, museums had refined their rapid-response strategies through their experiences with earlier crises, including the Christchurch Earthquakes in 2010 and 2011 and the Christchurch Mosque shootings in 2019 (Gibson & Wellington, 2023). These events demonstrated the need for institutions to engage with the public in real time, collecting material that reflected both immediate reactions and long-term societal impacts (Atkinson, 2020).

Stephanie Gibson and Shannon Wellington's work on first wave collecting following the 2019 Christchurch Mosque shootings highlights the importance of rapid, community-driven

responses that ensure diverse perspectives are captured and preserved (Gibson & Wellington, 2023). This approach was carried forward into the COVID-19 pandemic as institutions worked proactively to document the crisis, allowing for widely varied collections, from digital content and social media interactions to physical artifacts and personal reflections.

This shift towards proactive collecting was informed by the recognition that museums needed to move beyond retrospective collection practices to fully document the social, cultural, and emotional responses to such transformative events (Ambrose & Paine, 2018; Gurian, 2022; Millard, n.d.). The inclusion of community voices, both through direct contributions and rapid response collections, enabled museums to offer a more nuanced and inclusive narrative of NZ's experience during the pandemic (Atkinson, 2020).

By September 2022, NZ announced the end of the COVID-19 Protection Framework, signalling a transition to a new phase of managing the pandemic. As the nation moved beyond its elimination strategy, museums concluded their initial proactive collecting efforts, capturing both the immediate and ongoing effects of the pandemic on society. The documentation of this period serves as a crucial record of how institutions adapted their collecting practices in response to unprecedented challenges.

As this study moves forward, the following literature review will explore how these proactive strategies align with broader trends in museum theory and practice, situating NZ's response within a global context of evolving collecting methodologies.

Part Two: Literature Review

The literature pertinent to this study draws on three interconnected fields: collection management and the challenges associated with contemporary collecting; the evolution of museum practices concerning significant societal events, including the 1981 Springbok Tour and museums' collecting responses to the COVID-19 pandemic. While some of these areas have been extensively explored—particularly contemporary collecting practices over the last 30 to 40 years—other aspects, such as pandemic-related collecting, are still emerging in scholarly discourse (Ambrose & Paine, 2018; Gurian, 2006, 2022; Hein, 2000; Knell, 2004, 2007; Pearce, 1992, 1995, 2012; Rhys, 2014; Silverman & O'Neil, 2004).

Contemporary Collecting

Contemporary collecting in museums has garnered increasing attention, especially as institutions shift from focussing on objects to prioritising public engagement. The literature in this area covers a wide range of topics, including the acquisition of contemporary materials, the

ethics and practical considerations of collecting, and the changing role of museums in shaping cultural narratives. Scholars often argue for inclusive collecting practices that put everyday experiences at the forefront and reflect diverse perspectives (Rhys & Baveystock, 2014).

Contemporary collecting is most often defined as the collecting of material culture and stories from the present day, though a universally accepted definition remains elusive and has been debated since as early as the 1930s (Coleman, 1939; Rhys, 2014). These collections typically encapsulate the living memory of a culture or moment, allowing communities an opportunity to see themselves reflected in museum collections and inviting them to critically think about contemporary events (Pearce, 1992, 2012; Sullivan, 2020).

The rapidly changing nature of the world has led to new debates about what constitutes 'contemporary' and what the criteria should be for acquiring and exhibiting works. In surveying several curators across the British museum sector, Rhys (2014) highlighted decisions around collecting, diversity, time and resource management as key issues in the sphere of contemporary collecting. How 'contemporary' itself should be defined varies considerably across literature: some suggest the last five years, some the past thirty, and others consider the object itself and its time of manufacture or use (Rhys, 2014). For the purposes of this thesis, contemporary collecting is understood as the documentation of present-day society, with a focus on diversity, inclusion, and community engagement (Rhys & Baveystock, 2014; Sullivan, 2020).

For many, collecting things can feel like a natural process – many households contain their own miniature private collections of items ranging from heirlooms to mass-produced 'collectibles' (Pearce, 2012). Daniel Miller (1997) argues for this materialism as a form of cultural expression, stating that the collecting of mass-produced objects is crucial to the understanding of everyday life. However, investigations of some collections have illustrated the ways in which these personal, individual biases can translate across into professional institutions (Carreau, 2012; Gosden & Larson, 2007; Hill, 2012); collections are often considered to be contaminated by the people who make them (Stanley, 1989). Sharon McDonald (2006b) argues that acquiring in such a way forfeits a deeper exploration into the historical and cultural contexts of an item. She reasons that curators must carefully, intentionally select and justify pieces which will allow a collection to become a complete, meaningful whole, particularly when faced with an excess of things as is often the case in moments of historical importance, like the COVID-19 pandemic. This challenge has been somewhat mitigated by protocols such as *Significance 2.0* (Russell & Winkworth, 2009), although their adoption in New Zealand has been slower compared to other contexts.

Collecting Significant Events

While contemporary collecting is integral to museum studies, this thesis narrows the focus and considers it as a means of collecting moments – that is, the relationship between museums' mode of collection and events of historical significance, including the Springbok Tour and the COVID-19 pandemic. Authors such as Spennemann (2007a, 2007b, 2011, 2022) and Alberti (2005) explore how museums preserve and interpret the material culture of events marked by political or social upheaval. These authors suggest that the cultural significance of such events is often determined by present-day values and can have transformative effects on society.

The 1981 Springbok Tour saw museums engaged in largely reactive collecting, with institutions like AWMM and Te Papa documenting the event retrospectively (McCarthy, 2011; Moon, 2013). Museums are seen as valuable tools for understanding and remembering historical events like this, helping to preserve the memory of the past and to promote reflection and analysis (Francozo, 2012). However, it should be noted that many museums are also criticised for the ways in which they have represented these events, often reinforcing dominant cultural narratives and obscuring the perspectives and experiences of marginalised groups (Hill, 2022). As Gurian (2022) writes:

Exhibitions should have differing simultaneous layers, not speak with a unified museum-determined voice, and instead present different viewpoints, point out complexity and nuance, be less neutral in tone, include spirituality and emotion, and satisfy diverse personal interests—all at the same time. Exhibitions should have many concurrent messages, not just one, allowing visitors the opportunity to follow their own personal quests. (p.9)

Museums in NZ have since taken more proactive approaches to collecting events of social significance. The Christchurch Earthquake and Christchurch Mosque shootings further demonstrated the need for real-time documentation, shaping the way institutions approached the rapid collection of materials related to the pandemic (Gibson & Wellington, 2023).

Collecting the Pandemic

While the literature to this point has provided insights into the challenges and opportunities of contemporary rapid response collecting, in the wake of the COVID-19 pandemic there is a need for museums to adapt to new collecting practices in a rapidly changing world. Numerous studies document the innovations driven by this global crisis, often through case studies of local museums that had to confront the practicalities of collecting in real time (Burke et al., 2020; Emmens & McEnroe, 2021; King et al., 2021). The urgency of the pandemic necessitated rapid-response collecting, highlighting the need for museums to preserve a range of

perspectives—from healthcare workers and scientists to the general public (Heck & Thiel, 2021; Zuanni, 2022). This shift towards immediacy presented unique challenges in handling materials, particularly those that were potentially infectious or tied to communities in lockdown (Emmens & McEnroe, 2021).

Museums, as stewards of history, were now faced with the task of documenting a crisis that was still unfolding. Nyitray et al. (2022) suggest the use of oral history as a key tool for capturing the emotions, anxieties, and resilience of individuals experiencing the pandemic. These personal narratives offer invaluable insights into how diverse communities were affected by the crisis and provide future generations with a nuanced understanding of this unprecedented time. However, balancing the urgency of documentation with ethical considerations remained a central concern. The need for sensitivity in collecting materials—whether it be in respecting privacy or ensuring that diverse voices are accurately represented—was paramount (Miles & West, 2024; Zuanni, 2022).

Beyond the collection of physical artifacts, the pandemic also accelerated the use of digital platforms in museum practice (Turner et al., 2024). Giannini and Bowen (2022) highlight the opportunities and challenges posed by this digital shift, noting that museums had to ensure that digital content was accessible and secure, while also adapting to the demands of a digital-first public. Turner et al. (2024) emphasise that this transformation in museum practice has led to more inclusive and accessible strategies, where digital collections now allow for broader engagement across diverse audiences. This digital transformation, driven by necessity during the pandemic, is likely to persist beyond the immediate crisis, reshaping how institutions engage with their audiences and how they preserve digital culture:

If museums are to be useful as they emerge from the Covid-19 pandemic era, they must be fundamentally rethought because the social, political, economic, and health environments they will re-enter are profoundly unlike the world they left. (Gurian, 2022, p. 286)

While many studies focus on collecting practices, Tarsis (2022) explores the economic challenges museums faced during the pandemic, particularly in relation to deaccessioning. With revenue streams affected by closures, some institutions considered deaccessioning to generate funds. While controversial, this approach—if handled transparently and ethically—could help museums weather financial difficulties (Tarsis, 2022). The need for innovative funding solutions remains an important consideration as museums continue to navigate the economic aftermath of the pandemic.

Few publications focus specifically on the responses of Australasian museums, with the majority of studies originating from North America and Europe. However, Cobley et al. (2020) provide valuable insights into how museums in NZ responded to the pandemic. The survey, which included contributors like David Gaimster of AWMM and museum consultant Ken Gorbey, discusses how institutions adapted to challenges, from closures to community engagement, offering a glimpse into the resilience of NZ's cultural sector.

A significant contribution to the literature is Spennemann's (2022) *Curating the Contemporary: A Case for National and Local COVID-19 Collections*. Although based on experiences in Australia, Spennemann's observations resonate in NZ. He argues that the pandemic offers a rare opportunity for museums to document personal and local reactions, capturing the varied responses of communities and providing future researchers with a comparative lens to study cultural resilience. However, Spennemann also warns of the political constraints that may shape the collection and display of COVID-19 materials, pointing to global examples where governments have sought to influence public narratives around the pandemic (Balmford et al., 2020; Kist, 2020).

Within NZ, institutions such as Te Papa, AWMM, and Tūhura Otago Museum took an active role in documenting the pandemic. Their collections include personal protective equipment, health posters, and photographs of the response, all aimed at preserving the memory of this momentous event. The Air Force Museum of New Zealand has also acquired materials related to the military's involvement in quarantine and isolation efforts during the pandemic (Sim, 2022). Local libraries, such as Upper Hutt City Library, have turned to platforms like Recollect to capture community experiences of lockdown, showcasing how institutions of all sizes embraced innovative approaches to rapid-response collecting (Recollect, n.d.).

Part Three: Theoretical Framework

This section considers theoretical framework that underpins this thesis' analysis of museum practices in NZ, focussing on the works of Foucault (1972, 1977, 1978, 2001) and Bourdieu (1977, 1984, 1990, 1998; Bourdieu & Johnson, 1993). Both theorists have made significant contributions to post-structural and postmodern thought, offering insights into how culture, power, and social structures intersect. Foucault's theories examine how institutions exercise control through mechanisms of power and knowledge, particularly through disciplinary practices and governmentality, while Bourdieu's concepts of cultural capital and habitus reveal how social hierarchies are reinforced through cultural institutions.

In museology, Bourdieu's approach has been occasionally critiqued (Bennett, 2011); However, recent work in fields such as education and criminology has highlighted the potential of combining Foucault's and Bourdieu's frameworks to examine complex institutional dynamics (Schlosser, 2012). Martin (2002) argues that while Foucault and Bourdieu are often viewed as incompatible, their ideas on power and subjectification share complementary aspects, offering a deeper understanding of how institutions shape individuals and social structures. Building on this perspective, this thesis draws on specific aspects of both theorists' approaches to critically examine museum collecting policies and practices, focussing on their complementary insights into the political dimensions of collecting.

Foucault's theories of power and knowledge (1972), discipline and surveillance (1977), and governmentality (1978, 2001) offer a lens for analysing how museums shape cultural narratives and manage public memory through their authority over knowledge production. Bourdieu's theories of cultural capital (1984), habitus (1977), and field and structure (1993) further show how museums, through their curatorial decisions, can reinforce social structures and cultural norms.

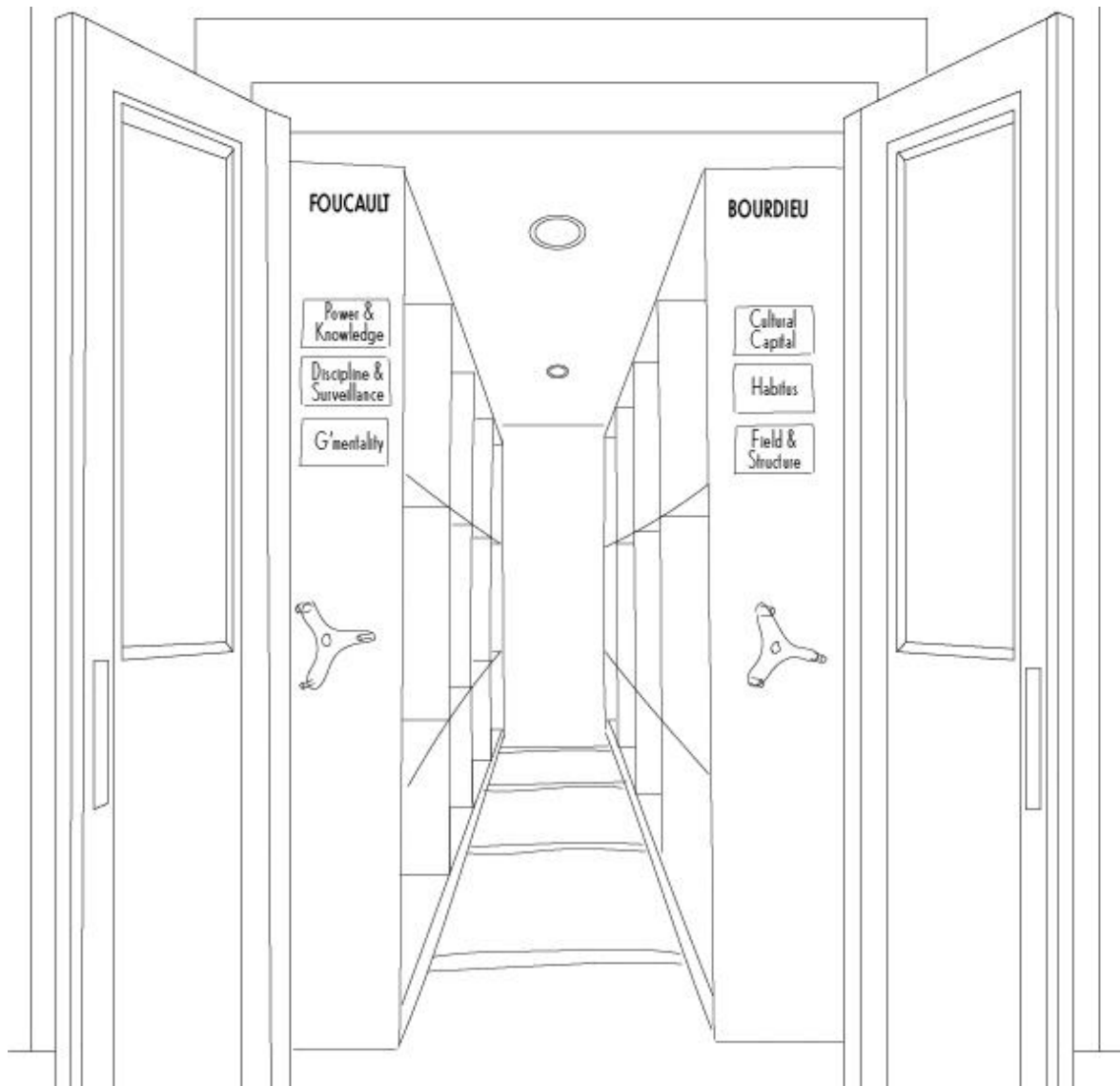
The analysis is accompanied by a visual progression that begins with the closed doors of collection stores seen in Chapter One, symbolising the initial framing of theoretical concepts. As this chapter unfolds, the doors swing open (Figure 2.1) to reveal the collections storage. Shelves labelled with Foucault and Bourdieu's key theories mark the beginning of a deeper theoretical exploration. Further illustrations will continue this visual journey, where fully visible shelves highlight specific objects that embody these concepts, reinforcing the frameworks guiding the analysis throughout the thesis.

This theoretical framework and discussion is structured in two main sections. The first explores Foucault's ideas and their relevance to museum practices, while the second examines Bourdieu's contributions, particularly their intersection with the processes of collecting in museums. Engaging with these theories allows the thesis to investigate how museums function as both repositories of culture and instruments of power, shaping the narratives that define collective memory.

This framework exposes the power dynamics embedded in museum collections and the narratives they construct. However, it is essential to acknowledge that these theories may hold limitations within the unique context of NZ museums, particularly given NZ's growing emphasis on biculturalism and indigenous representation. For instance, Foucault's focus on institutional

Figure 2.1

The doors to the collections storage are open, revealing the theoretical framework that underpins this study.



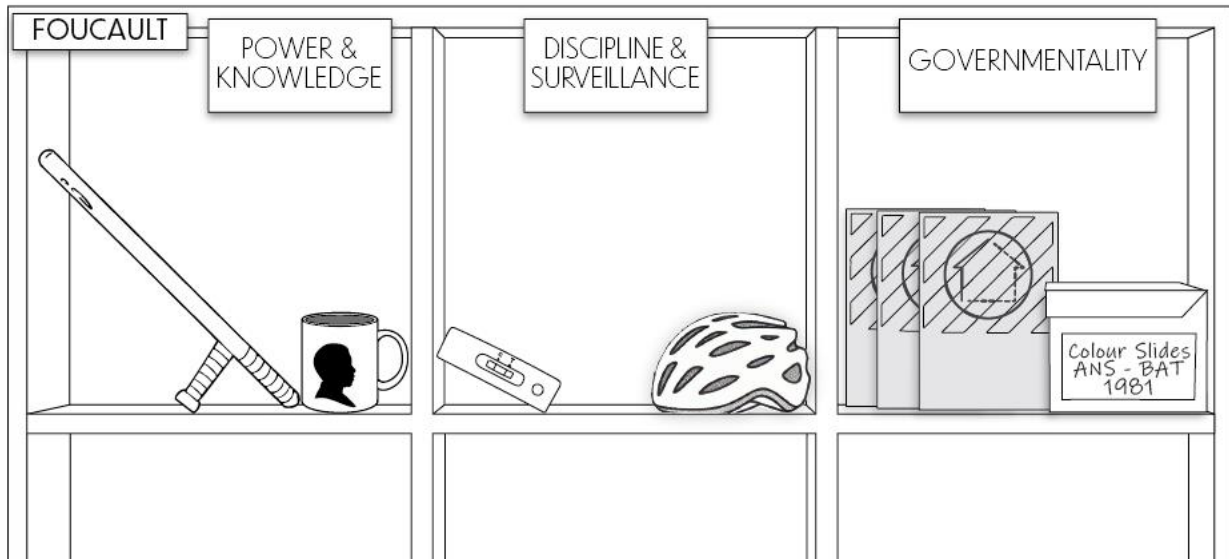
power intersects with Māori principles of mana and tikanga, challenging museums to adopt collaborative governance models that reflect obligations under Te Tiriti o Waitangi. Similarly, Bourdieu's notion of cultural capital must be reinterpreted to include Māori value systems, acknowledging how these frameworks operate within a bicultural context.

Foucault: Power, Knowledge, and Museum Practices

Museums, as institutions that both produce and regulate knowledge, play a critical role in shaping cultural narratives and public memory (Hooper-Greenhill, 1992). Foucault's theories of power and knowledge, discipline and surveillance, and governmentality are critical to understanding the power dynamics within museum practices. The accompanying visual representation (Figure 2.2) reflects these concepts, illustrating how museums regulate

Figure 2.2

Illustration of key objects representing Foucault's theories of Power & Knowledge, Discipline & Surveillance, and Governmentality



Note: This arrangement highlights objects from the Springbok Tour and COVID-19 pandemic collections, illustrating how museum practices align with Foucauldian concepts. The police baton and mug signify the influence of authority and public discourse (Power & Knowledge), while the COVID RAT test and bicycle helmet represent monitoring and societal regulation (Discipline & Surveillance). Government-issued COVID-19 posters and colour slides from the Springbok Tour reflect institutional control and influence over public behaviour (Governmentality).

knowledge and shape public perception. Foucault (1977), as interpreted by O'Farrell (n.d.), challenges the traditional view of power as a hierarchical structure, arguing instead that power is pervasive and operates throughout society. This concept is crucial for analysing how museums function as sites of power.

Power and Knowledge

Foucault (1972) posits that power and knowledge are inextricably linked, with power shaping what is accepted as knowledge and knowledge reinforcing power structures. This relationship is particularly evident in museum practices, where curatorial decisions determine which narratives are preserved, whose stories are told, and which objects are deemed valuable enough to be collected (Bennett, 1995). By controlling the flow of knowledge through their collections, museums exert influence over public memory and cultural identity (Hooper-Greenhill, 1992).

Power in museum collecting is exercised through the selection of objects, as well as through the exclusion of certain narratives and perspectives; Museums, by their nature, are selective institutions. This act of collecting involves choices about what to include and what to leave out,

and these choices reflect broader societal power structures (Pearce, 1995). The objects that museums choose to collect are often those that align with dominant cultural narratives, while marginalised or contested histories may in some instances be overlooked or excluded (Phillips, 2005). This selective process of collecting reinforces existing power relations, as it legitimises certain perspectives while silencing others (Alberti, 2005; O'Farrell, n.d.).

The authority of museums as knowledge-producing institutions also grants them the power to define cultural heritage (Fyfe, 2004). The objects within a museum's collection are not neutral; they carry meanings that are shaped by the institution's curatorial practices (Hooper-Greenhill, 1992). As Foucault (1972) argues, knowledge is constructed through discursive practices, and museums play a central role in this construction by interpreting and presenting objects in ways that align with specific narratives. This construction of knowledge is a form of power, as it shapes how the public understands history, culture, and identity.

Foucault's concept of "epistemic authority" — that is, the power to define and legitimise what is considered valid knowledge within a particular society — further illustrates how museums maintain their position as arbiters of knowledge (Foucault, 1972). Museums hold the power to legitimise certain forms of knowledge while dismissing others, reinforcing their role as gatekeepers of cultural heritage (Foucault, 1972). By framing certain objects and narratives as worthy of preservation, museums contribute to the creation and perpetuation of societal norms and values (Hooper-Greenhill, 1992; Pearce, 1995).

Applying Foucault's concept of power and knowledge to museum collecting practices shows that museums are not merely repositories of objects; they are active participants in the construction of cultural knowledge. This understanding underscores the importance of critically examining the power dynamics at play in museum collections and the role of museums in shaping public memory and identity (Bennett, 1995, 2010).

Disciplinary Practices and Surveillance in Collecting

In *Discipline and Punish* (1977), Foucault introduces the concept of disciplinary practices, which involve the regulation of behaviour and the organisation of space. These practices are evident in museums, where objects are categorised and displayed in ways that reinforce societal norms and values. Pearce (1995) argues that collecting practices are deeply embedded in social and cultural power structures. By carefully selecting and categorising artefacts, museums embed specific forms of knowledge and power, controlling both what is remembered

and how it is remembered; this process of curation is central to the museum's role in shaping historical narratives (Pearce, 1995).

Closely linked to disciplinary practices is the concept of surveillance, another key idea in Foucault's work, which O'Farrell defines as the subtle and pervasive means by which institutions monitor and control individuals or populations (Foucault, 1977; O'Farrell, n.d.). For museums, this extends beyond the physical monitoring of visitors; it also encompasses control over knowledge and narratives. Museums exercise this control by deciding what is preserved and displayed, thereby shaping public understanding through selective representation. Hetherington (2020) expands on this concept, exploring how museums monitor not only physical spaces but also the knowledge they produce and regulate, a practice central to their disciplinary power. This form of surveillance aligns with Foucault's notion of the regulation of knowledge, reinforcing the authority of museums over public memory (Alberti, 2005; Foucault, 1977).

Governmentality and Biopower in Museum Practices

In his later works, such as *The History of Sexuality* (1978) and *Society Must Be Defended* (2003), Foucault develops the concept of governmentality, which refers to the techniques and procedures through which populations are governed. Governmentality involves the ways in which institutions, including museums, manage and regulate populations by shaping societal norms and behaviours (Foucault, 2003). Brady (2019) explores the concept of contemporaneous collecting, emphasising how museums have adapted their practices in response to current events, a trend that has become particularly significant during the COVID-19 pandemic. This manifests in museums through the strategic selection of objects that reflect and reinforce social norms, cultural values, and public health narratives.

Museums, as public institutions, play a critical role in guiding public discourse and shaping societal behaviours through their collections (Bennett, 1995). By acquiring and preserving objects related to health, wellness, and social conduct, museums contribute to the broader governance of populations. As will be seen in Chapter Four, COVID-19 collecting practices involved the acquisition of objects that reflect public health measures, safety protocols, and societal responses to the crisis. Brady (2019) explores the concept of contemporaneous collecting, emphasising how museums have adapted their practices in response to current events, a trend that has become particularly significant during the COVID-19 pandemic.

Through their collecting decisions, museums exercise a form of "biopower," influencing public perceptions and responses to health-related issues (Foucault, 1978). This power operates through the curation and presentation of objects, shaping how we understand health, safety, and social order. The selection of these objects is not neutral; it reflects broader governmental strategies aimed at managing populations and guiding societal behaviour (Foucault, 2003). Museums use their collections act as tools of governance, subtly guiding public discourse and behaviour by shaping what is seen and understood by visitors, a point that is particularly relevant in discussions of governmentality (Bennett, 1995).

Applying Foucault's concept of governmentality to museum collecting practices reveals how museums function as tools of social control, shaping public perception and behaviour through their collections. This understanding highlights the need to critically examine the role of museums in influencing societal norms and guiding public discourse through the objects they choose to collect and preserve.

Bourdieu: Cultural Capital and Curatorial Decisions

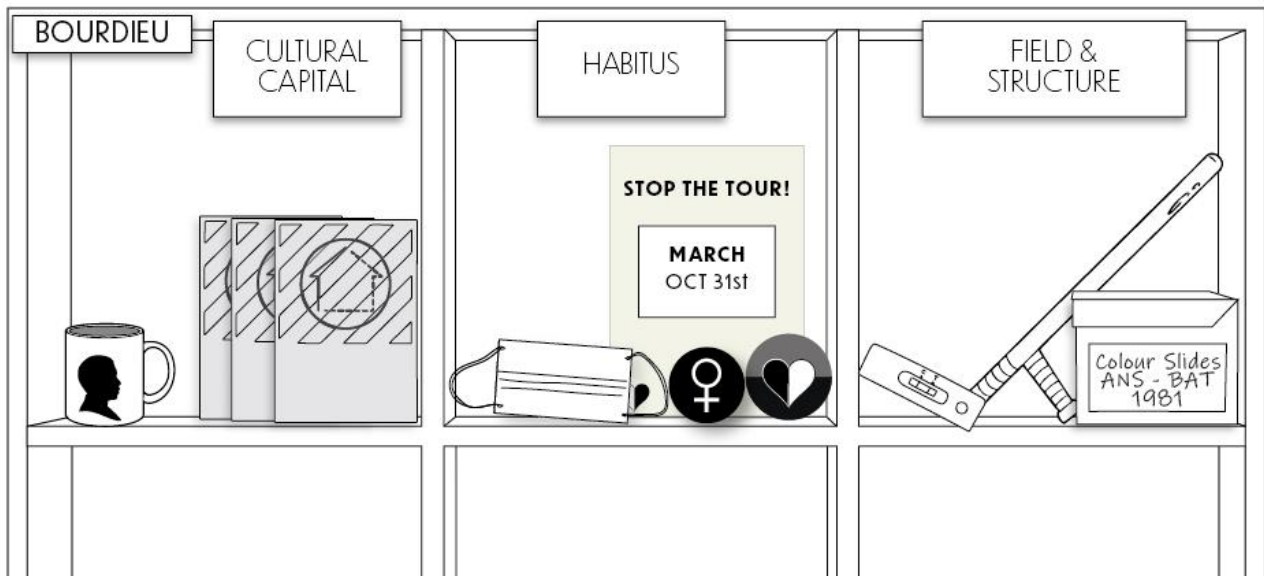
Pierre Bourdieu's theories offer crucial insights into understanding how museums function within broader social structures (Engelby, 2011). Bourdieu's concepts of cultural capital, habitus, and symbolic power offer a lens through which to analyse the curatorial decisions made by museums. The objects displayed on the shelves in Figure 2.3 reflect these ideas, symbolising how museums reinforce social hierarchies through their collections. In *Distinction: A Social Critique of the Judgement of Taste* (1984), Bourdieu defines cultural capital as the social and cultural resources that individuals and institutions possess, which are used to navigate and influence society. For museums, cultural capital manifests in the decisions made by curators and other professionals about what to collect, how to interpret objects, and how to present these objects to the public. These decisions not only determine what is considered valuable or worthy of preservation but also shape which publics are drawn to these selections, reinforcing social hierarchies and contributing to the reproduction of cultural norms (Barrett, 2011).

Cultural Capital and Curatorial Decision-Making

Bourdieu's notion of cultural capital is particularly relevant in understanding how museums function as gatekeepers of culture. Museums hold the power to define what is culturally significant, and through their collections, they contribute to the perpetuation of social distinctions. As Bourdieu (1984) argues in *Distinction*, cultural capital operates within fields of

Figure 2.3

Illustration of key objects representing Bourdieu's theories of Cultural Capital, Habitus, and Field and Structure.



Note: This arrangement highlights objects from the Springbok Tour and COVID-19 pandemic collections, illustrating how museum practices align with Bourdieu's concepts. The Mandela mug and government-issued COVID-19 posters represent forms of social and cultural capital that convey knowledge and values esteemed within certain communities (Cultural Capital). The face mask, protest badges, and "Stop the Tour!" poster embody ingrained practices and social responses shaped by broader societal conditions (Habitus). The police baton, RAT test, and Springbok Tour colour slides signify the structured, institutional fields that influence and regulate social behaviours (Field & Structure).

power, where institutions like museums play a crucial role in legitimising certain forms of knowledge and excluding others. Pearce (1995) argues that the act of collecting itself is a powerful exercise of cultural authority, as museums not only preserve objects but also imbue them with meanings that reflect societal values and norms. Through selecting specific objects and narratives for inclusion in their collections, museums reinforce particular values and ideologies, often reflecting the dominant cultural capital of the society in which they operate.

This process of selection is not neutral; it is shaped by the habitus of the museum professionals who make these decisions. Habitus, as defined in *Outline of a Theory of Practice* (Bourdieu, 1977), refers to the ingrained dispositions and worldviews that individuals and institutions acquire through socialisation and experience. Habitus influences the choices made by museum professionals regarding which objects to collect and how to present them. These decisions are often guided by the institution's established practices, which in turn reflect broader societal values. As Fyfe (2004) notes, the reproduction of cultural capital in museums is a dynamic process that both reflects and reinforces existing power structures.

Habitus and Institutional Practices

Bourdieu's concept of habitus extends beyond individual decision-making to encompass the institutional policies and practices that shape museum operations. Institutions develop their own habitus, influenced by the cumulative effect of organisational practices and cultural norms. This institutional habitus impacts how museums function, including their approaches to collecting, curating, and engaging with the public (Maton, 2014). Bourdieu elaborates on this idea, explaining that habitus is not static; it evolves over time as institutions adapt to changing social and cultural contexts (Bourdieu, 1990). However, despite these adaptations, the underlying power structures often remain intact, while museums operate within established frameworks of cultural capital.

Museums' institutional habitus plays a significant role in shaping national narratives. By choosing to collect certain objects and exclude others, museums contribute to the construction of cultural and historical identities (Bourdieu, 1984; Pearce, 1995). The decisions made by museums regarding what to collect, how to interpret these objects, and how to present them to the public are deeply influenced by the institution's habitus (Bourdieu, 1977). This influence extends to how museums engage with contemporary issues, such as the 1981 Springbok Tour and the COVID-19 pandemic, both of which have prompted museums to reconsider their collecting practices in light of changing societal expectations (McCarthy, 2016; Tapsell, 2002).

Symbolic Power and the Exclusion of Marginalised Narratives

Bourdieu's concept of symbolic power is also crucial in understanding how museums operate as institutions of cultural authority. Symbolic power refers to the ability of institutions to impose meanings and values that are accepted as legitimate by society (Bourdieu, 1998). In the museum, symbolic power is exercised through the curation and presentation of objects, which serve to reinforce dominant cultural narratives. Museums have the power to leverage their collections and exhibitions to shape public perceptions of history and culture, often privileging certain narratives while marginalising others. This exclusionary practice is a form of what Bourdieu (1977) calls symbolic violence, where the dominance of certain cultural values is maintained by the marginalisation of alternative perspectives.

Pearce (1992, 2012) discusses how museums, through their curation and presentation of objects, contribute to the construction of collective memory and cultural identities. By focussing on certain narratives and excluding others, museums play a significant role in shaping

how societies remember the past and understand the present. This process is not merely about preserving history; it is about constructing a particular version of history that reflects the values and interests of those in power. Fyfe (2004) adds that the reproduction of cultural capital in museums often involves the exclusion of marginalised voices, reinforcing social hierarchies and perpetuating existing power structures.

Discussion Theoretical Reflections on Museum Practices

This discussion applies Foucault's and Bourdieu's theories to explore how museums in NZ navigate power dynamics, particularly in the contexts of the 1981 Springbok Tour and the COVID-19 pandemic. Both theorists offer valuable frameworks for understanding the role of museums as institutions that shape cultural narratives, but their application within NZ's unique bicultural context presents specific challenges and opportunities.

Foucault and Museum Practices

Foucault's concepts of power and knowledge, discipline, and surveillance are instrumental in analysing how museums manage narratives and control public perception. During the Springbok Tour, museums exercised disciplinary power by curating artefacts that guided public understanding of the event, reinforcing certain perspectives while marginalising others. Similarly, during the COVID-19 pandemic, museums played a biopolitical role by shaping health narratives through their exhibitions, subtly influencing public behaviour (Bennett, 1995; Foucault, 1977).

Foucault's idea of governmentality, which involves managing populations through institutions, is particularly relevant in the NZ context, where museums must navigate both legislation and the obligations of Te Tiriti o Waitangi (1840). Institutions like Te Papa and AWMM operate within their respective governmental Acts, as well as others such as the HNZPTA, which outline obligations for cultural heritage preservation and governance (AWMMA; McCarthy, 2016; TPTA). These necessitate collaborative governance models that involve Māori in decision-making processes, reflecting a shift from top-down authority to more inclusive practices (Kawharu, 2002; McCarthy, 2007).

Bourdieu and Museum Practices

Bourdieu's concepts of cultural capital, habitus, and symbolic power provide a lens for understanding how museums reinforce social hierarchies. During both the Springbok Tour and COVID-19, curatorial decisions were shaped by the cultural capital held by museum professionals, reflecting societal values of the time. The concept of habitus highlights how

ingrained practices within institutions influence what is collected and how it is presented, often perpetuating existing power structures (Bourdieu, 1984; Fyfe, 2004).

Symbolic power, the ability of institutions to impose legitimate meanings, is also evident in museums' selective representation of history and culture. By privileging certain narratives over others, museums contribute to the exclusion of marginalised voices, a practice that Bourdieu refers to as symbolic violence (Bourdieu, 1977; Pearce, 2012). This exclusionary practice reinforces social hierarchies, making it imperative for museums to critically examine their role in shaping public perceptions.

Challenges and Limitations in the NZ Context

While Foucault and Bourdieu offer valuable frameworks, their European-centric theories present limitations when applied to the bicultural context of NZ. Foucault's focus on institutional power must be adapted to account for Māori perspectives and tikanga in museum practices, particularly the concept of mana, which redefines authority and collaboration within bicultural partnerships (Tapsell, 2002). Similarly, Bourdieu's concept of cultural capital, rooted in Western social structures, may overlook Māori value systems (McCarthy, 2007). For example, museum partnerships with Māori communities, such as those formalised through Taumata-a-Iwi at AWMM, demonstrate how museums are reinterpreting curatorial authority to reflect both Western and Māori perspectives on cultural significance. The emphasis on co-collecting and partnership with Māori communities necessitates a more nuanced understanding of power dynamics, challenging both Foucault's and Bourdieu's frameworks (Schorch & McCarthy, 2018; Were & King, 2012). Museums in NZ must rethink what constitutes cultural capital and whose perspectives are being privileged, recognising the need to decentre dominant narratives and include indigenous voices (McCarthy, 2016; Tapsell, 2002).

Implications for Museum Practices in NZ

The application of Foucault's and Bourdieu's theories highlights the need for museums to critically reflect on their roles as institutions of power. As museums in NZ embrace co-collecting and partnership models, they have the opportunity to shift from being authoritative institutions to becoming facilitators of shared knowledge. This requires rethinking curatorial practices and ensuring that power is more evenly distributed between museums and the communities they serve (Schorch & McCarthy, 2018). This shift is evident in museums' evolving approaches to co-collecting during significant events, where community engagement plays a central role in shaping collections. By prioritising partnerships with Māori and other

marginalised groups, museums are beginning to address the symbolic violence embedded in traditional curatorial models (Bourdieu, 1977).

Bourdieu's emphasis on challenging Western cultural values underscores the importance of recognising Māori cultural capital in museum practices. Museums must actively engage with Māori communities to ensure that objects are presented in ways that honour their cultural significance (McCarthy, 2016). This aligns with broader decolonisation goals, where museums work to dismantle structures that have historically marginalised indigenous voices (Cairns, 2020; Mallon, 2016; Refiti, 2021; Were & King, 2012).

In practice, museums in NZ must continue to evolve by critically examining their curatorial strategies and the power structures within their institutions. This involves ongoing reflection on how they engage with the public and construct narratives, ensuring that they are responsive to the needs of diverse communities and contribute to a national identity that reflects multiple voices (Cameron, 2008; Macdonald, 1998).

Conclusion

The application of Foucault's and Bourdieu's theoretical lenses to the museums of NZ reveals the complex interplay of power within these institutions. Foucault's ideas highlight how museums, particularly during pivotal moments like the Springbok Tour and the COVID-19 pandemic, wield a subtle yet potent influence in shaping narratives and guiding public perceptions. Bourdieu, in turn, underscores how the very fabric of museum practice—from what is collected to how it is presented—can reinforce existing social hierarchies.

Yet, the unique bicultural context of NZ challenges these European-centric frameworks. The obligations of Te Tiriti o Waitangi (1840) necessitate a rethinking of these theoretical models (McCarthy, 2007). As NZ's museums move towards co-collecting and community partnership, there is a call for a more nuanced understanding of power dynamics—one that recognises Māori self-determination and decolonisation efforts (Cairns, 2020; Schorch & McCarthy, 2018; Tapsell, 2002).

The journey towards understanding museum practices in NZ, while illuminated by Foucault and Bourdieu, demands ongoing critical reflection and adaptation. Museums must continue to question their role, actively striving for equitable engagement with diverse communities. In this way, they can contribute to shaping a national identity that reflects the multiplicity of voices within the ever-evolving cultural landscape of Aotearoa.

3

Protest, Politics, Preservation:
Museums and the Legacy of the Springbok Tour.

No other generation has known such ferment, unrest, fear and violence as we live with, conditions which accompany every form of change, in perspective, in ideology, and in lifestyle.

...Accompanying every great period of change in history has been a state of chaos and confusion. So, as we approach the period of what is perhaps the time of the most fundamental change so far in man's social evolution, we become acutely aware of the uncertainty and confusion within our own present environment.

— *Auckland Yesterday and Tomorrow*, 1971, p. 78

Introduction

As we began our interview, Michael Fitzgerald asked me if I had looked up Te Papa's holdings on the Springbok Tour (personal communication, January 24, 2024); "One of the first things that pops up is an Ans Westra photograph of me in a group sitting on the Wellington motorway," he remarked (Figure 3.1). "You can see the tension on people's faces. It was really quite scary." The group clutched a banner—"I think it's in the collection now," Fitzgerald mused—their stance resolute, though their expressions betrayed the fear that accompanied their defiance. "I don't know who these others are," he added, "it was all random." For Michael, who was also a curator at the National Museum at the time, the protests were deeply personal, as they were for many in the museum field. "A lot of the people on the staff, the younger folk, were quite actively engaged in non-violent protest," he explained. After clocking out from their Museum roles, they joined the crowds, walking a line between professional responsibility and personal conviction. Fitzgerald's

Figure 3.1

National Museum Curator Michael Fitzgerald Sits Amongst an Anti-Springbok Tour Demonstration.

Note. © 1981 Ans Westra. From *Anti Springbok tour demonstration, Hutt Road, Thorndon, 1981* (<https://collections.tepapa.govt.nz/object/394765>). Copyright pending Estate of Ans Westra.

involvement, both as a protestor and a curator documenting the event, offered him a unique perspective on a nation divided.

The Springbok Tour of 1981 had a profound impact on NZ's social and political landscape. To this day, the event stands as one of the most controversial and polarising events in Aotearoa's history, intertwining sports, politics and societal values in a conflict that ignited intense public debate surrounding human rights issues. The tour was not merely a series of rugby matches, but a critical moment that exposed deep-rooted racial tensions and divisions within NZ society, and which prompted a transformation in the nation's self-perception (Moon, 2013; Pollock, 2004; Richards, 1999). The protests, counter-protests, and violent clashes that ensued placed immense pressure on cultural institutions, and presented a unique challenge: how could they document and interpret an event that not only divided the nation but questioned its moral and ethical standing on the global stage? As cultural institutions, museums are key actors in shaping collective memory, and their curatorial decisions often reflect the societal power dynamics at play (Foucault, 1977). The responses of AWMM and Te Papa, alongside insights from a nationwide survey of museum practices, reveal how museums navigated the complexities of documenting such a polarising event.

Foucault (1977, 2001) and Bourdieu's (1977, 1984) theories, as explored in Chapter Two, offer valuable insights into how museums function as both sites of power and cultural authority. Foucault's ideas around power, particularly within institutional structures, shed light on how museum's practices during the Tour were shaped by the broader dynamics of control and societal influence. At the same time, Bourdieu's concepts of cultural capital and habitus allow us to see how museums, as cultural arbiters, navigated the complex task of representing conflicting perspectives. These institutions were not only preserving history but were also operating within entrenched power structures, where their choices reflected and reinforced societal hierarchies.

The curatorial decisions made during and after the Springbok Tour reveal the complexities of documenting a deeply contested moment in history. Figure 3.2 illustrates how these decisions continue to shape the way the Tour is remembered today, with museums playing a pivotal role in constructing collective memory and contributing to the formation of national identity. For institutions like AWMM and Te Papa, the 1981 Tour presented a unique challenge. Curators were not simply preserving relics of the past; they were navigating a moment in real time, balancing the need to represent diverse, often conflicting, perspectives (Moon, 2013; Pollock, 2004; Richards, 1999; Tapsell, 2011). The urgency of capturing this period of political and social

Figure 3.2

Visual Representation of the Springbok Tour Narrative: Foucault and Bourdieu's Theoretical Lenses



Note: This image showcases Springbok Tour artifacts arranged through Foucault's and Bourdieu's theoretical lenses. The police baton and "Stop the Tour!" poster represent power dynamics and protest (Foucault), while items like the protest badges and colour slides reflect cultural capital and social positioning (Bourdieu). Together, these objects illustrate how the Tour is curated and interpreted within the museum, shaped by institutional influence and societal memory.

upheaval required them to carefully weigh traditional collecting practices against the need to document a contemporary event that was actively reshaping NZ's identity.

This chapter will explore how the museum sector navigated the complexities of collecting during and after the Tour, focussing on the curatorial decisions made at AWMM and Te Papa and how these institutions grappled with limited resources, evolving mandates, and societal expectations. It will examine how protest materials, police photographs, and other key items were acquired, highlighting the role of political context and public sentiment in shaping collections. Through case studies of both museums, this chapter will also trace the long-term impact of the Tour on curatorial practices, ultimately showing how museums have navigated the intersection of protest, politics, and preservation in the construction of historical narratives.

Historical and Institutional Context

Pre-Tour Museum Environment

In 1981, as the Springbok Tour ignited nationwide protests and social upheaval, NZ's museums faced a unique challenge: how to document and interpret a deeply divisive event within the context of their existing institutional mandates and collecting practices. Both AWMM and the

National Museum (later Te Papa) were primarily focused on their core responsibilities—AWMM on its roles as a natural history and war memorial institution, and the National Museum on Māori and Pacific collections, as well as natural history. As noted by Kawharu (2002) and Smith (2003), social history was only beginning to be recognised as a distinct field during this time. As a result, curatorial practices at both institutions were largely reactive, shaped by external donations and societal forces rather than formal collecting strategies.

At the time, both institutions were aware of the historical significance of the Springbok Tour, yet they were constrained by resource limitations and the absence of formal policies for collecting contemporary materials (Auckland Institute and Museum [AIM], 1982; Te Papa, 1995). The protests and counter-protests during the Tour brought issues of human rights and race relations to the forefront of NZ society, exposing deep divisions (Franks & McAloon, 2016; Hager, 2021). For AWMM and Te Papa, these tensions were reflected in the curatorial decisions they made about what to collect and how to represent diverse perspectives. Both Museums' broader focus on more traditional roles—particularly AWMM's war memorial functions and the National Museum's focus on biculturalism—limited their ability to actively engage with contemporary political events. Thus, museums – particularly those in parts of the country where matches were held – found themselves in the challenging position of documenting not only the protests but the broader societal debates surrounding apartheid and NZ's relationship with South Africa, while balancing their institutional roles (McDougall, 2018).

McCarthy and Copley (2009) highlight that the 1980s was a time of significant change and development for museums in NZ. It was a period marked by a growing awareness of social justice issues and the ongoing process of decolonisation, which led to a shift in the sector. A new generation of museum professionals, influenced by social movements and often holding postgraduate degrees in fields like history, anthropology, and art history, sought to transform museums into spaces that reflected this new social and political consciousness.

Museums faced criticism for their traditional practices, particularly in the areas of natural history and ethnography, which were often seen as static, outdated, and ethnocentric. The principles of 'new museology' gained prominence during this time, advocating for greater community engagement, inclusivity, and the incorporation of diverse perspectives. This period prompted museums to confront difficult topics, including the representation of marginalised voices, racism, and discussions on the ethical display of sensitive objects. Museums navigated complex terrain, seeking to uphold their roles as custodians of cultural heritage while also responding to the evolving needs and values of diverse audiences. They increasingly emerged

as sites of historical inquiry, shedding light on the intertwined histories of colonialism, science, and empire. Scholars like Boyd (1999), Coombes (1988), Forgan (2005), Glassberg (1996), Macdonald (1998) and MacLeod (1998) explored how institutions were complex sites where knowledge was created and disseminated.

The principles associated with 'new museology' gained prominence in the mid-1980s, particularly in Francophone countries, where it critiqued traditional museology's focus on objects over audiences (Desvallées & Mairesse, 2010). In the Anglophone world, Peter Vergo's *The New Museology* (1989) became a key text, building on earlier work by scholars and practitioners such as Stephen Weil (2002) and Elaine Heumann Gurian (2006). However, these ideas were not uniformly embraced or applied globally, with significant variations in their adoption and interpretation.

Institutional Shifts Leading to the Tour

In NZ, the principles of new museology found a powerful expression in the landmark touring exhibition *Te Māori*, which catalysed significant transformation within the museum sector. This exhibition exemplified the shift towards bicultural museum practices, challenging prevailing curatorial approaches by prompting museum professionals to reassess their understanding of taonga Māori as more than mere objects. It compelled museums to acknowledge taonga Māori as living embodiments of cultural knowledge and identity, requiring active participation from Māori communities in their interpretation and presentation. As Whaanga (1999) argues, *Te Māori* not only reflected the broader movement's call for inclusivity and community engagement but also led to a critical re-evaluation of the relationship between museums, Māori communities, and their cultural heritage.

This exhibition sparked a renewed focus on cultural identity and activism, not only in terms of Māori representation but also in broader questions of social history and community engagement. Museums grappled with issues of governance, funding, and the ethical representation of marginalised communities. Concurrent discussions around the proposed new National Museum in Wellington reflected these evolving priorities, with debates centring on national cultural identity development, equitable resource distribution, and proper care of national and regional collections ("Museum bill in jeopardy," 1983; "Museum seeks rewritten Act," 1982; "Plans for national museum criticised," 1986). This period of change and introspection would ultimately shape how museums approached the challenges and opportunities presented by the 1981 Springbok Tour, as they sought to balance their traditional

roles as custodians of cultural heritage with a growing recognition of their responsibility to engage with contemporary issues.

The protests during the Springbok Tour brought the underlying tensions in NZ society to the forefront, forcing cultural institutions like AWMM to re-evaluate their curatorial strategies. A pivotal moment occurred in August 1981 when a large anti-Tour protest took place directly outside AWMM (Figure 3.3). Protesters, including prominent activists like John Minto, Tim Shadbolt, and Hone Kaa, gathered on the Museum's doorstep, forcing the institution to confront the pressing issue of apartheid. As the crowd sat in determined silence, holding banners with slogans like "Apartheid Stinks," the Museum, a symbol of historical and cultural preservation, was drawn into the heart of this polarising event.

The protest raised critical questions: Could the Museum remain neutral in the face of such a visible conflict? At the time, AWMM's curatorial strategy did not immediately reflect the protest or its broader implications. Yet, the demonstration brought the complexities of contemporary collecting to the fore, highlighting the Museum's evolving role not only as a preserver of the past

Figure 3.3

Crowd at Anti-Springbok Tour Meeting Beside Auckland Museum, 1981.



Note. © Gil Hanly (1981). Section of crowd beside Auckland Museum. Anti Springbok Tour meeting in Auckland Domain. Auckland War Memorial Museum Tāmaki Paenga Hira. PH-2015-2-GH103-6A. Reproduced with permission.

but as an active participant in NZ's unfolding political discourse. In the years that followed, these moments would challenge curators to rethink how contentious events are documented, raising important questions about whose stories are told and whose voices are left out.

The challenge of representing diverse perspectives became particularly acute for institutions like Te Papa, who were in the midst of a transformation into a bicultural national museum. This shift was complicated by the broader debate over the control of Māori heritage and the growing demand for inclusive representation in museum collections. Articles in a volume of the *AGMANZ Journal* highlighted the ongoing tensions between museums and Māori communities over the control and interpretation of Māori cultural objects, creating additional pressures on curatorial staff (Calhoun, 1985; Leach, 1985; Mack, 1985; Mead, 1985; Park, 1985).

Moreover, Te Papa's focus on establishing a bicultural foundation, mandated by the TPTA, required significant resources and attention, leaving less capacity to engage fully with contemporary social history, including the events surrounding the Springbok Tour. As Whaanga (1999, p. 149) noted, "establishing a bicultural museum, moreover a bicultural national museum, in a country that is still struggling with its own identity...is inherently fraught with difficult issues that will generate debate and that will continue to arise as the museum develops". This transformation placed significant demands on both staffing and resources, which were directed towards building a strong bicultural framework at the expense of contemporary collecting. Curators like Michael Fitzgerald have recounted the pressures that accompanied this period, as small curatorial teams struggled to manage vast collections across various departments, with limited ability to prioritise the documentation of events like the Springbok Tour (personal communication, January 24, 2024).

At the same time, resource limitations were compounded by concerns over preservation standards in museums across NZ. Beverley McCulloch, a liaison officer based at Canterbury Museum pointed out in a 1986 *Press* article that many museums were struggling to care for items of national significance due to insufficient funding and inadequate preservation standards. She warned that important collections were being stored or displayed in unsatisfactory conditions, risking the deterioration of artefacts ("Plans for national museum criticised," 1986). These concerns mirrored the broader challenges faced by both AWMM and Te Papa as they attempted to document the politically charged Springbok Tour while ensuring the proper care of their existing collections.

As museums like AWMM and Te Papa wrestled with these challenges, the curatorial decisions made during and after the Springbok Tour reveal the complexities of documenting a deeply

contested moment in history. These decisions continue to shape how the Tour is remembered today, with museums playing a pivotal role in constructing collective memory and contributing to the formation of national identity.

Collecting Challenges and Institutional Responses

The legacy of the 1981 Springbok Tour eventually contributed to a broader shift within the sector towards greater social responsibility and engagement with complex historical narratives. Its contentious nature presented challenges for museums, as they grappled with how to document and represent this divisive event. Despite initial hesitancy, acquisitions related to the Tour continued to trickle into museum collections. Curators' decisions were shaped not only by institutional constraints but also by their professional backgrounds and the habitus they had developed within the field (Bourdieu, 1984). Over the following decades, both AWMM and Te Papa Tongarewa continued to acquire objects and archival material related to the Springbok Tour, contributing to a more comprehensive understanding of this complex chapter in NZ history.

Reactive Collecting and Institutional Transformation at AWMM

At the time of the Springbok Tour, AWMM was primarily focused on natural history, ethnography, and its war memorial functions, with less emphasis on contemporary social history (Kawharu, 2002). The Museum's approach to collecting social history materials was largely reactive, relying on donations and bequests rather than actively seeking out items, a common strategy among NZ museums during the 1980s. Social history was only beginning to gain recognition as a distinct field, and many museums, including AWMM, lacked formal collection policies. This led to ad hoc or opportunistic acquisitions, often shaped by external factors rather than proactive curation (Smith, 2003).

Ian Brown's (2022) review of the Museum's newsletters captures a snapshot of institutional transformation during a pivotal period. As Brown explains, what began as modest black-and-white pamphlets gradually evolved into more sophisticated publications, mirroring the Museum's shift in focus toward physical redevelopment and exhibition growth. By the mid-1980s, under Director Stuart Park's leadership, the newsletters featured articles on the ambitious redevelopment of key galleries, including the Māori Court. This emphasis on institutional growth and high-profile projects reflected the Museum's drive to engage the public and bolster its physical presence. Yet, amid these large-scale initiatives, contemporary social

history collecting seemed to take a backseat, with more reactive and opportunistic acquisitions characterising this period (Brown, 2022).

The Museum's 1981-82 *Annual Report* reflected this reactive approach, focussing on financial security, exhibition expansion, and physical redevelopment, particularly the Māori display galleries (AIM, 1982). However, there was little emphasis on developing contemporary collections, and the report highlighted the Museum's reliance on donations, reflecting a broader trend within the sector towards passive collecting. By 1983-84, AWMM's focus remained primarily on exhibition development, with significant loans to the international *Te Māori* exhibition and a commitment to large-scale projects like the refurbishment of Māori display galleries (AIM, 1984). While these efforts were crucial for the Museum's visibility and public engagement, they further reinforced its traditional focus, leaving less attention for more dynamic and contemporary social history collecting. The Museum continued to acquire objects, but these were primarily through chance rather than a strategic plan.

This trend continued throughout the mid-1980s, despite growing recognition within the sector of the need to document contemporary events (Coombes, 1988; Smith, 2003). The absence of a coherent collection policy became a concern (AIM, 1986). Stuart Park, then Director of AWMM, expressed his frustration over the Museum's lack of a long-term plan for its future development, noting that efforts had begun to rectify this by assessing the current scope of the collections and drafting a formal collection policy. Park worked closely with curatorial staff and brought in museum consultant Ken Gorbey to help shape these plans, marking a significant shift towards more formalised development strategies (AIM, 1986; Park, 1985).

Park's (1985) reflections also shed light on the challenges AWMM faced in building a meaningful collection during this period. He recognised that many institutions, including AWMM, had historically lacked formal strategies for collecting, leading to an unfocused approach where items were often acquired by chance or necessity rather than as part of a clear vision (Park, 1985). This gap became increasingly evident as the Museum sought to engage with more contemporary events, including the Springbok Tour. This lack of proactive collecting limited AWMM's ability to document dynamic social and political movements, reflecting a broader challenge faced by museums at the time.

In addition to the pressures of formalising its collection policies, AWMM was also undergoing significant internal changes. Efforts were underway to increase Māori representation and involvement in the Museum's governance and operations. In 1992, Te Rūnanga Matua, an advisory committee to the Museum Council, was formed to ensure that Māori perspectives

were integrated into the Museum's exhibitions and collecting practices (Wahaanga, 1999). This shift towards biculturalism, while crucial for the Museum's long-term development, may have further diverted resources and attention away from documenting the Springbok Tour, especially as the Museum was still grappling with its internal policies and financial constraints.

As the decade progressed, AWMM began to address these concerns more directly. The 1989-90 annual report reflected a growing awareness of the importance of social history and contemporary events, as the Museum began developing more cohesive mission statements and exploring the inclusion of underrepresented narratives in its collections (Auckland Institute and Museum, 1990). This shift mirrored broader changes in the sector, where institutions were increasingly recognising their roles in preserving diverse social histories. However, financial and organisational challenges, alongside limited staff capacity, continued to constrain AWMM's ability to fully engage in proactive collecting.

Te Papa: Biculturalism and the Challenges of Contemporary Collecting

The National Museum's collecting practices were – much like AWMM – shaped by institutional changes, resource limitations, and an increasing focus on biculturalism. As the National Museum transitioned into Te Papa, its priorities shifted towards representing NZ's diverse communities, particularly Māori and Pacific cultures.

Annual reports from 1979-1980 highlighted issues with forward planning and funding, which led to missed acquisition opportunities (National Art Gallery, National Museum and National War Memorial [NAGNM], 1980). However, a substantial grant enabled the acquisition of new artworks, indicating an ongoing commitment to expanding the collection. By the following year, resources were primarily directed towards infrastructure improvements, such as the renovation of the Māori Hall, which aimed to enhance bicultural displays. Despite these efforts, financial constraints and staff shortages hampered the museum's ability to collect contemporary social history materials (NAGNM, 1983). As recounted by Michael Fitzgerald, the National Museum operated with a very small team responsible for managing vast collections across various departments. This lack of staffing and capacity meant that while there was an awareness of the Tour's significance, the museum could not prioritise it within its collecting strategy (M. Fitzgerald, personal communication, January 24, 2024).

Similarly to AWMM, much of the Springbok Tour material collected during this time was offered by anti-Tour protesters, resulting in an imbalance in the museum's holdings. Stephanie Gibson, Curator New Zealand Histories and Cultures at Te Papa, noted that while attempts were made

to acquire pro-Tour materials, such as police photographs, the sheer volume of protest-related material dominated the collection (personal communication, August 7, 2024).

The National Art Gallery was also working to expand its acquisition efforts, hosting exhibitions on contemporary topics, including one on the Springbok Tour. In 1982, the National Museum hosted an exhibition titled *"The Springboks are in New Zealand,"* sourced from Real Pictures (NAGNM, 1983). This early exhibition focussed on the visual documentation of the Tour, showcasing photographs and other materials that captured the intensity and divisiveness of the protests. While this signalled a growing interest in documenting current events, the approach remained ad hoc, as financial limitations constrained more proactive collecting efforts and the institution prepared for its transformation into Te Papa Tongarewa (NAGNM, 1987). Athol McCredie, Senior Curator of Photography, echoed these sentiments, noting that while a large collection of Ans Westra photographs was acquired in the late 1990s, the inclusion of Springbok Tour photographs within this acquisition was incidental rather than the result of a targeted collecting strategy (personal communication, January 24, 2024).

By 1989, the Museum was officially named the Museum of New Zealand Te Papa Tongarewa, meaning "repository of precious things." The guiding principles presented to the public emphasised promoting harmony among New Zealanders, honouring Māori and Pākehā cultures, and recognising the importance of the natural environment and cultural diversity ("Names chosen for cultural complex," 1988). These principles laid the foundation for Te Papa's evolving mission as a repository for NZ's heritage and as a resource for cultural preservation and learning.

Key Acquisitions and Collection Gaps

The Springbok Tour highlights the inherently political nature of museum collecting. The decision of what to collect, how to collect it, and how to interpret it is always influenced by broader social, political, and institutional factors. As Foucault (2001) has argued, power is involved in the construction of truths, and knowledge has implications for power. In this context, museums, as institutions of knowledge production and dissemination, are not neutral actors but active participants in shaping historical narratives and cultural memory (Ambrose & Paine, 2018; Macdonald, 1998). The predominance of anti-Tour perspectives in museum collections reflects the power dynamics at play, as anti-Tour movements were more visible and more likely to generate material evidence, such as posters, photographs, and protest paraphernalia.

However, the efforts of both AWMM and Te Papa to fill these gaps in their collections over time demonstrate a growing awareness of the need to document multiple perspectives. The acquisition of pro-Tour materials, such as police photographs, and the ongoing commitment to incorporating oral histories from both sides of the conflict, highlight the evolving role of museums in representing contentious events like the Springbok Tour.

AWMM's Springbok Tour Collections

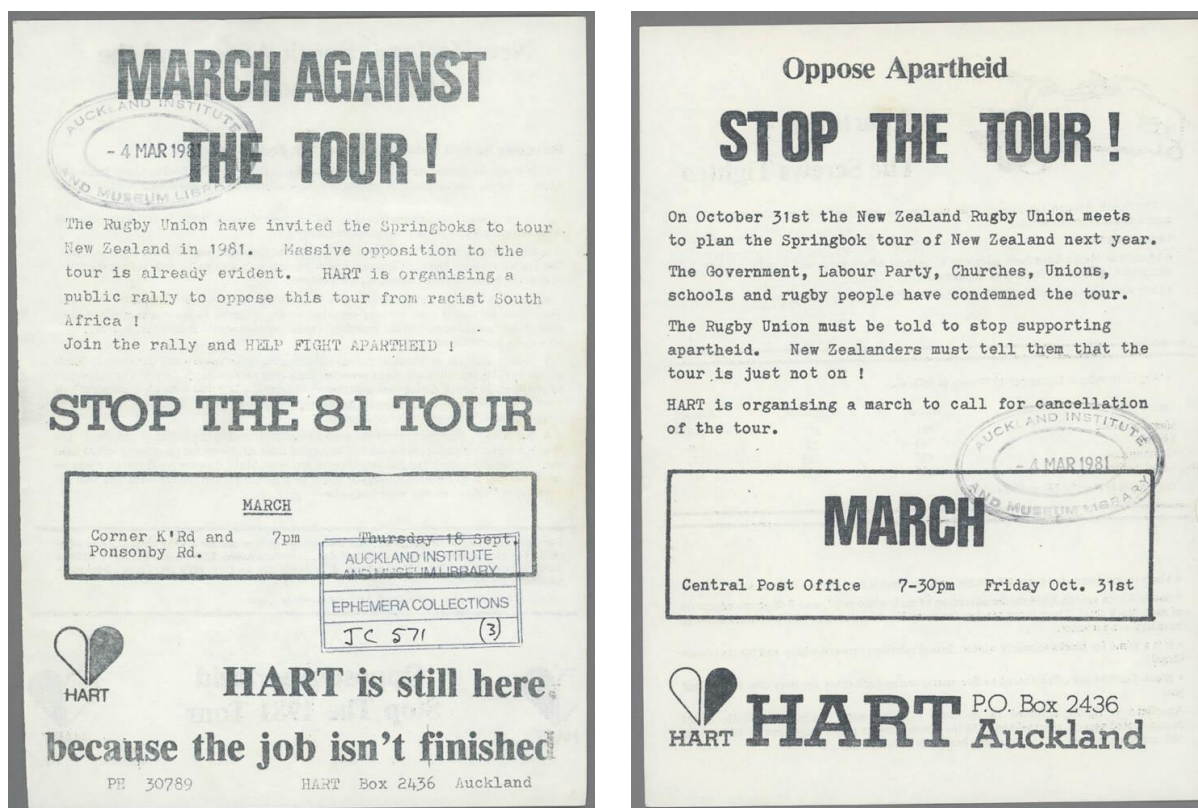
Throughout the 1980s, AWMM's collecting efforts remained largely ad hoc, driven by the availability of resources rather than a clear strategy. Despite AWMM's somewhat passive approach to contemporary social history collecting in the 1980s, the institution did acquire several significant items related to the 1981 Springbok Tour, primarily through donations. These objects reflect the growing awareness of the Tour's importance within NZ's history. Shaun Higgins – Curator Photography at AWMM – highlighted the difficulty the Museum faced in balancing the representation of both pro- and anti-Tour perspectives in the collection; “As a curator, I want to collect both voices because that’s how we inform the future, right?” he said, “We’ll build a collection, but we can’t...because no one comes forward.” (personal communication, May 22, 2024).

The Museum's collection related to the Tour includes protest paraphernalia such as badges, posters, and pamphlets, which were often donated – or in some instances mailed to the Museum – by individuals who had participated in the anti-tour protests. While many of these materials were accessioned later – particularly in 1992, 2015, and 2017 – some were likely collected earlier, despite the absence of definitive accession dates in many cases. Examples of this are series of flyers collected from H.A.R.T. (Halt All Racist Tours), some of which feature an Auckland Institute and Museum Library stamp dated 4 March 1981, showing the public sentiment against the apartheid regime and its association with the Springbok rugby team (Figure 3.4). These flyers provide a vivid insight into the grassroots movements that defined much of the protest efforts at the time, as well as reflect a broader challenge in museum documentation practices during this period.

Photographs also formed a critical part of the Museum's Springbok Tour collection. Throughout the years following the Tour, AWMM acquired photographic collections covering demonstrations across the country, particularly in Auckland. Most often taken by professional photographers and later donated to the Museum, the images preserve the visual history of the protests, providing a glimpse into the atmosphere of tension and resistance that marked much of the period. Higgins noted that almost all of the photographers were not neutral: “they will happily

Figure 3.4

Two flyers from H.A.R.T. protesting the 1981 Springbok Tour, stamped by Auckland Institute and Museum Library on 4 March 1981.



Note. © John Minto. Reproduced with permission.

H.A.R.T. (1981). *March Against The Tour!* Auckland War Memorial Museum Tāmaki Paenga Hira. EPH-PRO-2-18.

H.A.R.T. (Circa 1981). *Oppose Apartheid*. Auckland War Memorial Museum Tāmaki Paenga Hira. EPH-PRO-2-19.

say that they had a side. ...They weren't just press...There was one time that [a photographer] said that he was actually threatened because he was pointing a camera, so he sort of backed away. But, in general, it was full-on environment around them" (personal communication, May 22, 2024).

In the decades that followed, AWMM expanded its Tour-related collections. While limited in number, these items provide a personal perspective on the protest movement, documenting the lived experiences of those who had taken part in the demonstrations. In more recent years, AWMM's Springbok Tour collections have continued to grow. The Museum has recognised the need to actively address gaps in its collections, particularly in relation to underrepresented perspectives; "Yes, we're political", stated Curator Nina Finigan, "and the way that I approach the collection that I work with is trying to rectify gaps, and fill up those voices that are not there" (personal communication, April 30, 2024).

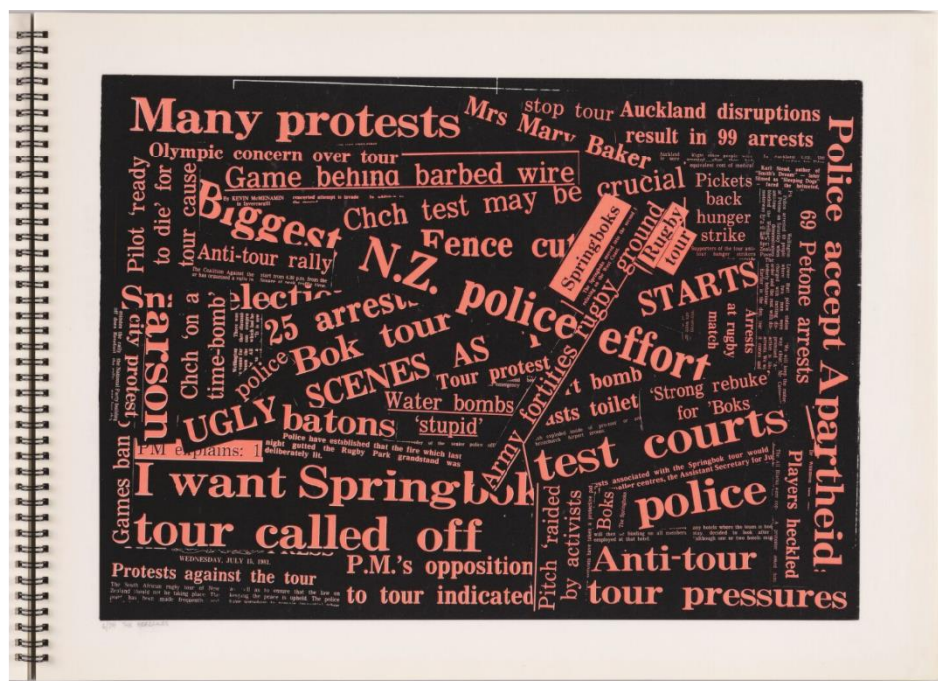
Therefore, the challenges of collecting such divisive material, especially at a time when the Museum lacked a formal collecting strategy, were significant (Smith, 2003). However, the objects that AWMM did acquire provide a rich insight into the public and institutional response to one of NZ's most contentious historical events. The Museum's evolving collection strategy has gradually shifted from passive accrual to a more deliberate engagement with contemporary history, ensuring that significant events like the Springbok Tour remain a focal point for future generations to understand the complexities of NZ's social and political landscape.

Tour-Related Acquisitions and Shifting Priorities at Te Papa

The acquisition of *New Zealand: July 22–September 12, 1981* (Figure 3.5) marked one of Te Papa's first efforts to engage with the political and social significance of the Tour. Created collaboratively by Stuart Page and Michael Shannon during the protests, the work captures the unrest in a series of screen-prints that vividly convey the intensity of the national debate. Each print reflects a fragment of the wider societal tensions, visually representing the deep divides that characterised public discourse at the time. The acquisition of this work marked one of the Museum's first attempts to engage with the political and social significance of the Tour, albeit without a broader strategic framework in place.

Figure 3.5

New Zealand: July 22 - September 12, 1981. The Headlines



Note. © 1981 Stuart Page and Michael Shannon. Reproduced with permission. Special thanks to the University of Canterbury Students' Association for providing facilities to support the production and exhibition of this work.

Athol McCredie played a significant role in expanding the visual documentation of the Springbok Tour within the collections. Although the Tour predates his tenure at the Museum, McCredie's work indirectly shaped the institution's holdings. As part of his book project on the Springbok Tour, McCredie curated an exhibition showcasing photographs sourced from various photographers (A. McCredie, personal communication, January 24, 2024). Following the exhibition, the Museum acquired the entire collection of approximately 40 photographs, effectively establishing a foundational visual record of the Tour. These photographs provided a direct, on-the-ground perspective of the protests, capturing key moments such as clashes between demonstrators and police. This acquisition, alongside subsequent additions, enriched the Museum's representation of the anti-Tour movement and laid the groundwork for future contemporary collecting efforts.

The acquisition of a number of protest materials in 1989 marked a significant moment in the Museum's collection development. This included leaflets distributed by anti-apartheid groups, badges worn by protesters, and calendars that featured key dates in the protest movement. These ephemeral items, often considered less permanent than photographs or official documents, provide valuable insight into the grassroots nature of the protests. The inclusion of these objects broadened the Museum's representation of the public's engagement with the Tour, from organised groups to individual expressions of dissent. The anonymous donation of a police baton that same year represented a rare addition from the pro-Tour perspective, one of the few objects in the collection that reflects the other side of the conflict (Te Papa, n.d.-c).

A notable exhibition, *Acquisitions 1982-83*, showcased both anti-Tour and pro-Tour imagery, including photographs by Miles Hargest, who captured pro-Tour supporters during the Tour's divisive matches (National Art Gallery, 1983). This exhibition was one of the few instances where Te Papa attempted to present a more balanced narrative of the Tour. However, the imbalance in available materials meant that the Museum's overall collection remained more heavily focused on the anti-Tour movement. Protest materials were easier to source due to the sheer volume produced by activists, while pro-Tour materials were less forthcoming.

Funding constraints were a recurring theme during this period. An internal document titled *Collection Development Issues* raised concerns about the long-term care of acquisitions, particularly those related to temporary exhibitions (Te Papa, 1995). With limited resources, the Museum often had to make difficult decisions about which collections to prioritise, and contemporary social history—though recognised as important—often took a back seat to Te Papa's mandate to build a strong bicultural foundation.

By the late 1990s and early 2000s, however, Te Papa's approach to collecting had evolved. The Museum began adopting a more collaborative model, working with external institutions and communities to share resources and expertise. This approach allowed the Museum to expand its collections while addressing its funding limitations. The 2022-2027 Collections Acquisition Strategy reflects this shift, emphasising the importance of acquiring objects that represent the diversity of NZ society, particularly from underrepresented communities, including Māori and Moriori (Te Papa, 2022).

As the Museum's priorities shifted, its collection of Springbok Tour materials grew more comprehensive. By the 1990s, Te Papa had expanded its holdings to include protest banners, badges, oral histories, and police photographs. These photographs provided a rare pro-Tour perspective, documenting police preparations and responses to the protests (Figure 3.6). The inclusion of these materials demonstrated Te Papa's evolving commitment to presenting a more nuanced and balanced view of NZ's social and political history. While these acquisitions reflect significant progress, the resource limitations and institutional focus on biculturalism during the 1980s and 1990s had a lasting impact on the breadth of Te Papa's contemporary collections. The Museum's ongoing efforts to document multiple perspectives continue to develop, as it balances its mandate for inclusivity with its responsibility to accurately represent NZ's historical events.

Survey Data and Broader National Trends

Survey data collected from museums across NZ reveals that many institutions faced similar challenges to Te Papa and AWMM when it came to collecting materials related to the 1981 Springbok Tour. Nationwide, museums reported difficulties in documenting contemporary political events, largely due to a reliance on donations and passive collecting strategies (Smith, 2003). Few institutions had the formal policies or resources needed to proactively acquire items associated with the Tour, and many lacked the curatorial frameworks to engage with politically sensitive material in real-time (Kawharu, 2002; McDougall, 2018).

This absence of proactive collecting was exacerbated by limitations in staffing and funding, as many museums struggled to balance their traditional responsibilities with the demands of contemporary collecting (AIM, 1990; NAGNM, 1987). Like Te Papa and AWMM, museums across NZ were largely reactive in their approach, relying on public contributions and often missing opportunities to comprehensively document the Springbok Tour and other politically charged events. One survey respondent noted, "as there are considerable limits on staff resources we do not always actively collect, but work with what is offered."

Figure 3.6

Police officer baton training, taken by former police officer Steve Mitchell.



Note. © (1981) Steve Mitchell. *Police officer baton training.* Reproduced with permission.

Despite these challenges, the 1990s and early 2000s saw a shift in the sector. Museums began recognising the need for a more structured and inclusive approach to collecting, with increasing awareness around the importance of capturing multiple perspectives (Ambrose & Paine, 2018; Macdonald, 1998). This shift reflected the institutions' evolving role in managing cultural capital and its distribution within society (Bourdieu, 1984). The survey data highlighted that many institutions began adopting more collaborative models, often working with local communities and other cultural organisations to share resources and expertise. This trend reflected a broader movement towards more comprehensive documentation of movements that shaped NZ's recent past (Boyd, 1999; Macdonald, 1998).

The survey data also showed that while many museums still struggled with resource limitations, there was a growing commitment to addressing collection gaps and ensuring that future acquisitions represented a broader spectrum of societal experiences. Museums increasingly saw their role as active participants in shaping historical narratives, reflecting a sector-wide recognition of the importance of preserving contemporary political and social history for future generations.

Evolving Strategies Post-Tour: Long-term Impact on Curatorial Practice

The Springbok Tour, while a pivotal moment in NZ's social and political landscape, did not immediately revolutionise museum collecting practices. Although the Tour presented an opportunity for museums to engage with contemporary issues and challenge traditional notions of neutrality, the lasting impact on collecting strategies was not as profound as it could have been. In retrospect, the Tour represents a missed opportunity for museums to actively document and preserve the material culture and diverse perspectives surrounding this contentious event. However, it is important to note that during this period, the practice of rapid response collecting – the active and immediate acquisition of material related to current events – was not yet widely established within the museum sector.

The Tour's legacy in the museums' collections is a testament to the evolving nature of museum practice and the ongoing negotiation between institutional priorities and societal expectations. While the immediate impact of the Tour on collecting strategies was not as profound as it could have been, it contributed to a broader shift within the sector towards greater social responsibility and engagement with complex historical narratives. The Tour's contentious nature presented challenges for museums, as they grappled with how to document and represent this divisive event. Nonetheless, the acquisitions made in the years following the Tour, and the subsequent exhibitions and publications, demonstrate a growing recognition of the importance of documenting contemporary movements.

The question of who has the authority to represent the past, and whose voices are included or excluded in museum narratives, becomes particularly critical in times of social unrest. The Springbok Tour, with its complex legacy of protest, violence, and social change, presented a unique challenge for museums seeking to document and interpret this period in NZ's history. The choices made by museum professionals during this time would have a lasting impact on how the Tour is remembered and understood by future generations.

Thus, the protests were a moment that pushed the public – museum staff members included – to confront the realities of apartheid and the deep divisions it had created in society. This confrontation with the stark realities of racial inequality and social injustice challenged the museum's traditional focus on natural history and ethnology, prompting a broader discussion about the role of cultural institutions in documenting and interpreting contemporary issues. While the complexities and nuances of collecting practices in the decade following the Tour reveal the challenges museums faced in documenting contemporary events, their approaches to exhibiting this divisive period also warrant examination. The following section delves into how

these institutions navigated the complexities of representing a nation divided, exploring the exhibitions and displays that emerged in the wake of the Tour.

The Springbok Tour, which had initially been addressed in a largely reactive manner, prompted curators and museum leadership to rethink how contemporary events should be documented moving forward. Despite the challenges posed by limited resources and institutional priorities, the Tour set the stage for deeper reflections on how museums could capture social and political changes in real-time (Franks & McAloon, 2016; Moon, 2013).

Throughout the 1980s, AWMM and Te Papa continued to develop its collections through a combination of opportunistic acquisitions and retrospective donations (Richards, 1999). However, as both museums underwent significant institutional changes—particularly Te Papa’s transformation into a bicultural national institution—their strategies began to shift towards a more structured and inclusive approach. By the early 1990s, Te Papa had implemented a new framework for acquisition, shaped by the TPTA, which mandated the Museum to represent NZ’s diverse communities, with a particular focus on Māori and Pacific cultures.

This evolving approach was reflected in Te Papa’s 1994 *Guidelines for Acquisition Proposal Procedures*, which emphasised a more strategic and long-term perspective in collecting (Brownsey, 1994; Te Papa, ca. 1996). While much of the focus during this time remained on biculturalism, the Museum’s leadership began to recognise the importance of also capturing contemporary events (Whaanga, 1999). Although the systematic collection of materials related to the Springbok Tour was not fully realised at the time, Te Papa began to lay the groundwork for future projects that would address such gaps. Interviews with curators, including Claire Regnault, highlighted that there was growing recognition of the need to engage with contemporary events in a more proactive and thoughtful manner, though balancing this with other institutional priorities remained a challenge (C. Regnault, personal communication, January 24, 2024).

By the late 1990s, both AWMM and Te Papa had adopted more collaborative approaches to collecting. They worked more closely with external institutions and communities to share resources and expertise (AWMM, 2012; Te Papa, 2001; Whaanga, 1999). This shift allowed them to broaden their collections while addressing funding constraints, which had previously limited their capacity to document contemporary events effectively. As Stephanie Gibson noted in her interview, the museums gradually developed more robust frameworks for documenting politically sensitive events, acknowledging the need for more balanced representations of both anti-Tour and pro-Tour perspectives (personal communication, August 7, 2024).

The survey data gathered further corroborates this gradual shift in approach (Appendix A). While only a small number of institutions actively collected items related to the Springbok Tour at the time, by the 1990s and 2000s, many museums had begun to adopt more inclusive and community-focused practices and with this, collections steadily grew (Appendix E). These strategies were further refined in response to the COVID-19 pandemic, which saw museums, including AWMM and Te Papa, actively seek contributions from the public to document the immediate impact of the crisis (Chapter Four). This evolution in collecting strategy represents a significant shift from the largely reactive approach taken during the Springbok Tour, reflecting how museums have adapted to more proactive and participatory methods in recent years.

The ongoing evolution of these strategies highlights the complex role that museums play in shaping collective memory. While their initial responses to the Springbok Tour were constrained by institutional limitations and resource shortages (Moon, 2013; Richards, 1999), AWMM and Te Papa have continued to refine their approaches to ensure that contemporary events are documented in a more nuanced and comprehensive manner. The lessons learned from the Tour have informed broader trends in NZ's museum sector, contributing to a more intentional and inclusive approach to collecting in the 21st century.

Conclusion

The Springbok Tour serves as a powerful case study of the political nature of museum collecting. It highlights the ways in which museums navigate complex social and political dynamics when documenting contentious events. The challenges faced by museums – resource limitations, reactive collecting strategies, and evolving institutional priorities – underscore the power dynamics involved in constructing historical narratives. The predominance of anti-Tour perspectives in these collections reflects the difficulties museums face in capturing the full spectrum of voices during moments of national division (Ambrose & Paine, 2018; Macdonald, 1998, 2006b).

As this chapter has shown, while museums initially struggled to engage fully with politically sensitive material, their evolving approaches to the Tour, through later acquisitions and exhibitions, reveal a growing awareness of the need for inclusivity in their collections (Boyd, 1999; Glassberg, 1996). Both AWMM and Te Papa have made efforts to address gaps in their collections, particularly through the acquisition of protest and pro-Tour materials, oral histories, and police photographs. This shift toward a more inclusive and deliberate collecting practice mirrors broader movements in the sector, with institutions increasingly recognising their role in shaping collective memory (Macdonald, 1998; Whaanga, 1999).

The legacy of the Springbok Tour continues to influence how we understand and interpret this critical moment in NZ's history. Museums play a pivotal role in preserving diverse stories and perspectives from our communities. As museums continue to evolve, the lessons learned from their responses to the Tour remain relevant. By addressing the limitations in their collections and striving toward a more balanced representation of the past, museums can more effectively fulfil their roles as custodians of cultural heritage, ensuring that future generations gain a fuller understanding of NZ's complex social history (Franks & McAloon, 2016; Hager, 2021).

4

Viral Culture: Collecting the COVID-19
Pandemic in Aotearoa.

I think the purpose of a museum is to provide connection. This is the thread that binds all parts of a museum and is our common purpose whether we are curatorial, marketing, exhibitions etc.

That connection might be between objects and stories, people and histories, history and the now, visitors and the exhibition displays, students and an education programme, collections and our online visitors, objects and the information we retain as part of their record etc. I think this is the function as well as what underlines our mission, to encourage people to see the connections between themselves and what surrounds them, past and present. It starts within the museum and radiates outward to every facet of our work and engagement with the public.

— Nina Finigan, personal communication, May 6, 2024

Introduction

The COVID-19 pandemic has profoundly affected societies worldwide, including Aotearoa (Beattie & Priestley, 2021). As then-Prime Minister Jacinda Ardern noted, the pandemic posed “the most significant threat to the health of New Zealanders and our economy since World War II” (The Beehive, 2022). The government’s response included swift border closures, nationwide lockdowns, and a robust vaccination campaign, all of which disrupted daily life (Beattie & Priestley, 2021; Cumming, 2022).

Museums are not merely preservers of cultural heritage but are dynamic sites where societal narratives are actively constructed and reinforced. McCarthy (2020) highlights how museums shape and reflect public memory, acting as active participants in cultural discourse. Bennett (1995) describes museums as part of the ‘exhibitionary complex,’ where knowledge is controlled and disseminated, reinforcing societal norms. In times of crisis, like the pandemic, this role becomes even more pronounced.

Foucault (2001) first described heterotopias as 'other spaces' that exist both within and apart from the dominant social order – places like museums that reflect and disrupt the everyday simultaneously. Building on this idea, Hetherington (1997) suggests that such objects function as 'heterotopic' objects, creating spaces for alternative narratives within institutional collections. A T-shirt from Te Papa’s COVID-19 collection exemplifies this concept (Figure 4.1),

Figure 4.1

'I am from Wuhan' T-shirt



Note. From 'I am from Wuhan' T-shirt, by Cat Xuechen Xiao, 2020 (<https://collections.tepapa.govt.nz/object/1881301>). © Te Papa CC BY-NC-ND 4.0.

bearing the statement, "I am from Wuhan. The city is not a virus. I am not a virus", and highlighting xenophobia's impact on those associated with the virus (Te Papa, 2020a). This object embodies the human toll of the pandemic and provides insight into the role of material culture in documenting both individual experiences and societal impacts (Corlett, 2022; G. Gassin, personal communication, May 29, 2024); museums, as institutions of influence, shape and maintain narratives of identity, belonging, and 'otherness' (Hetherington, 2020).

This chapter examines how NZ museums responded to the pandemic through proactive collecting practices, contrasting these actions with the more reactive collecting approach seen during the 1981 Springbok Tour (as discussed in Chapter Three). These two case studies provide a foundation to explore how museums navigate complex societal issues, balancing responsibilities of representation, ethical consideration, and public memory. This chapter applies the established theoretical framework based on Foucault and Bourdieu's theories to inform an analysis of how curatorial decisions are shaped by institutional dynamics, social structures, and community expectations. These perspectives collectively provide a nuanced lens for examining the political and cultural dimensions of museum practices.

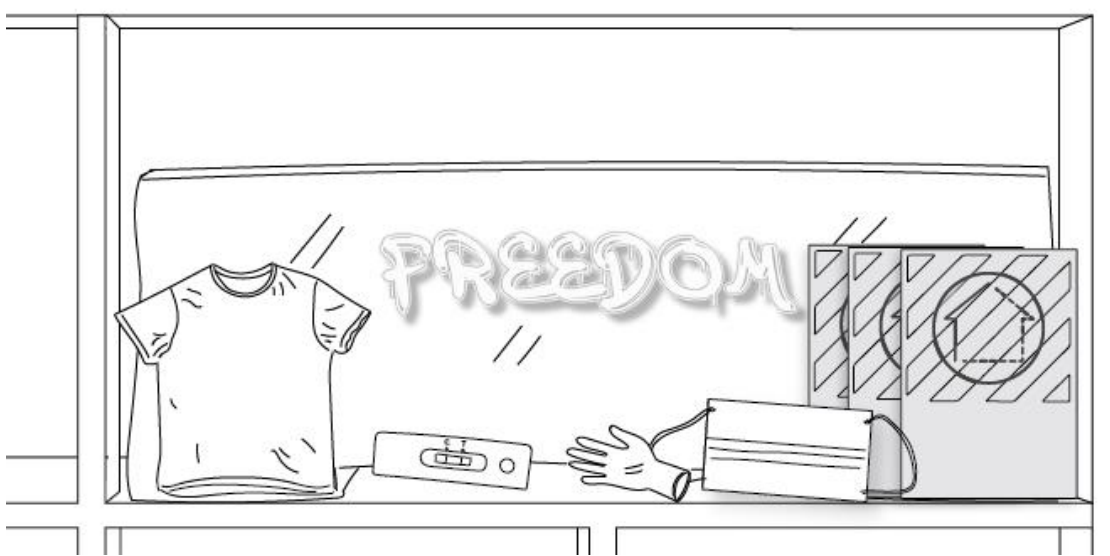
Guided by the research questions, this chapter addresses:

- How museum practices reflect broader political and societal dynamics,
- The role of cultural capital and habitus in shaping curatorial choices, and
- The ethical challenges museums face in representing polarised and marginalised perspectives.

With a focus on AWMM, Te Papa, and insights from a nationwide survey, this chapter highlights how NZ museums have shifted towards proactive, community-focused collecting strategies during the COVID-19 pandemic (Figure 4.2). Each theme explored in this chapter – from rapid-response collecting and the ethical complexities of documentation to the influence of digital technologies – directly addresses the research questions and underscores the museum's evolving role as both a guardian of heritage and an active agent in shaping societal narratives. This analysis reveals the power dynamics inherent in museum practices, illustrating the nuanced ways institutions like Te Papa and AWMM document and preserve collective memory in times of crisis.

Figure 4.2

Curating COVID-19: Institutional Narratives and Contemporary Collecting Practices



Note. This image showcases COVID-19 artifacts curated by museums, including a graffitied concrete bollard, a t-shirt, RAT test, and face mask. These items reflect public sentiment and institutional health protocols, highlighting how museums documented the pandemic's impact and constructed a collective narrative, shaped by contemporary societal influences and institutional perspectives.

Collecting Practices

In response to the COVID-19 pandemic, museums across Aotearoa quickly adapted to document its societal impact, amassing artefacts that captured personal, communal, and institutional experiences (Millard, n.d.; Spennemann, 2022). Museums across Aotearoa undertook proactive collecting initiatives that balanced institutional values with the need for broader community representation (AWMM, 2021b; Finigan & AWMM, 2022; Lees, 2021; Te Papa, 2020c, 2021). Guided by institutional habitus, AWMM and Te Papa selected objects that held both national and local significance, embodying what Bourdieu (1977) describes as the internalised norms and values that shape institutional actions. This approach aligns with Dicks' (2016) concept of museums as spaces where 'authorised values' are attributed to historical subjects, reinforcing social hierarchies through selective documentation.

Both AWMM and Te Papa's collections include photographs of empty city streets during the first lockdown in March 2020, such as those by Firmin (2020) and Holl (2020), which capture the eerie silence and stillness that characterised urban centres during this period, providing a stark contrast to the usual hustle and bustle of city life. This choice to document the immediate visual impact of the lockdown reflects the Museums' habitus: the deeply ingrained dispositions and practices that shape their priorities and the narratives they seek to construct (Bourdieu, 1977).

Furthermore, AWMM and Te Papa both curated pandemic-related items that carried both national significance and social resonance. Objects such as PPE, protest signage, and lockdown diaries were carefully selected—not only to record immediate experiences but also to preserve a lasting narrative of the crisis and demonstrate a balance between documenting voices of compliance and dissent. Thus, museums play a key role in shaping how NZ's experience of the pandemic will be remembered, influencing collective memory through their curatorial decisions (Cobley & McCarthy, 2009; McCarthy, 2020).

This approach reflects what Abasa (2001) describes as the challenge museums face in navigating traditional institutional expectations while striving for inclusivity, particularly when engaging with diverse and sometimes marginalised narratives. By selecting items that hold both national significance and resonate deeply within communities, these museums underscore their evolving role as custodians of collective memory, (Bourdieu, 1977; Cobley & McCarthy, 2009). As Bennett (1995) suggests, the power of museums lies not only in what they collect but in how these objects are legitimised through display, ultimately defining shared heritage.

First Wave Collecting in a National Crisis: Collecting Practices at Te Papa

Te Papa, labelled NZ's national museum, adopted a broad approach to collecting COVID-19, aiming to document the nationwide impact of the pandemic. This was informed by the museum's existing collecting policies, such as the 2016 Collections Policy, which emphasises the Museum's role in "presenting the face of New Zealand" and collecting items of national significance (Te Papa, 2016). The 2019-2024 Collections Strategy further outlined the Museum's commitment to building collections of national significance that preserve NZ's culture and natural environment, past and present, for future generations (Te Papa, 2017a). It also stated the need for collecting activities to be more focused and to deepen the understanding of the Museum's existing holdings. These policies and strategies provided a framework for Te Papa's collecting activities during the pandemic, guiding the Museum's efforts to document this unprecedented event in a comprehensive and meaningful way.

In addition, Te Papa's 2017-2021 Statement of Intent (2017b) highlights the Museum's commitment to digital engagement, recognising the importance of making collections accessible to a wide audience. The Museum's 2018/19 Annual Report notes that "digital technology and platforms are a key mechanism for sharing collections, learning and other resources, research and information" (Te Papa, 2019, p. 23). This focus on digital platforms proved particularly valuable during the pandemic, allowing Te Papa to "[embrace] the potential of the digital museum, and [connect] more than ever with New Zealanders around the country",

continuing to engage with the public even when the physical museum was closed (Te Papa, 2020d).

Methods of Acquisition

Te Papa's response to the pandemic was not solely guided by these collections strategies but was also deeply informed by the institution's recent experience with "first wave collecting" following the Christchurch mosque attack in 2019 (Gibson & Wellington, 2023). This approach, developed in the wake of the attack, stressed the rapid acquisition of objects and stories in the immediate aftermath of a crisis, acknowledging the importance of capturing ephemeral materials and documenting lived experiences before they fade from memory. The mosque attack, as a national tragedy, highlighted the Museum's responsibility to rapidly document events of societal significance while navigating complex ethical considerations and public expectations (Gibson & Wellington, 2023). As curator Katie Cooper reflected, the attacks and the subsequent public expectation for the Museum to collect related items quickly were a "shock" (K. Cooper, personal communication, May 29, 2024). With the memory of the mosque attacks still fresh, Te Papa was uniquely poised to respond to the pandemic with agility and sensitivity, applying the lessons learned from their previous experience to document this new crisis as it unfolded.

During the pandemic, Te Papa's first wave collecting involved acquiring objects that reflected the diverse experiences of New Zealanders during lockdown, the vaccination rollout, and the subsequent protests. The Museum's collection includes a wide range of items, from digital animations to protest materials, handcrafted masks, artworks reflecting on the pandemic's social and cultural implications, and photographs of Wellington and Te Papa taken during lockdown (Figure 4.3). This diversity of material culture speaks to the Museum's commitment to documenting the pandemic's multifaceted impact on NZ society.

Te Papa's collecting practices during the pandemic were characterised by a sense of urgency and adaptability, but also by the need to balance institutional priorities with staff well-being and ethical considerations. The Museum quickly developed an internal document titled "Covid-19 Collecting Plan" (Te Papa, 2020c), outlining key themes and priorities for collecting, including life in lockdown, government communications, racism, MIQ experiences, and vaccination. However, the Museum also had to navigate internal and external pressures. Despite an initial institutional pause on acquisitions, the curatorial team argued the importance of documenting the unfolding crisis and advocated for the continuation of collecting efforts (C. Regnault, personal communication, February 7, 2024).

Figure 4.3

Cleaning Te Papa During COVID-19 Closure, 2020.



Note. From Kellie Tapuae working at Te Papa during Covid-19 closure, 7 May 2020, Wellington, by Maarten Holl, 2020 (<https://collections.tepapa.govt.nz/object/1894546>). © Te Papa CC BY-NC-ND 4.0.

Community Engagement

Te Papa's collecting practices during the COVID-19 pandemic focused on documenting a range of experiences, but systemic inequities, such as the disproportionate impacts on Māori, were also considerations (Curtis et al., 2024; Te Papa, 2020c). Mātauranga Māori curators developed specific collection plans to address these disparities, ensuring that material reflecting Māori perspectives and experiences was included (S. Gibson, personal communication, August 7, 2024; Te Papa, n.d.-b).

The Museum also utilised its networks and community connections to acquire objects, as well as social media to reach out to communities across the country and invite them to share their pandemic stories and artifacts. Te Papa Curator Grace Gassin (Līm Sò-chin 林素真) initiated a project to document the experiences of Asian New Zealanders during the pandemic, seeing that these stories were not being adequately represented in wider conversations about COVID-19 (G. Gassin, personal communication, May 29, 2024).

Something that was obvious in our communities was the way the virus was racialised... Viruses don't have ethnicity, but there was a lot of conversation coming out of the US with Trump talking about the 'Chinese virus' or the 'kung flu' ... New Zealand is not an isolated place, we are globally connected so those messages were filtering in too. (Gassin, G. In Corlett, 2022)

This work led to the creation of her new role at Te Papa as Curator Asian New Zealand Histories and the expansion of the Museum's collecting scope.

The Museum also faced pressure from media and senior management to showcase the COVID-19 collection while it was still in its early stages (Rose, 2020). This tension between internal processes and external demands is highlighted by curator Claire Regnault's recollection of the Museum's communications team wanting to share the photographers' work with the media, even though the Museum had not yet officially resumed collecting activities (C. Regnault, personal communication, February 7, 2024). This misalignment arose due to the heightened sensitivity around rule-breaking in the early days of the pandemic, amplified by public and media surveillance, as evidenced by the public response to Health Minister David Clark's mountain bike ride during lockdown (Roy, 2020).

Narratives and Exhibitions

While Te Papa has not yet developed a physical exhibition dedicated to its COVID-19 collection, the Museum has actively engaged the public with these objects through online platforms and community-based initiatives. The Museum's 2019/20 Annual Report highlights the "Making Histories" project, which aims to support visitors and communities around NZ to reflect on and share their experiences of the pandemic (Te Papa, 2020d). This project, with its emphasis on digital storytelling and community engagement, aligns with Te Papa's commitment to making its collections accessible and relevant to a wide audience.

The "Making Histories" project serves as a digital platform for showcasing the Museum's COVID-19 collection, featuring objects and stories that capture the diverse experiences of New Zealanders during the pandemic (Te Papa, n.d.-a, n.d.-b). The project also encourages public participation, inviting individuals and communities to contribute their own stories and reflections. This collaborative approach not only enriches the Museum's collection but also fosters a sense of shared experience and collective memory.

In addition to the "Making Histories" project, Te Papa has also featured COVID-19 related objects and stories in various online blogs and publications (Te Papa, 2021, n.d.-a). These digital

initiatives have allowed the Museum to reach a wider audience and spark conversations about the pandemic's impact on NZ society. By sharing the stories behind the objects, Te Papa has helped to shape public understanding of the pandemic and its ongoing effects on individuals and communities.

In an article published by *The Guardian* in 2022, Te Papa's COVID-19 collection is described as a dynamic exhibit, evolving alongside the pandemic (Corlett, 2022). Corlett states that building a collection during an ongoing event challenges curators to anticipate the interests of future generations while remaining sensitive to the current crisis. When interviewed for the article, Claire Regnault acknowledged that while they were collecting items that they deem interesting or important, they understood that future generations will contribute to the collection with their own artifacts:

“We’re collecting what we can now – the things we think are interesting or important – but we know in 10, 30 or 80 years people will come to us and say: ‘I got this from my grandma from the Covid pandemic’, so we work with a long view,” Regnault says. Curators often look at material from past events to inform what gaps need filling in contemporary collecting, and to know what is compelling to look back on. “But sometimes,” Regnault says, “it is just what you can get your hands on.” (Corlett, 2022)

A Hyperlocal Focus: Collecting Practices at AWMM

AWMM's experience of documenting the pandemic was a process shaped by the Museum's unique position within the Auckland community and its commitment to capturing the lived experiences of Aucklanders. The Museum has a mandate to be the kaitiaki for “the ‘DNA’ of Auckland” (AWMM, 2020a, p. 13). This mandate is reflected in the Museum's collecting policies, which underscore the importance of acquiring and preserving objects that represent the history, culture, and natural environment of the Auckland region (AWMM, 2017). The Museum's 2018-2023 Research Strategy further highlights the significance of research in informing collecting practices, stating that “research will drive further understanding of our...collections and will influence future collecting policies and practices” (AWMM, 2017, p. 7). The Museum's commitment to documenting the experiences of Aucklanders is also evident in its earlier 2018-2019 Annual Plan, which highlights the importance of “community co-development of collections” (2019b, p. 22).

The Museum's strategic priorities, as outlined in its annual plans, also played a role in shaping its pandemic collecting practices. These priorities include a focus on digital engagement,

community outreach, and the development of new and innovative ways to share the Museum's collections with the public (AWMM, 2019a, 2020a, 2021a). The 2021-2022 Annual Plan, for instance, notes the need to "monitor and respond to the evolving digital landscape to ensure every opportunity is maximised to increase access to AWMM's stories, knowledge and collections through rich digital content and online programmes" (AWMM, 2021a, p. 10). These priorities, while not specific to pandemic collecting, nonetheless influenced the Museum's decision to utilise digital platforms to share stories and collect objects from the community.

A need to focus on financial resilience would have likely influenced the Museum's decision-making around collecting, potentially leading to a prioritisation of objects and stories that could be easily shared and utilised for online engagement and revenue generation. The Museum's 2021-2022 annual plan highlights the importance of financial sustainability, particularly in the face of the pandemic's economic impact, stating:

The economic effects of the pandemic continue to have significant financial consequences for the Museum. The loss of the international tourism market continues to have significant impacts resulting in loss of revenue, through admissions, performances and tours, reductions in large gatherings for conferences and commercial venue hire and reduced spend onsite through retail and food and beverage outlets. (AWMM, 2021a, p. 39)

Leading up to the pandemic, AWMM's mission was to preserve memories through objects, and connect them with audiences to inspire inquiry and meaning (AWMM, 2020c). In alignment with *Future Museum (2012)*, *He Korahi Māori (2016)*, and *Teu Le Vā (2013)*, their focus on collecting manuscripts, ephemera, and oral histories evolved when planning their contemporary collecting of the pandemic. Previously, their collections highlighted significant people, periods, and events but did not fully capture the diversity of experiences and histories. To maintain the relevance of their collections, they carefully expanded them and actively built relationships with communities and individuals whose stories were underrepresented (AWMM, 2020c).

Additionally, documenting COVID-19 experiences contributed to the narrative of Aucklanders facing and responding to major events.

Methods of Acquisition

AWMM's internal COVID-19 collecting strategy focused on documenting the pandemic's significant impact on Aucklanders through a comprehensive and ethical approach (AWMM, 2020c). This strategy was developed in response to the unstructured and overwhelming initial phase of the pandemic. Curators Nina Finigan and Dr. Lucy Mackintosh took the initiative to

write the strategy, aiming to articulate clear objectives and parameters for collecting (N. Finigan, personal communication, April 30, 2024). The development of this strategy was a dynamic process shaped by internal discussions and external guidance.

The strategy outlines a framework for collecting that prioritises “stories, objects, photographs, documents and other media that reflect the experiences of Aucklanders during the coronavirus pandemic” (AWMM, 2020c, p. 1). This includes themes such as the impact on work and businesses, science and medicine, social aspects of life in lockdown and isolation, community responses, and emotional and creative reactions to the crisis. The strategy involves collaboration between collecting areas within the Museum to ensure a holistic approach to documenting the pandemic's impact (AWMM, 2020c). Ethical considerations were central to the Museum's approach, with a strong emphasis on sensitivity and respect towards communities and individuals, especially those who are vulnerable or experiencing hardship (AWMM, 2020c; J. Groufsky, personal communication, April 30, 2024).

In line with its commitment to community engagement, AWMM launched a public call for objects on May 5, 2020 that documented the diverse experiences of Aucklanders during the COVID-19 pandemic's level 4 lockdowns between March and May of 2020 (Auckland Museum, 2020a; AWMM, 2020c; N. Finigan, personal communication, April 30, 2024). This crowd-sourced initiative aimed to capture the diverse ways in which individuals and communities responded to the crisis, from humorous anecdotes to stories of hardship and resilience (Auckland Museum, 2020a). The Museum's call for contributions resulted in an overwhelming response, with nearly 200 offers of material ranging from lockdown art and craft projects to photographs of "bubbles" and empty streets (N. Finigan, personal communication, April 30, 2024).

The Museum's collection related to the COVID-19 pandemic encompasses a wide array of materials. Oral histories capture the personal experiences of Aucklanders during the lockdown, while records from community organisations detail their responses to the crisis. A digital archive preserves social media posts, news articles, and other online content, providing a snapshot of the pandemic's digital footprint. Objects and ephemera such as PPE, flyers, posters, and pamphlets offer insights into public health messaging and community initiatives (Figure 4.4).

Personal diaries and journals provide intimate accounts of life under lockdown, while creative works like poems, songs, and artworks express the emotional and artistic responses to the crisis (Figure 4.5). The collection also includes government documents and publications related

to the pandemic response, business records illustrating how companies adapted to the challenges, educational resources developed for remote learning, and religious materials reflecting the responses of faith communities.

Community Engagement

AWMM's commitment to community collaboration is evident in its efforts to involve the public in documenting their pandemic experiences. The Museum's 2019-2020 Annual Report notes that they "asked [the] public to submit objects, photographs, and documents that reflected life in lockdown" (Auckland War Memorial Museum, 2020, p. 10). The Museum's public call for objects closed on May 22, 2020, and the Museum subsequently organised a designated drop-off day on September 16, 2020, for donors to deliver their items and sign the necessary paperwork (N. Finigan, personal communication, April 30, 2024).

The Museum's acquisition proposal for this collection details the rationale behind this crowd-sourced project, emphasising the importance of capturing a community-led response and collecting material and experiences not covered in the Museum's other targeted collecting initiatives (AWMM, 2020b). The decision to limit the number of collected objects to 100 aimed to encourage community participation while ensuring the project remained manageable for

Figure 4.4

A pair of disposable gloves



Note. From *equipment, protective* / 2020.31.16, 2020 (<https://www.aucklandmuseum.com/discover/collections/record/939971?k=2020.31.16>). © Auckland Museum CC BY

Figure 4.5

Corona virus sculpture



Note. From *sculpture, art* / 2020.52.1, by Sumit Sharma, 2020 (<https://www.aucklandmuseum.com/discover/collections/record/940070?k=2020.52.1>). © Auckland Museum CC BY-NC-ND

museum resources. The Museum also specified that it was seeking a broad range of material but limited the geographical area to Auckland and surrounding areas, aligning with the Museum's focus on local stories and experiences (AWMM, Auckland Museum, 2020a; 2020b).

This emphasis on community engagement aligns with the Museum's 2020-2025 Taumata-ā-lwi Strategy, *He Ara Whaowhia*, which places Māori engagement at the core of narrative generation (AWMM, 2020d). While the strategy focuses on Māori engagement, its principles of collaboration and co-development extend to the wider Auckland community, underscoring a commitment to inclusive practices (AWMM, 2020d). This framework shaped AWMM's approach to documenting the pandemic, ensuring that Māori voices and experiences were prioritised within the broader national narrative. For instance, the Museum collected stories and objects related to Māori health initiatives and iwi-led pandemic responses, highlighting a culturally responsive approach to curatorial practices (McCarthy et al., 2024). The Museum's efforts to involve the public in documenting their pandemic experiences demonstrate a commitment to creating a collection that is representative of the diverse voices and perspectives within the city (AWMM, 2020c).

The Museum also engaged in innovative collecting initiatives, such as the "Stay at Home Selfies" project, which encouraged Aucklanders to document their lives in lockdown through self-portraits (Auckland Museum, 2020d). This project, a follow-up to the successful "Auckland Selfie Project" (Auckland Museum, 2019), aimed to capture the unique experiences of individuals and families during this unprecedented time (AWMM, 2020b). The Museum's Natural Sciences and Learning Teams' Citizen Scientists Initiative (CSI) invited the public to document their local flora and fauna during lockdown, contributing to scientific research and highlighting the importance of nature during a time of crisis (Auckland Museum, 2020b).

Narratives and Exhibitions

Like Te Papa, AWMM has not yet developed physical exhibitions specifically dedicated to its COVID-19 collection. However, the Museum has incorporated pandemic-related objects and stories into online content. The Museum's blog features articles about the COVID-19 collection, highlighting the stories behind the objects and the challenges and opportunities of collecting during a crisis (AWMM, 2021b; Finigan & AWMM, 2022; Lees, 2021).

AWMM has developed several online initiatives to document and reflect on the COVID-19 pandemic, focussing on collecting contemporary narratives and artifacts. The *Cenotaph Stories: Contemporary Reflections* project, funded by a \$5,000 grant from Copyright Licensing

NZ, captures the parallels between the pandemic and wartime experiences (AWMM, n.d.). This project includes reflections from five recipients, highlighting personal and familial histories to illustrate how these challenging times are being recorded and commemorated.

Similarly, the CSI: At Home project exemplifies the Museum's commitment to collecting community observations. With over 22,500 contributions documenting more than 3,600 species, the project, hosted on the iNaturalist platform, has gathered detailed observations of local biodiversity during the pandemic (Auckland Museum, 2020c). This initiative demonstrates how the Museum leverages community input to enhance its collections, reflecting a broad spectrum of natural life and enriching the understanding of Auckland's environment amid the COVID-19 crisis.

Survey Data: A Snapshot of Collecting Practices

It was not just these two case study sites that were affected by the COVID-19 pandemic; NZ's museum sector was forced to navigate through periods of virus elimination, lockdowns, fluctuating alert levels, and the establishment of a brief travel bubble with Australia (Manatū Taonga Ministry for Culture and Heritage [MCH], 2021). To gauge the pandemic's diverse effects on a national scale, a survey was conducted, revealing a spectrum of experiences (Appendix A).

This survey aimed to capture a comprehensive picture of the sector's response to the COVID-19 pandemic, through the lens of Bourdieu (1977) and Foucault (2001). Sixteen museums and galleries participated in the survey, representing a mix of institution types and sizes. All respondents reported collecting items related to the pandemic, demonstrating a widespread recognition of the importance of documenting this historic event. The survey gathered data from a diverse range of participants, including museum professionals, curators, and administrators, to understand how different institutions navigated the challenges presented by the crisis. It focused on key areas such as the influence of governmental policies on collecting decisions, reflecting Foucault's (2001) concept of governmentality, and the role of political stakeholders and media coverage in shaping museum practices, echoing Bourdieu's (1977) models of cultural capital and symbolic power. Some museums demonstrated resilience by embracing digital solutions and community engagement, while others grappled with resource limitations and the ethical complexities of collecting sensitive materials during lockdowns.

Responses across various types and sizes of museums were collected (Appendix E2 & E3), highlighting the varying degrees of resilience and vulnerability within the sector. This data provides significant insights into how museums adapted their practices in real-time, offering a

nuanced view of the political and ethical dimensions of collecting during a national crisis. The survey results reveal a diverse range of collecting practices among NZ museums in response to the pandemic, highlighting both the challenges and opportunities encountered by these institutions.

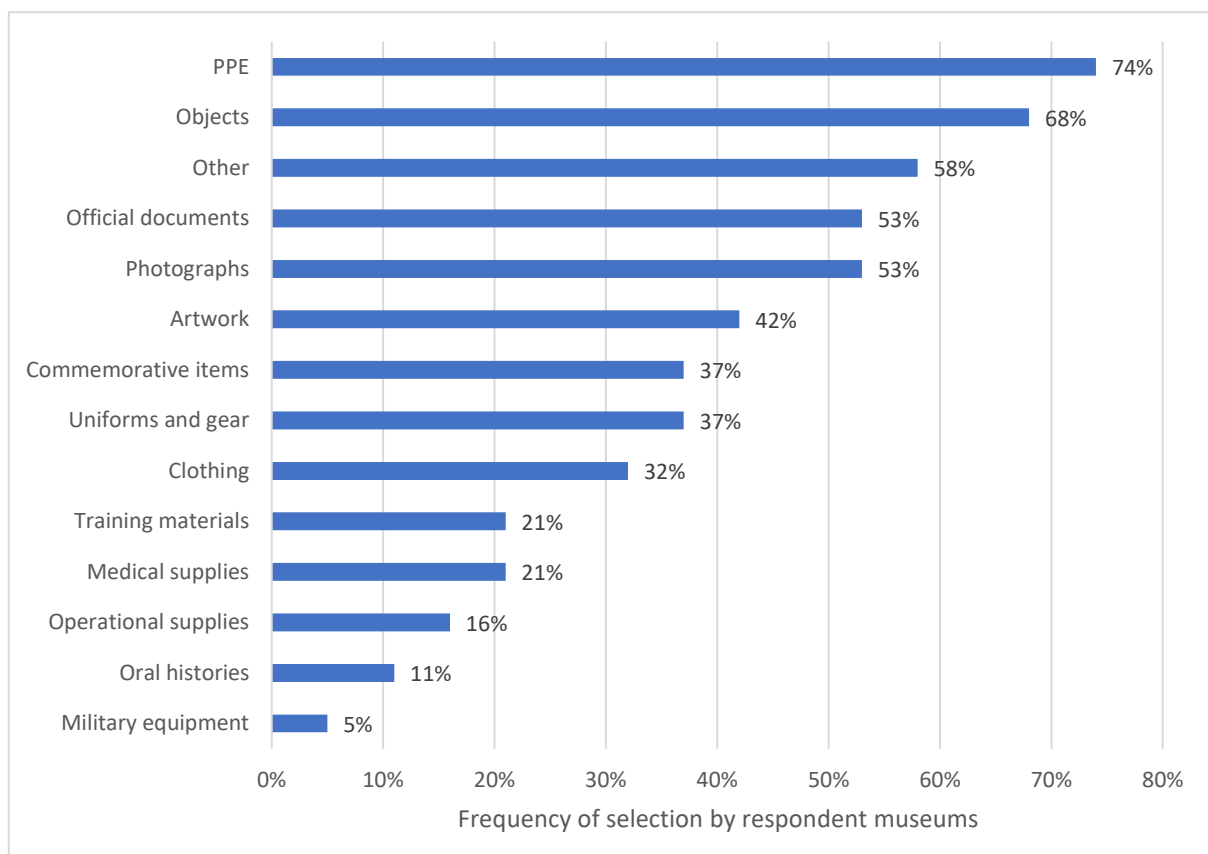
Quantitative Analysis

The types of objects collected varied widely, reflecting the multifaceted nature of the pandemic and its impact on various aspects of life (Appendix A; Figure 4.6). PPE emerged as the most frequently collected category, with 13 museums (74%) reporting its acquisition (Figure 4.6). Other materials such as videos, social media posts, ephemera, and oral histories were also collected, albeit less frequently. The diversity of objects collected can be seen as a reflection of the diverse experiences and interpretations of the pandemic, aligning with Foucault's (2001) concept of discourse and the multiplicity of narratives that can emerge from a single event.

The timeframe of collecting also varied among museums (Appendix E5). While some focused on the initial lockdown periods (7 museums), others continued collecting throughout the pandemic (6 museums). This suggests that while some museums prioritised capturing the

Figure 4.6

Categories of Items Collected by Museums During the COVID-19 Pandemic



immediate impact of the pandemic, others adopted a more longitudinal approach, documenting the evolving experiences and responses over time. Collaboration with other organisations was not widespread, with only one museum reporting such collaboration. This suggests that most museums conducted their collecting efforts independently, potentially limiting the scope and diversity of their collections.

Qualitative Analysis

The survey data also reveals that the COVID-19 pandemic prompted changes in collecting policies and strategies for some museums. 38% of museums reported adopting more proactive and community-focused approaches, actively seeking out objects and stories from diverse communities (Appendix A).

The pandemic prompted museums to move beyond the reactive and opportunistic collecting practices of the past, such as those seen during the 1981 Springbok Tour. This shift suggests a deeper transformation in how museums approach their work, with growing emphasis on community engagement and collaboration reflecting the ingrained norms and behaviours that Bourdieu (1977) describes as *habitus*. At the same time, government policies and media coverage significantly shaped collecting decisions, revealing how institutional power influences societal responses during times of crisis. Museums had to navigate complex power dynamics and knowledge production in a rapidly changing landscape, illustrating the ways discourse shapes institutional practices (Foucault, 2001).

The survey responses highlight the challenges and opportunities faced by museums in collecting during a crisis. Challenges included the need for rapid decision-making, ethical considerations around collecting sensitive material, and the logistical difficulties of acquiring objects during lockdowns. However, the pandemic also presented opportunities for museums to engage with their communities in new ways, to document a historic event as it unfolded, and to reflect on their role in society during a time of crisis.

Overall, the survey data provides valuable insights into the collecting practices of NZ museums during the COVID-19 pandemic. It highlights the diversity of approaches, the challenges faced, and the opportunities seized by museums in documenting this unprecedented event. The data also underscores the importance of community engagement, ethical considerations, and the use of digital technologies in contemporary collecting practices.

Documenting Dissent and Contested Narratives

The COVID-19 pandemic was not only a public health crisis but also a time of social and political upheaval. In NZ, the government's response to the pandemic, including lockdowns and vaccine mandates, sparked dissent and protests from various groups, most notably the anti-vaccine movement. This presented a unique challenge for museums: how to document these contested narratives and dissenting voices while upholding ethical collecting practices and maintaining community trust.

Collecting the Anti-Vaccine Movement

In Aotearoa, museums grappled with the complexities of documenting dissent and protest in their collecting practices. The process of collecting during a crisis presents unique ethical challenges. Museums must navigate issues of consent, representation, and sensitivity when acquiring objects that hold personal or traumatic significance for individuals and communities (Were & King, 2012). Te Papa, for instance, actively collected material related to the anti-vaccine movement and protests against government mandates, acknowledging the importance of representing diverse perspectives in their collection. However, they also had to navigate the ethical implications of collecting and displaying sensitive material, such as images of children involved in protests. The Museum ultimately chose not to publish these images online to protect the privacy and well-being of the children involved (C. Regnault, personal communication, January 24, 2020). This careful consideration reflects the Museum's awareness of the potential for symbolic violence in representing marginalised groups, as highlighted by Bourdieu (1977).

Museums must also consider the potential future interpretation of these items. As Ambrose & Paine (2018) note, the ways in which artifacts are catalogued, stored, and displayed can influence how they are understood by future generations. Foucault's (2001) concept of discourse is relevant here, as it underscores how museums participate in the construction of knowledge and collective memory through their collecting practices. The survey data reveals that while all respondent museums collected items related to the pandemic, not all collected material related to the anti-vaccine movement or the protests. This suggests a degree of selectivity in collecting practices, potentially influenced by institutional biases, political pressures, or concerns about platforming harmful views. One museum noted the difficulties of navigating controversial viewpoints on their social media platforms when sharing information about recent donations related to the pandemic, stating that a "recent [Facebook] post relating to a COVID-19 donation very quickly attracted comments from pandemic deniers, so we had to close comments for our page". Ongoing sensitivities surrounding the event highlight the

difficulties museums face in presenting a balanced and nuanced perspective that acknowledges the diverse experiences and opinions of those involved.

AWMM also recognised the importance of documenting the full spectrum of pandemic responses, including those that challenge dominant narratives. This proactive approach to collecting contested narratives aligns with Foucault's (2001) emphasis on the importance of uncovering and analysing marginalised discourses. To this end, the Museum collected material related to the anti-vaccine movement. As Shaun Higgins, the Museum's Curator Pictorial, explained, "We continue to collect passively in the sense of the odd bit of anti-vax ephemera that would come through" (S. Higgins, personal communication, May 2, 2024). Jane Groufsky elaborated on this approach, noting, "We are looking for ways of telling those stories respectfully, but proactively, because I think there is a bit of an imbalance in the stories that we have, including some of those issues" (J. Groufsky, personal communication, April 30, 2024).

Documenting the Pandemic Protests

The decision of whether to collect certain materials was often a complex one, influenced by various factors. Some museums may have been hesitant to collect anti-vaccine material due to concerns about its potential to spread misinformation or fuel vaccine hesitancy. Others may have felt a responsibility to document the full spectrum of responses to the pandemic, including those that challenge dominant narratives. The survey data suggests that the decision to collect such material was often influenced by the museum's size and type, with larger institutions potentially having more resources and capacity to navigate these complex issues.

The collection and display of material related to dissent and protest can significantly shape public understanding and historical narratives of the pandemic. By documenting these contested narratives, museums can provide a more nuanced and comprehensive understanding of the context of the crisis. However, it is crucial for museums to approach this task responsibly and ethically, ensuring that dissenting voices are represented accurately and respectfully, without amplifying harmful views or undermining public health efforts. Museums Aotearoa's *Code of Ethics* (2013) highlights the importance of sensitivity, respect, and community care in collecting practices. Museums had to balance the need to document dissent with the potential harm of amplifying misinformation or causing distress to affected communities. This involved careful consideration of the types of objects collected, the language used to describe them, and the potential impact of their display on public discourse.

Ethical Considerations in Collecting Contested Narratives

Museums must also grapple with the ethical implications of collecting and displaying materials that may hold personal or traumatic significance for individuals and communities. One surveyed museum in Christchurch reflected in their COVID-19 Collection Proposal on the significance of documenting the pandemic's impact on their region, particularly given the then-disproportionate number of COVID-related deaths—a "significant, terribly sad statistic, especially in context of other traumas that the city has suffered in the last decade." They emphasised the importance of "collecting material that shows how Canterbury was affected by the virus," recognising the potential for these stories to provide "compelling" insights into the pandemic's localised impact, while also "undoubtedly having research potential and possibly display potential in future.

The representation of dissenting voices and contested narratives also raises ethical questions about balance and objectivity. Museums have a responsibility to present a comprehensive and nuanced understanding of historical events, acknowledging the diversity of perspectives and experiences. However, this must be done in a way that does not amplify harmful views or undermine public health efforts. Striking a balance between representing dissent and upholding ethical standards requires careful consideration of the potential impact of museum displays on public discourse and individual well-being.

We should consider how we engage the public in any contemporary collecting of Covid-19 material in a supportive and considered way...We should be open about what we are doing, clear about our motivations and respectful of people's emotions and feelings.

(Atkinson, 2020, para. 3)

Museums hold a significant responsibility in curating materials that reflect a diversity of voices while managing the potential impact on public understanding. Bennett (1995) notes that museums wield considerable cultural authority, not only by deciding which artefacts to preserve but by defining how these items are presented, ultimately shaping public discourse. This authority is particularly evident when museums, like AWMM and Te Papa, choose to include materials tied to the anti-vaccine movement or protests in their collections. Such choices highlight the museum's role in documenting moments of social division, underscoring its position as an arbiter within the cultural landscape. By legitimising these narratives through careful selection and presentation, museums subtly influence societal memory, determining which aspects of the pandemic experience are remembered and which are sidelined (Bennett, 1995; McCarthy, 2020).

In navigating these ethical considerations, AWMM and Te Papa addressed the tensions inherent in documenting public dissent and compliance with health mandates. Both institutions recognised the importance of capturing a balanced view of the pandemic's impact, including artefacts and narratives from communities with divergent perspectives (S. Gibson, personal communication, August 7, 2024, J. Groufsky, personal communication, April 30, 2024; S. Mallon, personal communication, January 26, 2024; C. Regnault, personal communication, January 24, 2024). This approach allowed them to engage with contested narratives while respecting the emotional weight of these materials, aiming to present a respectful yet comprehensive portrayal of society's varied responses to the crisis. By acknowledging the complexities of their role as mediators, these museums have actively contributed to shaping a collective memory that includes both unity and discord within public health discourse (McCarthy, 2018; Simon, 2010).

Survey responses from museums across Aotearoa highlight the complexities of exhibiting materials related to the pandemic. One museum stated, "We don't currently have COVID-19 items on display. However, we have collected items that reflected the controversy relating to the pandemic, eg [*sic*] mandates and vaccinations, so we will be able to tell that story in future exhibitions with the support of those items." Another museum emphasised the educational value of these materials, stating, "With any material we try and encourage students to consider who's [*sic*] perspective is being promoted, and what other perspectives there might be in any situation." A third museum acknowledged the need for time and sensitivity, stating, "We know that [our collection] will also have an impact but need to wait until the public are less divided about it before we can put an exhibition together. Will take at least a decade."

The Role of Museums in Shaping Public Discourse

The curation and interpretation of materials related to traumatic events like the pandemic necessitate an approach which recognises the potential for these materials to trigger emotional responses in visitors and provides appropriate support and resources. Museums can play a crucial role in facilitating dialogue by creating safe spaces for reflection and discussion, acknowledging the trauma experienced by individuals and communities, and promoting empathy and understanding. These strategies reflect the inherent power dynamics at play within cultural institutions, as museums grapple with the potential consequences of displaying controversial material that could challenge dominant narratives and provoke public debate. By acknowledging and navigating these power dynamics, museums can contribute to a more

nuanced and comprehensive understanding of the pandemic's impact on society, while also fostering dialogue, healing, and social cohesion.

Collecting COVID-19 in NZ: A Comparative Analysis

The COVID-19 pandemic prompted a widespread response from museums across NZ, as evidenced by the survey data, which revealed that all 16 participating institutions engaged in collecting items related to this unprecedented event. This collective effort to document the pandemic highlights the role of museums as repositories of social memory and their responsibility to preserve the material culture of contemporary events for future generations.

Diverse Objects, Varied Timeframes

The diversity of objects collected, ranging from PPE and official documents to artworks and social media posts, reflects the multifaceted nature of the pandemic and its impact on various aspects of life. This diversity also speaks to the adaptability and creativity of museums in their collecting practices, as they sought to capture the unique experiences and perspectives of individuals and communities during this challenging time. For example, one of the museums surveyed collected video footage, while another collected a children's book about the pandemic written by a local kindergarten teacher. The survey data reveals that most museums focused their collecting on the initial lockdown periods (46%), while others continued collecting throughout the pandemic (38%)(Appendix A). This suggests a mix of approaches, with some museums prioritising capturing the immediate impact of the pandemic, while others adopted a more longitudinal approach, documenting the evolving experiences and responses over time. Notably, Auckland War Memorial Museum focused solely on the initial lockdown period, reflecting their aim to capture the immediate and visceral experiences of Aucklanders during this time. As Nina Finigan, Senior Curator Human History at AWMM, explained in an interview:

We actually quite deliberately did not collect the second or third lockdowns.

Because...we felt that... the most dramatic change was that first lockdown. And I think that's kind of the same for everybody. (N. Finigan, personal communication, April 30, 2024)

Case Studies: National and Local Perspectives

The case studies of AWMM and Te Papa provide further insights into the diverse approaches to collecting during the pandemic. AWMM, with its hyperlocal focus, prioritised collecting objects and stories that reflected the experiences of Aucklanders during lockdown. This approach is evident in the public call for objects, which resulted in a collection of nearly 200 items

documenting the lives of individuals and families in the city. Te Papa, as the national museum, adopted a broader approach, collecting objects and stories from across the country to create a comprehensive record of the pandemic's impact on NZ society. This included objects like the "I am from Wuhan" T-shirt, which speaks to the xenophobia and discrimination experienced by some communities during the pandemic, and materials related to the anti-vaccine movement and protests against government mandates, demonstrating a commitment to representing diverse and even dissenting perspectives.

Challenges and Opportunities in Rapid Response Collecting

The experiences of AWMM and Te Papa also highlight the challenges and opportunities of rapid response collecting during a crisis. Both museums had to navigate ethical considerations, logistical difficulties, and the need for rapid decision-making. The survey data reveals that these challenges and opportunities were not unique to AWMM and Te Papa but were shared by museums across the country. The need for rapid response collecting, the ethical considerations around collecting sensitive material, and the logistical difficulties of acquiring objects during lockdowns were common themes in the survey responses.

As Bounia (2020) notes, rapid response collecting involves recognising that

History is not just in and about the past, that institutions are not just about things that happened back in time, but that they do relate to the present and need to take a stance towards what is happening now, around them. (p. 8)

This approach requires museums to be agile and adaptable, often deviating from established procedures to capture ephemeral materials and document lived experiences before they fade from memory. The COVID-19 pandemic, with its rapidly evolving nature and widespread impact, presented a unique opportunity for museums to engage in this type of collecting.

However, rapid response collecting also presents unique challenges. The urgency of the situation can lead to hasty decisions and a lack of critical reflection. Ethical considerations, such as obtaining informed consent from donors and ensuring the respectful representation of sensitive material, can be difficult to navigate in the midst of a crisis. Additionally, the logistical challenges of acquiring and preserving objects during lockdowns and travel restrictions can be significant.

Despite these challenges, the pandemic also presented opportunities for museums to engage with their communities in new ways, to document a historic event as it unfolded, and to reflect on their role in society during a time of crisis. Both AWMM and Te Papa, along with other

museums, embraced digital platforms to reach out to their communities, collect stories and objects, and share their collections with a wider audience. These initiatives demonstrate the adaptability and resilience of museums in the face of crisis, as they found new ways to connect with their communities and fulfil their mission of documenting and preserving history.

National Trends and Institutional Differences

In comparing the two case studies with the survey data, it is evident that both AWMM and Te Papa's collecting practices align with the broader trends observed in the sector. Both museums engaged in rapid response collecting, focussing on documenting the immediate impact of the pandemic on their communities. They also utilised digital technologies to facilitate collecting and engage with the public. However, there are also some differences. Te Papa had a broader collecting scope and more resources than AWMM, which focused on the local Auckland community. This is reflected in the types of objects collected and the scale of their collecting initiatives. Additionally, Te Papa's collecting extended beyond the initial lockdown period, demonstrating a commitment to documenting the ongoing impact of the pandemic. These differences can be interpreted through Bourdieu's concept of habitus, as the distinct histories and missions of the two museums shaped their responses to the pandemic.

The survey data also reveals a diversity of collecting practices among other museums in NZ, reflecting the varying institutional habitus and the influence of broader social and political contexts. For example, some museums focused on collecting objects that reflected the government's response to the pandemic, while others prioritised documenting the experiences of their communities. This diversity highlights the complex interplay of power, knowledge, and cultural capital in shaping museum collecting practices during a time of crisis.

Conclusion

The COVID-19 pandemic marked a turning point in museum collecting, characterised by a proactive, community-focused approach that contrasted sharply with the reactive strategies of the Springbok Tour era. Museums actively engaged with diverse communities, capturing a range of perspectives and experiences as the crisis unfolded. However, this shift was not free from political dimensions; curatorial decisions during the pandemic reflected governmentality in action, as museums played a role in shaping public understanding of health measures, resilience, and dissent. This chapter highlights how these proactive strategies, while more inclusive, also reveal the complexities of navigating institutional authority and community representation during ongoing events.

The Wuhan T-shirt (Figure 4.1), with its message of resilience and resistance, encapsulates the ethical and curatorial challenges museums face in documenting contested narratives. Serving as a form of material protest, this artefact reflects the ways museums shape discourse around identity, resilience, and discrimination in response to the crisis. The survey data and interviews with museum professionals reveal the diverse perspectives and considerations that informed these decisions, highlighting the ongoing negotiation between institutional mandates, curatorial ethics, and community expectations. Through selective curation of pandemic-related items, AWMM and Te Papa embody their role in actively constructing collective memory, guided by internalised institutional practices and the dynamics of cultural capital.

This chapter's examination of COVID-19 collecting practices illustrates how Foucault and Bourdieu's theories can resonate in contemporary museum practice, presenting institutions as active agents in shaping collective narratives. Governmentality raises important questions about the role of museums in shaping cultural memory and historical narratives (Foucault, 2001). How do museums balance their responsibility to document diverse perspectives with the need to maintain community trust and avoid causing harm? How do institutional biases and power dynamics influence collecting decisions (Bourdieu, 1977), and what are the implications for the representation of marginalised voices and contested narratives? As these museums continue to adapt, their evolving role in society points towards a future where museums are not only record-keepers but also responsive platforms for dialogue, as Chapter Five will further explore.

5

Power and Politics:
Aotearoa Museums' Collecting Practices.

Introduction

The shift from the Springbok Tour's reactive collecting approach to the proactive strategies employed during COVID-19 marks a redefined role for museums in curating public memory. During the Springbok Tour, collecting efforts largely relied on retrospective donations, contributing to a repository of objects but limiting the ability to actively shape historical narratives in real time. By contrast, the COVID-19 response introduced rapid engagement with communities, positioning museums as immediate responders to contemporary events (Zuanni, 2022). In this approach, collecting practices became an opportunity to foster a shared narrative that responded to and included diverse public experiences, not merely one of preservation (Gurian, 2022; Hetherington, 2020).

This move from passive accumulation to active curatorial engagement signals a transformation in institutional priorities, expanding beyond traditional archival functions to meet the immediate representational needs of communities during crises (Hooper-Greenhill, 1992; Macdonald, 2006a). Legislative frameworks such as the *HNZPTA* provide a broader context for heritage management, complementing evolving museum practices that emphasise public engagement and inclusivity (Legget, 2018; Tapsell, 2011). Although this Act primarily focuses on heritage sites and archaeological protection, its emphasis on preserving cultural heritage supports museums' efforts to balance curatorial authority with community collaboration (Butts, 2003; McCarthy et al., 2024). These shifts illustrate how museums adapt to changing expectations, navigating the ethical complexities of representing diverse voices and experiences while fostering stronger connections with their communities.

The proactive collecting undertaken during COVID-19 illustrates the ethical complexities museums face in shaping public memory (Emmens & McEnroe, 2021). By selectively engaging with community groups, museums went beyond merely preserving experiences, instead actively participating in constructing a shared narrative. This approach highlights how curatorial decisions selectively elevate voices, subtly reflecting institutional priorities that, while fostering inclusivity, may also inadvertently marginalise others (Message, 2019). Through these choices, museums navigate a nuanced balance between curatorial authority and ethical representation (Bourdieu, 1977; Hooper-Greenhill, 1992, 2000).

Community-centred collecting during COVID-19 allowed museums to serve as platforms for public voices, moving towards a more participatory model of representation (Zuanni, 2022). This model sees institutional engagement become a means for communities to shape their own historical narratives, reflecting an adaptive approach that embraces broader public input

(McCall & Gray, 2013). This evolution from a passive, archival role to one of active community engagement signifies a transformation in how museums negotiate authority, opening new avenues for inclusive representation (Foucault, 1978; Macdonald, 2006b).

Building on the case studies of the 1981 Springbok Tour and the COVID-19 pandemic, this chapter analyses how institutional power shapes curatorial decisions within shifting political and social contexts. Figure 5.1 visually illustrates this process of narrative construction through curation, with selected objects symbolising the Foucault and Bourdieu's concepts as they guide the interpretation of selective collecting practices. Through this framework, the chapter examines selective collecting practices and the complexities of representing diverse public experiences under institutional constraints, especially when certain perspectives—such as pro-Tour voices and anti-vaccine protests—are marginalised (Hooper-Greenhill, 1992).

Guided by the theoretical framework developed in this thesis that seeks a conceptual integration of Foucault and Bourdieu's theories, I return to the original questions that that informed my research. These questions critically examine how NZ museums responded to the COVID-19 pandemic and the 1981 Springbok Tour, exploring the intersections of institutional power, community engagement, and ethical representation.

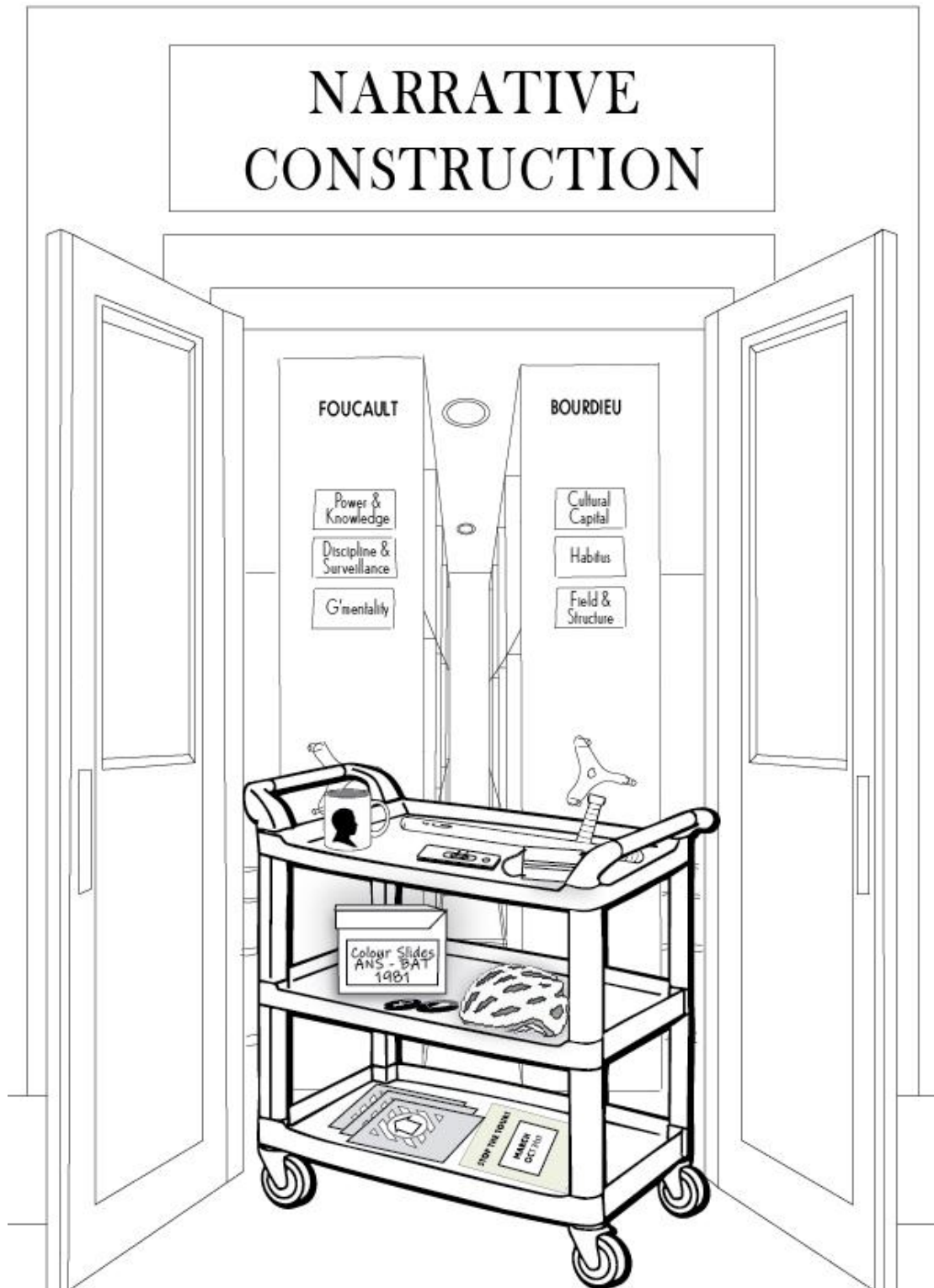
By investigating the dynamics of curatorial decisions, the chapter not only uncovers the ethical complexities museums faced but also explores the evolving role of these institutions as both cultural custodians and active agents in the construction of historical memory (Stanley, 1989; Welsh, 2005). While the shift towards community-focused, proactive collecting during the COVID-19 pandemic represents progress, these practices remain entangled within the constraints of institutional power (Emmens & McEnroe, 2021; Zuanni, 2022). This analysis reveals the delicate balance museums must strike between embracing inclusivity and maintaining institutional priorities—ultimately highlighting the significant role museums play in shaping how national narratives are remembered and retold (Bennett, 2010; Macdonald, 2006b).

Part One: Synthesis of Key Findings

This section summarises the key findings from the two case studies: the 1981 Springbok Tour and the COVID-19 pandemic. These events represent two distinct approaches to collecting material culture in NZ museums—one reactive and retrospective, and the other proactive and

Figure 5.1

Narrative Construction: Integrating Theoretical Framework in Curatorial Practice.



Note: This visual illustrates the reflective process of museum narrative construction, with the two shelves now positioned closer together, symbolising the ongoing interplay of curatorial decisions. The image highlights the curator’s active role in interpreting objects within shifting social and political contexts, with the trolley—holding objects from collections storage—symbolising how concepts from Foucault and Bourdieu inform decisions that shape what is preserved, displayed, and remembered.

community-focused. The findings reveal how museums navigated institutional constraints, political pressures, and community engagement in shaping their collections during both events.

Reactive Collecting (Springbok Tour)

The 1981 Springbok Tour prompted a complex public response, with museums largely adopting a reactive and opportunistic approach to collecting related materials. Many protesters did not anticipate their actions being documented in institutional collections at the time (S. Higgins, personal communication, May 2, 2024). This lack of proactive curatorial engagement during the protests led to a reliance on retrospective donations. Survey data indicates that only nine museums collected Tour items prior to 1990, with most acquisitions occurring well after the protests ended (Appendix E1). One respondent noted that "much of the earlier Springbok Tour material was collected as part of the broader collection of large newspaper and photographic collections covering a much wider time period," reflecting the passive approach of the era (Survey Respondent, August 15, 2024).

The timing of collecting efforts further highlights the reactive nature of the response. Collecting related to the Springbok Tour occurred years after the event, in contrast to the immediate response seen during the COVID-19 pandemic. The concept of rapid response collecting was not in practice in 1981, resulting in a delay in accumulating relevant materials (Ambrose & Paine, 2018). As a result, collections primarily reflect the anti-Tour perspective, with limited representation of pro-Tour viewpoint (Pearce, 1992). Michael Fitzgerald noted that the lack of protest from pro-Tour supporters resulted in fewer materials for museums to collect, revealing a significant gap in the narrative (personal communication, January 24, 2024).

Additionally, many items were donated years after the event, often as an afterthought when people were clearing out garages or attics. This reactive nature posed challenges in acquiring a comprehensive and representative collection, as much of the material emerged later in poor condition due to haphazard storage (M. Fitzgerald, personal communication, January 24, 2024). Sean Mallon noted that this retrospective collecting is particularly difficult because much of the material is ephemeral and harder to retrieve (personal communication, January 26, 2024). These factors illustrate the limitations of a reactive approach, where curatorial decisions were shaped by institutional priorities, leading to a skewed representation of the event (Ambrose & Paine, 2018; Pearce, 1992). As Macdonald observes:

Collecting is as much about creating a rationale as filling it. Museums play an important role in institutionalising this conception of a 'collection'... this recontextualisation of

objects primarily in terms of other objects... is a fundamental aspect of the kind of collecting legitimised by the museum. (2006a, p. 82)

This process often reinforces dominant narratives while excluding alternative perspectives.

Proactive Collecting (COVID-19 Pandemic)

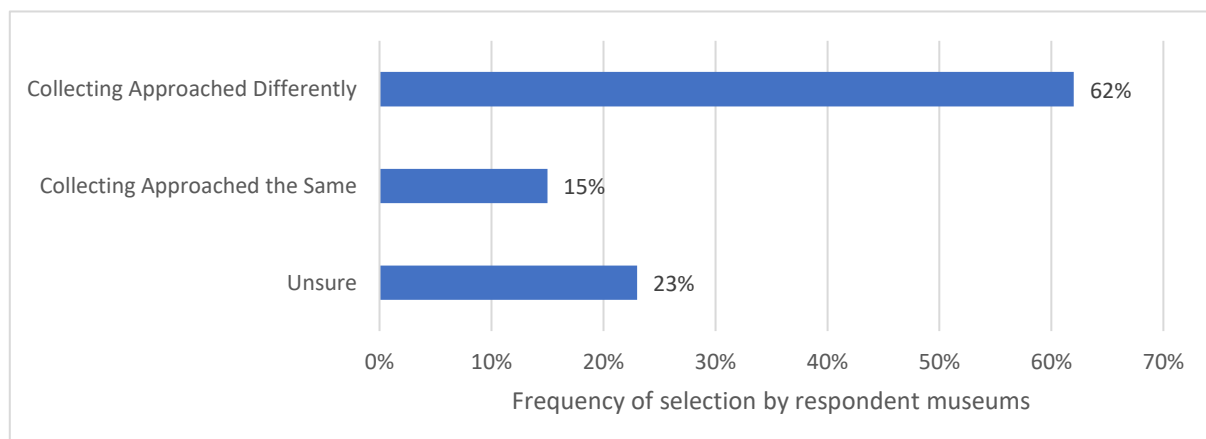
The COVID-19 pandemic represented a significant turning point in museum collecting practices, steering institutions towards a more proactive and community-focused approach (Christiansen, 2020; Emmens & McEnroe, 2021; Zuanni, 2022). Unlike past practices, which were often retrospective and reactive, the pandemic drove museums to engage directly with contemporary experiences as they unfolded. This proactive approach allowed museums to collect materials in real time, capturing diverse perspectives from across the country (Burke et al., 2020).

Both AWMM and Te Papa undertook extensive discussions to identify key themes for collecting, resulting in targeted strategies to capture a wide array of voices and experiences (AWMM, 2020c; Te Papa, 2020c). These efforts enabled the inclusion of narratives from marginalised communities, highlighting the evolving role of museums in shaping public memory and knowledge production (Bennett, 2010; Spennemann, 2022). Survey data reveals that 62% of museums shifted their collecting strategies during the pandemic, reflecting a notable departure from previous practices (Figure 5.2).

The pandemic also prompted a shift in curatorial agency, moving from a traditional focus on physical artefacts to a more inclusive approach that embraced digital stories, oral histories, and community contributions (Emmens & McEnroe, 2021; Giannini & Bowen, 2022). This evolution reflects a broader trend towards capturing diverse lived experiences and integrating a wider

Figure 5.2

Comparative approaches to collecting: Springbok Tour versus COVID-19



array of perspectives into collections. AWMM's outreach efforts, for example, invited community contributions, resulting in a rich collection of personal stories and images documenting individual pandemic experiences.

However, institutional power dynamics continued to shape curatorial decisions. For instance, while museums sought to document the pandemic from a variety of angles, certain contentious or politically charged narratives—such as anti-vaccine protests—were often excluded from official collections (Miles et al., 2020). This reflects the ongoing influence of institutional priorities and the tension between community engagement and curatorial control.

These findings highlight the differences in curatorial approaches between the 1981 Springbok Tour and the COVID-19 pandemic. The shift to proactive, community-focused collecting during the pandemic allowed for more diverse narratives, but institutional power dynamics continued to shape the scope of these collections. In the next sections, Foucault and Bourdieu's concepts will be applied to analyse how these dynamics influenced curatorial decisions and shaped the representation of public experiences.

Part Two: Theoretical Analysis

Curatorial decisions are rarely neutral acts; they are embedded within a broader negotiation of power, authority, and narrative. These decisions are deeply entwined with the politics of memory – a dynamic negotiation between institutional priorities and societal norms that determines which histories are preserved and whose voices are amplified or silenced (Maurantonio, 2014; Sodaro & Apsel, 2019). The power museums wield in shaping public memory brings with it significant responsibilities, particularly during periods of crisis or upheaval. Navigating these responsibilities requires ethical awareness, as institutions balance their authority with the need to reflect the diverse experiences of the communities they serve (Bourdieu, 1984; Foucault, 1972, 1977). In moments like the Springbok Tour or the COVID-19 pandemic, these tensions are especially pronounced, underscoring the importance of thoughtful, inclusive, and reflexive curatorial practices (Gurian, 2022).

Institutional Power and Governmentality (Foucault)

The Springbok Tour: Reinforcing Power Structures through Selective Collecting

The 1981 Springbok Tour presents a compelling example of how museums can reinforce dominant societal narratives through curatorial decisions. While the New Zealand government, led by Robert Muldoon, supported the tour, societal opposition was widespread, as evidenced by mass protests across the country (MCH, 2020; Pollock, 2004). By primarily collecting anti-

Tour protest materials, museums mirrored public resistance to the tour rather than state policy, aligning with dominant societal sentiments. This selective approach illustrates how curatorial decisions can shape public memory and knowledge production, a process deeply influenced by the interplay of power and institutional practices (Foucault, 1977, 1978; O'Farrell, 2005).

Key examples from AWMM and Te Papa demonstrate that pro-Tour voices were notably absent from collections (S. Gibson, personal communication, August 7, 2024). Survey data further supports this, showing that much of the material from the Tour focused on the protest movement, with smaller museums such as the Police Museum and Rugby Museum eventuating as key sites for documenting pro-Tour perspectives (Survey Respondent, August 15, 2024). This focus on protest materials reflects curatorial decisions rooted in institutional mandates to safeguard public memory. In Foucauldian terms, this represents 'conducting conduct', where museums exercised their delegated role to reinforce societal order by documenting dissent as a key moment of social significance (Foucault, 1978; O'Farrell, 2005). While funded by the state, museums do not merely replicate state ideologies. The decision to privilege protest materials reflects broader societal tensions, as curators chose to foreground dissenting voices rather than uphold the pro-Tour stance. In this way, museums acted both as agents of societal reflection and as shapers of public memory, recording power dynamics that mirrored the debates of the time.

The COVID-19 Pandemic: Balancing Public Health and Representation

During the COVID-19 pandemic, museums in NZ adopted a more proactive collecting strategy, yet institutional power continued to shape curatorial decisions. Navigating government mandates while attempting to document diverse societal responses, museums engaged in practices that reflect what Foucault (1978) describes as biopolitics—managing public health through representations of collective safety. AWMM and Te Papa, for example, gathered government-issued public health posters, cementing the official narrative of the pandemic and the collective message to 'stay home and save lives' (Te Papa, 2020b). Despite their proactive efforts, museums often left out more politically charged stories, like those tied to anti-vaccine protests, especially in the early stages of the pandemic. This exclusion highlights the tangled web of institutional power and governmentality shaping museum decisions (Foucault, 1978; Hetherington, 2020; O'Farrell, 2005). While museums sought to document the pandemic from various angles, including narratives from marginalised communities (Figure 5.3), the exclusion of anti-vaccine protests demonstrates the ongoing influence of governmentality in curatorial decision-making (S. Gibson, personal communication, January 24, 2024); Museums shifted

their collecting practices during the pandemic, though many continued to navigate political pressures, shaping the scope of what was collected (Figure 5.4; Appendix E4). Curatorial Agency and Cultural Capital (Bourdieu)

The Springbok Tour: Habitus and Institutional Bias

Bourdieu’s concepts of habitus and cultural capital shed light on how curatorial choices during the Springbok Tour were influenced by the personal backgrounds of museum professionals. Many curators, themselves aligned with the protest movement, naturally gravitated toward anti-Tour narratives, often at the expense of pro-Tour perspectives. Michael Fitzgerald, reflecting on his dual role as both protestor and curator, observed: “A lot of people on the museum staff at the time were active protestors...Frankly, half [of] Wellington did. You were a bit odd if you

Figure 5.3

Percentage of museums who actively sought to collect experiences of marginalised communities

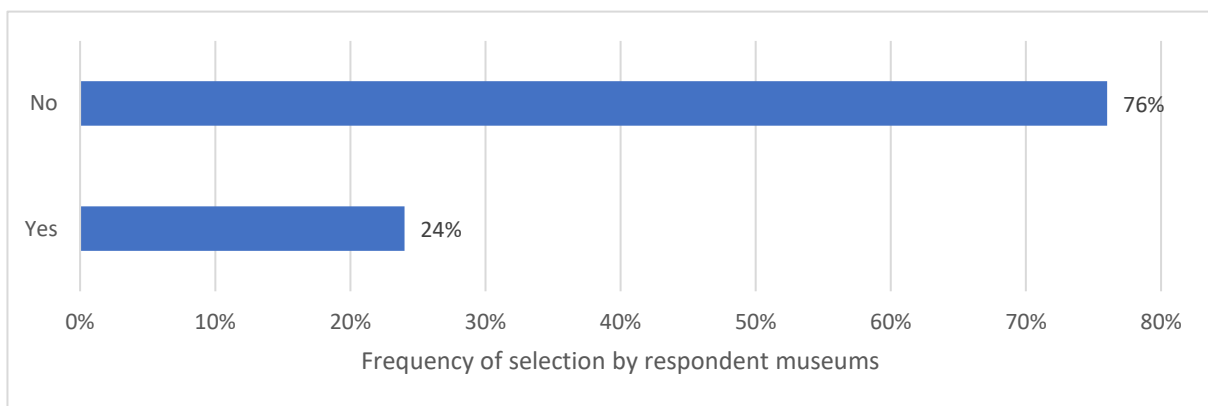
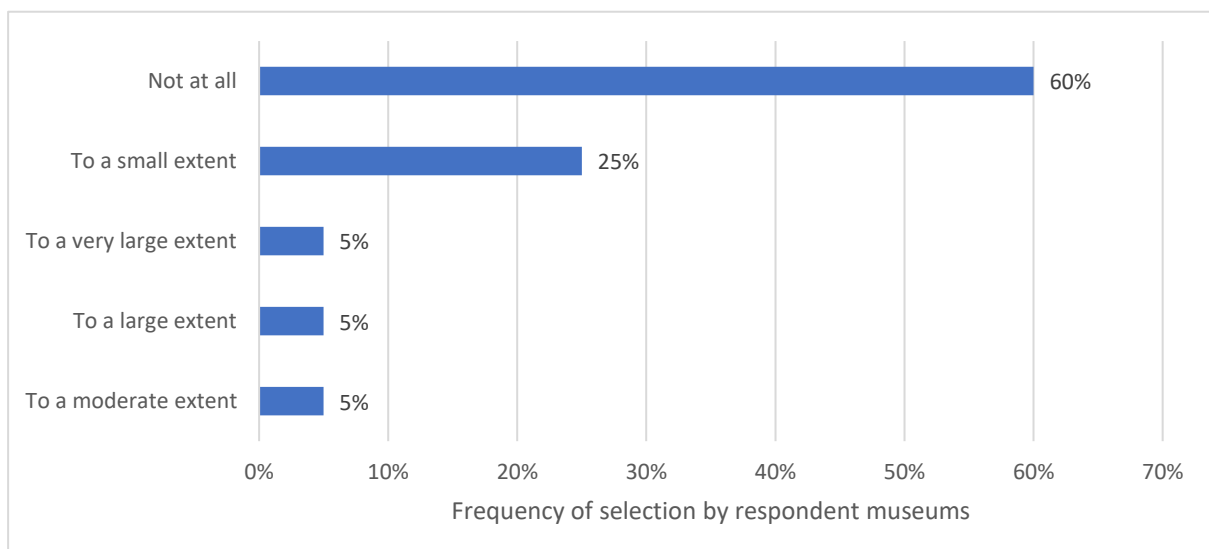


Figure 5.4

Surveyed museums’ perception of the influence of governmental policies and regulations on their collecting of significant national events



didn't" (M. Fitzgerald, personal communication, January 24, 2024). This personal involvement likely influenced the selection and preservation of materials, highlighting how curatorial perspectives can shape the scope and focus of museum collections.

This reflects the operation of habitus—an ingrained set of dispositions that guide actions and perceptions within institutions (Bourdieu, 1977). The staff and curators' social positions and cultural capital influenced the scope of the collections, privileging protest materials that aligned with their own political views. As a result, early museum collections from Springbok Tour largely reflect one side of a deeply polarising event, demonstrating how cultural capital can reinforce institutional biases and shape public memory (Bourdieu, 1984).

The COVID-19 Pandemic: Expanding the Scope of Collecting

In contrast, the COVID-19 pandemic pushed museums to embrace more inclusive practices, actively reaching out to communities to capture a wider range of experiences. Through Bourdieu's lens of cultural capital, this shift reflects how museums aimed to diversify their collections by giving space to previously marginalised voices (Bourdieu, 1984; Gibson & Wellington, 2023). Both AWMM and Te Papa took this opportunity to connect directly with individuals and communities impacted by the pandemic, inviting personal contributions (N. Finigan, personal communication, April 30, 2024; G. Gassin, personal communication, May 29, 2024). This approach underscores a broader view of museums as creators of cultural capital, where the inclusion of diverse narratives enriches their role as stewards of collective memory (Schorch & McCarthy, 2018).

However, even as museums sought to be more inclusive, the influence of institutional structures remained evident. Decisions about which community stories to prioritise were still shaped by the curators' habitus and the institutional context in which they operated. While museums collected personal stories and public health materials, more controversial narratives, like those tied to the anti-vaccine movement, were often left out. One survey respondent described the challenges of sharing pandemic-related donations online: "A recent post relating to a COVID-19 donation very quickly attracted comments from pandemic deniers, so we had to close comments for our page". This careful avoidance of polarising material reveals how institutions navigated politically sensitive stories, preferring to focus on narratives that aligned with public health efforts. It highlights the tensions between expanding cultural capital and the constraints imposed by institutional priorities (Bourdieu, 1990).

Ethical Considerations and Representation

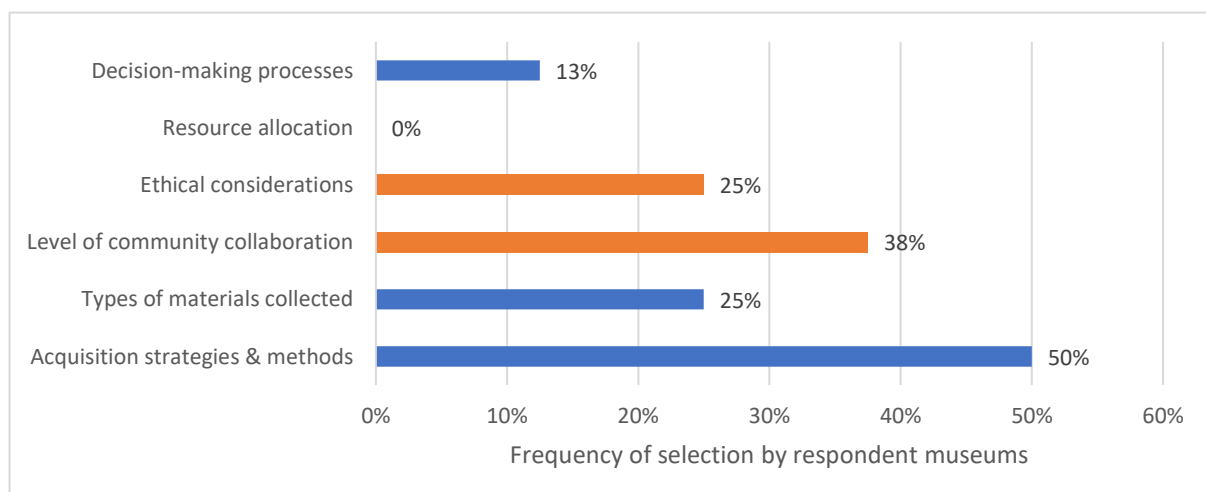
The ethical dimensions of museum collecting become especially complex when dealing with significant national events like the COVID-19 pandemic and the 1981 Springbok Tour. Museums navigate the delicate balance between sensitivity and the responsibility to document and preserve history (Debono, 2021; Gibson & Wellington, 2023). This requires them to address a range of ethical issues, such as obtaining informed consent, accurately representing different perspectives, and managing ownership and cultural sensitivity concerns. Survey data reveals that 25% of museums identified ethical considerations as a significant factor differentiating their pandemic collecting practices from those during historical events (Figure 5.5). This response reflects a growing awareness within the sector of the ethical complexities of collecting, particularly as museums increasingly prioritise decolonisation and community engagement as core aspects of their work (Gurian, 2022; Hooper-Greenhill, 1992; Pearce, 1992, 1995). This data suggests that the pandemic may have prompted museums to apply these evolving principles to contemporary collecting, reshaping their approaches in response to societal expectations.

Springbok Tour: Addressing Gaps in Representation

During the Springbok Tour, museums primarily collected anti-Tour materials, reflecting dominant political sentiments of the time (Morrison, 2017). This selective focus raised ethical concerns, particularly around the exclusion of pro-Tour perspectives. The reactive nature of collecting during the Tour resulted in skewed representations, reinforcing one side of a deeply polarising event (Pearce, 1992; Richards, 1999). The lack of proactive engagement with diverse

Figure 5.5

Main differences in museum collection approaches: Springbok Tour and COVID-19



perspectives reveals the limitations of reactive collecting and highlights the ethical responsibility of museums to represent all voices (Hooper-Greenhill, 1992).

Ethical issues extended to the challenge of retrospective collecting. Many items related to the Tour were donated years after the event, often by individuals clearing out personal archives (M. Fitzgerald, personal communication, January 24, 2024). This delay, coupled with the focus on physical protest materials, meant that the emotional and social dimensions of the Tour were underrepresented. It highlights the difficult balance museums must strike between inclusivity and the practical realities of collecting long after events have passed (Bennett, 2010).

COVID-19 Pandemic: Navigating Ethical Complexities in Real Time

The COVID-19 pandemic introduced new ethical complexities, particularly surrounding issues of privacy, consent, and representation. Unlike the reactive approach taken during the Springbok Tour, museums were more proactive in their collecting efforts, yet curators still had to navigate the challenges of handling sensitive or polarising material. Institutions often avoided politically charged content, focussing instead on narratives that aligned more comfortably with public health initiatives. Such decisions reflect the delicate balance between documenting diverse experiences and safeguarding ethical responsibilities. Ultimately, this highlights the ongoing tension between the desire to expand cultural capital and the constraints imposed by institutional priorities (Bourdieu, 1990).

Stephanie Gibson from Te Papa emphasised the importance of nuanced representation, particularly when collecting materials from individuals directly affected by the pandemic. As she explained, "We had to be really careful about how we were going to represent the material that we were collecting" (S. Gibson, personal communication, August 7, 2024). Ethical considerations extended to decisions about whose stories to include and the implications of excluding politically charged material. These dilemmas underscore the tension between representing a broad spectrum of experiences and the influence of institutional priorities (Bennett, 2010; Hooper-Greenhill, 1992).

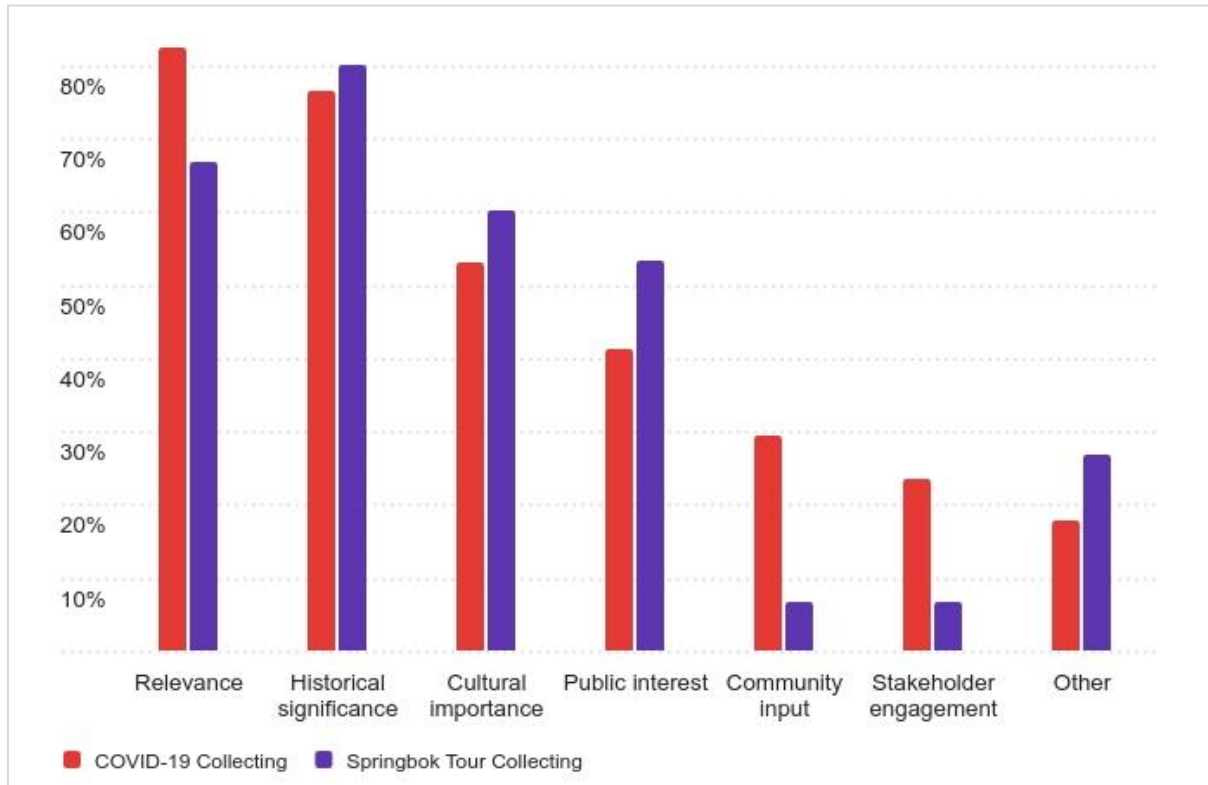
Selection Priorities: Navigating Institutional and Ethical Frameworks

The criteria for selecting items for acquisition intersect with both institutional priorities and ethical considerations. Museums tend to prioritise objects based on relevance, significance, and cultural importance, although these criteria are often subjective and shaped by institutional biases (Cobley et al., 2020). This survey undertaken for this thesis indicates that historical significance remains a key priority for collecting items related to both the COVID-19 pandemic

and the Springbok Tour, however, there has been a noticeable shift toward prioritising community input, reflecting a broader movement toward inclusivity and representation in contemporary museum practices (Figure 5.6).

Figure 5.6

Key collecting priorities for the 1981 Springbok Tour and the COVID-19 Pandemic



Projects like AWMM’s Indian Representation Project (IRP), led by Nina Finigan, highlight this shift towards more community-driven collecting practices. The project, focused on personal stories of early Indian women migrants, exemplifies the growing trend toward inclusivity and diversity within museum collections (N. Finigan, personal communication, April 30, 2024). Similarly, Te Papa’s rapid response collecting during the Christchurch terror attacks showcases the Museum’s proactive role in preserving spontaneous memorials left in the wake of the tragedy. As Gibson and Wellington (2023) highlight, this approach not only documented the nation’s outpouring of grief but also privileged the integrity of the memorial as a whole, ensuring that all perspectives and objects were preserved. This demonstrates how museums can act swiftly in moments of crisis to capture diverse voices, underscoring the evolving role of museums in shaping public memory (Bennett, 2010; Gibson & Wellington, 2023). These developments mark a significant evolution in curatorial priorities, with museums now more actively seeking to involve communities in the collecting process.

Digital Media and Ethical Challenges

The advent of digital media introduces further complexities into the ethical landscape of museum collecting. Issues related to copyright, privacy, and potential misuse of digital content are increasingly pertinent (Gurian, 2006; Hooper-Greenhill, 1992; Macdonald, 2006b). Claire Regnault's discussion of collecting and displaying protest materials, such as a graffitied concrete bollard with the word "freedom" and tennis balls thrown during protests, highlights the complexities of navigating both legal and ethical considerations when dealing with digital content (C. Regnault, personal communication, January 24, 2024). Digital collecting introduces a new set of considerations, particularly as content shared online can remain permanent, with long-term implications for the individuals involved. Museums must navigate these digital complexities while ensuring transparency and addressing ownership rights.

The permanence of online content poses additional ethical challenges. Regnault also raised concerns about privacy, particularly for individuals whose images are captured in protest materials. In one example, the decision not to publish photographs of children holding protest banners online reflects the ethical care museums must take to balance the preservation of history with respect for personal privacy (C. Regnault, personal communication, January 24, 2024). These ethical challenges illustrate the complexities of digital collecting and the growing need for reflexivity in museum practices.

Part Three: Looking Forward – Implications for Museum Practice

Reflecting on the shifts from reactive to proactive collecting observed in museums, it becomes clear that museums are reimagining their roles, moving from passive repositories of history to dynamic institutions actively engaging with their communities. Writing on collecting COVID-19 at the London Museum of Transport, Miles and West (2024 p.32) noted "the lessons we have learned, and continue to learn, through our COVID-19 collecting inform our collecting in other areas. ...Some of these areas have not been addressed directly in the museum's collecting before now". In NZ, the case studies of the Springbok Tour and the COVID-19 pandemic reveal several significant insights that can shape future curatorial practices, allowing museums to better capture diverse, representative narratives and to address evolving ethical responsibilities.

Inclusivity and the Future of Proactive Collecting

In response to historical collecting biases, an increasingly vital development in museum practice is an emphasis on inclusivity, especially in capturing stories from historically

marginalised voices. AWMM's IRP and Te Papa's rapid response collecting after the Christchurch terror attacks highlight a growing commitment to building collections that better reflect the diversity of NZ. Curator Nina Finigan emphasised the importance of inclusivity, suggesting that by placing diverse narratives – like those in the IRP – at the forefront, museum collections can move beyond reflecting dominant histories to instead capture the full spectrum of NZ society (N. Finigan, personal communication, April 30, 2024).

To avoid reproducing the biases of past collections—often shaped by dominant perspectives at the expense of others—museums need strategies that prioritise inclusivity and directly address institutional tendencies toward selective narratives (Gurian, 2022; Turner et al., 2024). Active partnerships with community groups representing varied social, cultural, and political backgrounds can provide a way forward, allowing museums to embed community perspectives early in the collecting process (Macdonald, 2006b; Sandell & Nightingale, 2012). Advisory panels that represent a cross-section of NZ's diversity could guide curatorial decisions, ensuring collections reflect a wide array of experiences. As Gibson and Wellington (2023) discuss, community advisory panels, especially in response to significant societal events, provide insights that help collections align with broader societal narratives, offering a counterbalance to traditional, top-down curatorial models that often favour dominant perspectives.

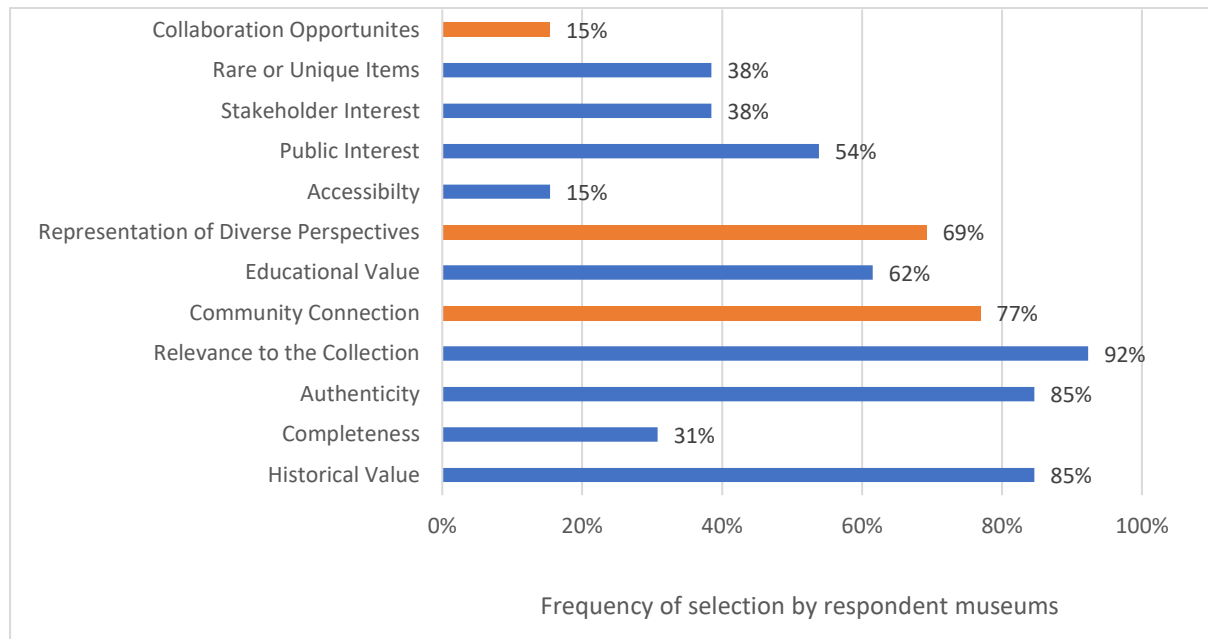
As Figure 5.7 demonstrates, 77% of surveyed museums identified community connection as a key factor in their acquisition strategies, with 69% highlighting the representation of diverse perspectives as an essential consideration. This data underscores a profound shift toward more participatory approaches in museum practices, echoing the principles of new museology, which advocates for deeper public engagement and a commitment to inclusivity within curatorial decision-making processes (Hooper-Greenhill, 1992; Macdonald, 2006a).

Furthermore, Figure 5.5 shows that 38% of museums reported increased community collaboration during the COVID-19 pandemic, marking a notable departure from the more insular collecting strategies employed during the Springbok Tour. By embedding community voices early in the process, museums can challenge traditional, top-down curatorial models that have historically favoured dominant narratives, creating a more balanced and representative historical record.

Reflexive frameworks that challenge curators to evaluate potential biases are also essential, encouraging an internal examination of how institutional practices and values influence collecting decisions. Bourdieu's notion of reflexive sociology becomes especially relevant here,

Figure 5.7

Key factors in museum acquisition decisions for significant events.



underscoring the importance of recognising how cultural capital shapes curatorial priorities (Bourdieu, 1984). This reflexivity could be reinforced through acquisition reviews that apply an equity-focused lens, making sure collections are balanced, inclusive, and meaningful to all communities represented within NZ (Macdonald, 2006b).

Digital Technologies and New Museology

Investing in digital storytelling and oral history projects opens new avenues for museums seeking to amplify marginalised voices (Giannini & Bowen, 2022). These digital forms of collecting bypass the traditional limitations of physical artefacts, allowing communities to narrate their experiences directly and on their own terms. This approach aligns with new museology principles by decentralising authority, positioning the museum as a collaborative space where multiple perspectives and narratives can coexist (Macdonald, 2006b).

One museum survey respondent demonstrated this careful consideration in handling COVID-19 material: “We are aware that our collections are generally from protestors and do not represent all points of view at the time... We have carefully interpreted this material online and will continue to monitor and amend if necessary”. This sensitivity to diverse perspectives reflects a broader shift toward digital platforms, enabling museums to offer more nuanced and adaptable interpretations (Miles & West, 2024). Through digital storytelling, museums can transcend traditional limitations, creating more inclusive collections that genuinely reflect the communities they represent (Giannini & Bowen, 2022; Nyitray et al., 2022).

Not all institutions, however, have been ready to display every perspective. As one respondent shared, they currently only exhibit “less challenging COVID-19 items,” while more politically charged materials, such as occupation items, remain off display with “no plans to do so.” This approach reveals a cautious balancing act—acknowledging the weight of controversial narratives while managing institutional priorities. Yet, the potential for digital storytelling to capture a more comprehensive view of history is clear (Patterson & Friend, 2021). Another survey respondent underscored this, stating, “We wanted to collect physical and digital material which could tell diverse stories of how COVID-19 impacted NZ and how people responded to and coped with a significant international and national event.” The proactive collection of oral histories, described by one museum as “recording oral interviews in-house,” points to a growing recognition of the power digital tools have to democratise the collecting process (King et al., 2021; Spennemann, 2022). Through these methods, museums create a more inclusive space, documenting and sharing diverse narratives in real time and enhancing their relevance in today’s complex social landscape (Giannini & Bowen, 2022; Gurian, 2022).

Through these digital and participatory practices, museums are weaving inclusivity into their frameworks and responding to the evolving expectations of their audiences. By building community partnerships, employing reflexive curatorial approaches, and integrating digital engagement, museums shift from being passive repositories to active kaitiaki of collective memory and social responsibility (Giannini & Bowen, 2022; Gurian, 2022; King et al., 2021; Sandell & Nightingale, 2012). This direction reflects a commitment to creating collections that genuinely represent the diversity of NZ. These efforts embody new museology’s broader call for museums as democratised spaces that not only preserve the past but actively engage with present communities, reflecting the multiplicity of experiences that shape society (Bennett, 2010; Schorch & McCarthy, 2018).

Conclusion

In comparing the case studies of the Springbok Tour and COVID-19 pandemic, it becomes clear that the museum’s role has evolved from preserving static historical artifacts to actively shaping inclusive narratives that engage with contemporary societal dynamics. This shift reflects a deeper exercise of curatorial power, where decisions around collecting become not just acts of preservation but deliberate contributions to social memory. Through these choices, museums position themselves as both cultural custodians and active participants in the construction of public narratives, navigating the tension between institutional authority and community representation.

While NZ museums have moved toward proactive, community-focused collecting practices, these efforts remain shaped by institutional power dynamics and curatorial biases. Drawing on Foucault (1978, 2001; O'Farrell, 2005) and Bourdieu's theories (1977; 1984; Bennett, 2010), we see how deeply embedded institutional structures influence which narratives are preserved and which are omitted. The limited inclusion of pro-Tour voices during the Springbok protests, alongside selective representation of anti-vaccine perspectives during the pandemic, highlights ongoing challenges for museums striving to balance inclusivity with institutional priorities (Miles et al., 2020). Despite the progress made, the boundaries of inclusivity in museum collections remain delineated by power structures and institutional frameworks (Hooper-Greenhill, 1992; Macdonald, 2006a).

Theoretical insights from Foucault and Bourdieu provide an essential context here, showing that museums—whether reacting to historical moments or proactively collecting during crises—operate within frameworks that govern public memory. For example, during the Springbok Tour, reactive collecting practices often reinforced dominant societal narratives, inadvertently marginalising alternative perspectives (Pearce, 1992, 2012; Richards, 1999). The proactive collecting witnessed during COVID-19 marked a significant shift toward engaging with diverse community stories in real-time. Yet even these more inclusive efforts reveal how ethical tensions and institutional biases shape museum collections (Emmens & McEnroe, 2021; Gibson & Wellington, 2023). As kaitiaki of public memory, museums walk a complex path between preserving institutional legitimacy and authentically representing a broad spectrum of experiences (Gurian, 2022; Schorch & McCarthy, 2018).

The implications of these findings go beyond these two events, suggesting a critical need for reflexive, community-driven, and ethically grounded approaches in future museum practices. Embracing principles from new museology—such as democratised curatorial practices and participatory engagement—could guide museums toward a role that is not only inclusive but also responsive to the diverse narratives that shape NZ's society (Macdonald, 2006b; Sandell & Nightingale, 2012). By addressing the intersections of curatorial agency, cultural capital, and ethical responsibility, museums can continue evolving as inclusive spaces that genuinely reflect the multiplicity of experiences shaping NZ's national memory (Bennett, 1995, 2010; Giannini & Bowen, 2022).

6

Reflections on Power, Practice and the Future of
Museum Collecting.

Introduction: Framing the Big Picture

Museums are not merely custodians of the past; they are active participants in shaping the present and future. At the heart of my research lies a fundamental question: in a rapidly changing world, how can museums transcend traditional power dynamics to become spaces of shared authority, ethical engagement, and community-driven representation? By framing this research within the broader concepts of resilience and transformation, this thesis has contextualised these findings within the evolving landscape of museum practices in NZ.

This thesis examined two significant events – the 1981 Springbok Tour and the COVID-19 pandemic – using them as lenses to explore how museum collecting practices have evolved over four decades. Together, these case studies reveal a shift from reactive, institutionally driven collecting to more proactive, community-oriented approaches.

These findings illuminate a persistent tension in museum practice. Institutional power influences decisions about what is collected, whose voices are represented, and how objects are framed within broader narratives of public memory. At the same time, museums increasingly face external pressures to adapt, engage more equitably, and reflect diverse perspectives in their collections. This duality presents an ethical challenge: while operating within the constraints of existing structures and practices, museums must navigate these tensions to remain relevant and inclusive.

To analyse this dynamic, the thesis employed a framework built on the key concepts from Foucault (1972, 1977, 1978, 2001) and Bourdieu (1977, 1984), such as governmentality, cultural capital, and habitus. These serve as critical tools to interpret the interplay between institutional authority and community representation (Bennett, 2010; Hooper-Greenhill, 1992). By applying these ideas to NZ's unique context, this research highlights how museums actively shape – rather than merely reflect – cultural identities and national narratives.

This chapter synthesises the key findings of the research and considers their broader implications. It also addresses the study's limitations and identifies potential pathways for future research. By situating the discussion within a wider context, the chapter aims to underline the significance of museums as both sites of memory and agents of change, especially in times of crisis (Gosden & Larson, 2007; Pearce, 1992, 1995, 2012; Were & King, 2012).

Key Findings and Insights

This research highlights the evolving role of museums as both custodians of cultural heritage and active participants in shaping public memory. By comparing the 1981 Springbok Tour and the COVID-19 pandemic, it reveals how collecting practices are shaped by societal contexts, institutional priorities, and the growing imperative to reflect diverse voices and experiences.

The 1981 Springbok Tour exemplifies a reactive approach to collecting, shaped by the intense political and social tensions of the time, yet demonstrating the resilience of museums in preserving narratives amidst external pressures. Museums gathered materials retrospectively, often focusing on objects that aligned with institutional priorities and dominant narratives. This approach sidelined marginalised voices, making it challenging to document the pro-Tour position of the state and the New Zealand Rugby Football Union (NZRFU) within established institutional frameworks (Bennett, 1995; Hooper-Greenhill, 1992). Survey data and archival analysis revealed that curatorial decisions during this period were heavily influenced by hierarchical structures and external pressures, which limited the breadth of perspectives represented (Pearce, 1995; Schendel, 2021). This highlights the constraints of reactive collecting, where institutional authority played a significant role in shaping public memory and the narratives preserved (Foucault, 1977).

In contrast, the COVID-19 pandemic marked a significant shift toward proactive, innovative and community-focused collecting, reflecting the sector's adaptability and responsiveness. Museums in NZ engaged directly with communities to capture a diverse range of experiences in real time, reflecting a growing commitment to inclusivity and responsiveness. This approach underscored museums' evolving role as facilitators of dialogue and representation, rather than mere repositories of the past. However, survey data revealed that institutional constraints continued to shape these efforts. While museums aimed to reflect diverse perspectives, certain narratives—particularly those aligned with institutional goals—received more prominence. This highlights the persistent influence of institutional power, even within a more inclusive collecting environment (Foucault, 1977).

Across both case studies, a recurring tension emerges between institutional authority and community engagement. Decisions about what to collect and how to represent it are influenced not only by curatorial judgement but also by broader structures of power, policy, and ethical considerations (Foucault, 2003). The shift toward more proactive and community-focused collecting during the COVID-19 pandemic marks progress in addressing this tension (Zuanni, 2022). Museums actively sought to document a broad range of experiences in real time, but the

emphasis on certain types of materials, such as government-issued objects, was shaped more by ethical complexities and practical constraints than by direct external influence. This trend reflects how curatorial decisions are increasingly guided by what can be ethically and practically collected, alongside institutional priorities, rather than solely by external pressures (Bourdieu, 1990; Pearce, 1995).

These findings reveal a trajectory of change within NZ's museum sector, from the reactive and hierarchical practices of the past to more collaborative and inclusive approaches today. However, this evolution is far from complete. While museums are making strides towards more inclusive and proactive collecting, they are still constrained by practical and ethical considerations (Ambrose & Paine, 2018; Pearce, 1995). Curators must navigate these complexities, balancing the need to document a broad spectrum of experiences with the realities of what is available and appropriate to collect (McCall & Gray, 2013; Pearce, 2012).

This raises important questions about how museums can continue to evolve their practices to ensure that they are not only preserving history but also reflecting the diversity of perspectives within the communities they serve (Hooper-Greenhill, 1992; Knell, 2004; Schorch & McCarthy, 2018). As kaitiaki of cultural heritage, museums must critically evaluate their collecting strategies, particularly in the context of crises. Progress has been made, but ongoing reflection is essential to better balance institutional priorities with the imperative to document diverse and sometimes controversial experiences. By doing so, museums can better fulfil their role as stewards of cultural memory and advocates for inclusive representation.

Theoretical Reflection

The insights revealed through this research are deeply informed by the theoretical perspectives of Foucault and Bourdieu, whose ideas offer a critical lens for examining the dynamics of institutional power, representation, and change in museum collecting practices. These theories are not the framework itself but serve as tools, adapted to NZ's bicultural context, to understand how museums navigate their dual roles as cultural authorities and community partners.

Foucault's concept of governmentality provides a way to interpret the influence of institutional norms and practices on museum collecting. During the 1981 Springbok Tour, museums largely exercised reactive collecting, focusing on materials that aligned with dominant narratives of the era. This practice reflects Foucault's observation that power often operates subtly, shaping what is remembered and how. Here, the politics of memory becomes evident, as pro-Tour

voices were often sidelined; The selective inclusion of objects from the Tour illustrates how institutional authority influences the creation of public memory.

Bourdieu's concepts of habitus and cultural capital further reveal how curatorial decisions are shaped by ingrained institutional norms and professional values. The practices of the 1980s reflected a habitus rooted in hierarchical decision-making, with limited community engagement. In contrast, the COVID-19 pandemic demonstrates a notable shift, as museums adopted more proactive and inclusive collecting practices, responding to societal calls for diverse representation. This shift signals a reorientation in the politics of memory, as institutions increasingly prioritise diverse voices in shaping public narratives. The evolution of these practices suggests a recalibration of the sector's habitus, aligning more closely with contemporary values of equity and inclusivity.

Both theorists' ideas highlight a persistent tension: museums must reconcile their institutional responsibilities with the imperative to engage meaningfully with communities. In Aotearoa, this challenge is amplified by the bicultural context, where museums must also honour obligations under Te Tiriti o Waitangi. The inclusion of Māori voices and perspectives is not merely an ethical consideration but a foundational responsibility, requiring institutions to critically reflect on their practices and structures.

Through the lens of these theories, museums emerge as active agents in shaping cultural narratives rather than passive custodians of history. Foucault and Bourdieu's ideas provide valuable pathways for examining the progress made in the sector and the limitations that remain, offering a foundation for continued reflection and adaptation in museum practices.

Limitations and Future Research

While this research offers valuable insights into the collecting practices of NZ museums during the 1981 Springbok Tour and the COVID-19 pandemic, several limitations must be acknowledged. These limitations reflect both the scope of the study and the inherent challenges in examining complex institutional practices (Bennett, 1995; Hooper-Greenhill, 1992).

One limitation is the narrow focus on just two significant events. Although the Springbok Tour and COVID-19 pandemic provide contrasting examples of museum collecting practices, they may not fully capture the diversity of museum responses to other crises in NZ. The unique contexts of these events – a historical protest and a global health crisis – mean the findings might not be universally applicable. Expanding the research to include additional case studies

could offer a broader understanding of how museums respond to different types of events, such as natural disasters, political upheavals, or cultural movements (Knell, 2004; Schendel, 2021).

Another limitation stems from the reliance on survey data and interviews with museum professionals. While these methods provided valuable insights into curatorial decision-making, the data was inevitably shaped by the perspectives and experiences of those who participated. As with any qualitative research, there is a risk of bias, and the findings may not fully represent the complexity of institutional processes (McCall & Gray, 2013). Not all museums or individuals approached for the study were able to participate, which could have limited the range of perspectives included (Silverman & O'Neil, 2004). Additionally, community participation in the research is absent, further narrowing the diversity of viewpoints represented.

Foucault and Bourdieu's ideas, while invaluable for examining power dynamics and cultural capital in museum practices, have limitations when applied to the unique bicultural environment of Aotearoa. These concepts, developed within European contexts, may not fully capture the cultural nuances or the obligations stemming from Te Tiriti o Waitangi. While the study aimed to apply these theories within the local context, there are likely nuances specific to Aotearoa that the frameworks do not entirely address (Bourdieu, 1990; Foucault, 1977).

Exploring alternative theoretical approaches in future research could offer a more comprehensive engagement with the bicultural and multicultural dimensions of NZ's museum sector (Gurian, 2006; Were & King, 2012).

Building on the findings and limitations of this study, several avenues for future research could further enhance our understanding of museum practices in NZ, especially around collecting during crises (Hooper-Greenhill, 1992; Knell, 2007). One promising area lies in investigating how museums navigate the complexities of biculturalism and multiculturalism in their collecting strategies, incorporating alternative theories that more fully engage with NZ's specific cultural contexts (Were & King, 2012). Additionally, exploring how curatorial practices intersect with other aspects of museum work, such as exhibition design, public programming, and education, could provide a more holistic understanding of how these practices influence and are shaped by broader museum operations (McCall & Gray, 2013).

Future research should also consider the political implications of crisis collecting on public memory. How do materials collected during crises continue to shape museum narratives in the years or decades that follow? Investigating this lasting impact could reveal how museums maintain relevance and engage with communities over time (Pearce, 2012). Moreover, digital technologies, which played a crucial role during the COVID-19 pandemic, represent a

significant opportunity for museums to engage with audiences and collect materials in innovative ways (Knell, 2004; Zuanni, 2022). Comparative studies of rapid-response collecting across different cultural and institutional contexts could provide valuable insights into global trends and best practices.

By pursuing these avenues, future research can build on the findings of this study and contribute to a deeper understanding of the evolving role of museums in NZ. As museums navigate the challenges of representing diverse perspectives and responding to societal shifts, ongoing research will be essential in supporting more inclusive and responsive museum practices (Cameron, 2008; Hooper-Greenhill, 1992).

Conclusion and Closing Statement

Samuel J. Redman wrote that “museums must always be preparing for the next crisis, both predictable and unpredictable, just around the corner” (2022, p. 166). My hope is that this research will contribute to a broader understanding of the potential for museums to not only reflect society but actively shape a more inclusive and equitable cultural landscape. This thesis has explored how museums in NZ navigate institutional power and community engagement, particularly during moments of social and political upheaval. By examining the contrasting approaches to collecting during the 1981 Springbok Tour and the COVID-19 pandemic, the research highlights significant shifts within the sector—from reactive, institutionally driven practices to more proactive and community-centred strategies (Ambrose & Paine, 2018; McCall & Gray, 2013).

These findings underline the evolving role of museums as active participants in shaping public memory, rather than passive custodians of cultural heritage. A framework that draws on Foucault and Bourdieu’s ideas has illuminated the dynamics of power and representation within these practices, revealing how curatorial decisions are influenced by broader societal structures. However, as Bennett (1995) and Hooper-Greenhill (1992) suggest, institutional frameworks and ethical considerations continue to constrain museums’ ability to fully engage inclusively with their communities.

While museums grapple with the challenges of inclusivity, representation, and responsiveness, this study highlights the importance of ongoing reflexivity and adaptation. The ability of museums to balance their institutional responsibilities with meaningful community engagement will remain critical to their relevance and sustainability in an increasingly complex world (Pearce, 1995).

Looking ahead, the research encourages museums to regularly reassess their collecting strategies to ensure they remain relevant and responsive to the communities they serve. By leveraging opportunities such as digital technologies and exploring intersections with exhibition design and public programming, museums can further their mission as cultural kaitiaki (Knell, 2004). Whether addressing the complexities of bicultural and multicultural representation or the ethical dilemmas of contested histories, museums have the potential to contribute to a more nuanced understanding of the past (Were & King, 2012). Museums' greatest potential lies in fostering deeper connections with the communities they serve, ensuring that the stories they preserve and present reflect not just the past, but the shared aspirations for a more inclusive and equitable future.

As this thesis has shown, the evolution of museum collecting practices is not defined by a single moment or achievement, but by the journey of reflection, adaptation, and collaboration undertaken over decades. This ongoing journey – of museums navigating power, community engagement, and representation – continues to shape not only the institutions themselves but also the cultural narratives they preserve and create.

Postscript

As this thesis reaches its conclusion, the recent Hikoi mō te Tiriti offers a poignant example of the themes explored in this research. Modelled on earlier marches, such as Dame Whina Cooper's 1975 Land March, this hikoi reflects enduring efforts to uphold Te Tiriti o Waitangi and challenge systemic inequities. From Te Rerenga Wairua to Parliament in Wellington, participants carried symbols of resilience, including a replica of the pouwhenua from the 1975 march, emphasising the critical role of museums in preserving and shaping the politics of memory.

At present it is known that Te Papa, Alexander Turnbull Library, and AWMM all actively documented the hikoi. Te Papa's photography team captured images of the day, and had staff field-collecting at the concert following the event, with the collections team already reviewing offers of placards and other materials (S. Gibson, personal communication, November 25, 2024). These items are being assessed to determine which best represent the significance of the event – prior to formal acquisition – reflecting an ongoing commitment to real-time, community-focused collecting. At AWMM, a more agile field-collecting method was employed, enabling the rapid acquisition of three protest signs for the ephemera collection during the hikoi, without requiring formal proposals or signoffs. Further efforts, such as acquiring photographs, are expected to proceed more slowly, with acquisitions planned for the following year (N. Finigan, personal communication, November 29, 2024). The differences between Te Papa's more formalised processes and AWMM's adaptable ephemera collecting strategy underscore the varied ways institutions document grassroots movements.

This proactive approach reflects the shifts identified in this thesis, as museums increasingly navigate their roles as agents of inclusivity and change. However, such efforts also underline the persistent challenges of balancing institutional priorities with the need to represent diverse community voices. The hikoi serves as a timely reminder of the power and responsibility museums hold in curating narratives of resilience and resistance. By continuing to critically reflect on their practices and embracing inclusivity, museums can honour the voices of today while shaping aspirations for tomorrow.

References

- Abasa, S. (2001). *Policy and practice: collecting contemporary Australian art, 1980-1995: a thesis presented in fulfilment of the requirements for the degree of Master of Philosophy in Museum Studies, Massey University* [Thesis, Massey University].
<https://mro.massey.ac.nz/items/5a8aff5b-e744-4573-bad0-d7927c0b63f8>
- Alberti, S. (2005). Objects and the museum. *Isis*, 96(4), 559-571.
<https://doi.org/10.1086/498593>
- Ambrose, T., & Paine, C. (2018). *Museum basics: The international handbook*. Taylor & Francis Group.
- Atkinson, R. (2020, 2 April). How are museums collecting during coronavirus lockdown? *Museums Journal*. <https://www.museumsassociation.org/museums-journal/analysis/2020/04/03042020-how-are-museums-collecting-covid-19/>
- Auckland Institute and Museum. (1982). *Auckland Museum Annual Report 1981-1982*.
<https://archive.org/details/AucklandMuseumAnnualReport1981-1982/page/n1/mode/2up>
- Auckland Institute and Museum. (1984). *Auckland Museum Annual Report 1983-1984*.
- Auckland Institute and Museum. (1986). *Auckland Museum Annual Report 1985-1986*.
- Auckland Institute and Museum. (1990). *Auckland Museum Annual Report 1989-1990*.
- Auckland Museum. (2019, 3 September). *Your selfies could be in our collection*
<https://www.facebook.com/AucklandMuseum/posts/pfbid02toYaszMEh6NXpZs22vG2bnH6CiUREHvCWrvQ9GqFzz1zDjkzjffoS2g8iHHtjNCYl?rdid=pBoldEQKNcwVR99g>
- Auckland Museum. (2020a, 29 April). *Call out for Covid-19 objects*.
<https://www.facebook.com/AucklandMuseum/posts/pfbid0StNvrviXtMbEJaKJSpH5fL7bUfNmJ5orhNGBtK3gCmmtenDovKa8x5fPAfg8qXVL?rdid=9ONUL7AEvpGwwlIQ2>
- Auckland Museum. (2020b, 30 May). *Citizen Scientists Initiative*
<https://www.facebook.com/AucklandMuseum/posts/pfbid0XTsLTcUeka5m4YhbzJAzDTm4MBZgJm8XcGJdjaq8nyaLd2gwo2bQ1Y7kg9s4NVJ8l?rdid=MQRwDJ7wCjM3oN86>
- Auckland Museum. (2020c). *CSI: At Home - Auckland Museum*.
<https://www.inaturalist.org/projects/csi-at-home-auckland-museum>
- Auckland Museum. (2020d, 20 April). *Stay at Home Selfie request*
<https://www.facebook.com/share/ngMU8ko3csuLhqtP/>
- Auckland War Memorial Museum Act 1996. Retrieved from
<https://www.legislation.govt.nz/act/local/1996/0004/latest/whole.html>
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2005). *Annual Report 2004-2005*.
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2012). *Future museum: Auckland War Memorial Museum - master plan*.
<https://www.aucklandmuseum.com/getmedia/453249c8-73a5-44a8-a4ba-055cf737465d/auckland-museum-future-museum-master-plan>
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2013). *Teu Le Vā*.
<https://www.aucklandmuseum.com/getmedia/1f0cb555-8206-4cb3-adce-3e8cd838f026/auckland-museum-teu-le-va-the-pacific-dimension-2016.pdf>
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2016). *He Korahi Māori Strategic Pathways*. <https://www.aucklandmuseum.com/getmedia/016605a4-9609-4b1c-8849-352a12dcd7a6/auckland-museum-he-korahi-maori-strategic-pathways-2016.pdf>
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2017). *Research strategy 2018-2023 stretch thinking*.
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2019a). *Annual Plan 2019/2020*.
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2019b). *Annual Report 2018-2019*.
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2020a). *Annual Plan 2020/2021*.

- Auckland War Memorial Museum Tāmaki Paenga Hira. (2020b). *Covid-19 collection signed acquisition proposal* (5081588)[Unpublished internal document].
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2020c). *Draft Framework for Collecting the COVID-19 Pandemic* [Unpublished internal document].
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2020d). *He Ara Whaowhia: Taumata-ā-Iwi Strategy 2020 - 2025*. <https://www.aucklandmuseum.com/getmedia/7587e6ae-6669-424f-8b43-26946306c2b9/He-Ara-Whaowhia-update.pdf>
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2021a). *Annual Plan FY 2021/22*.
- Auckland War Memorial Museum Tāmaki Paenga Hira. (2021b). One year of collecting Covid. <https://www.aucklandmuseum.com/discover/stories/blog/2021/one-year-of-collecting-covid>
- Auckland War Memorial Museum Tāmaki Paenga Hira. (n.d.). Cenotaph Stories: Contemporary Reflections. <https://www.aucklandmuseum.com/war-memorial/online-cenotaph/features/reflections>
- Ballantyne, T. (2020). Collecting, colonisation and civic culture in southern New Zealand. *Museum History Journal*, 13(1), 42-60. <https://doi.org/10.1080/19369816.2020.1760050>
- Balmford, B., Annan, J. D., Hargreaves, J. C., Altoè, M., & Bateman, I. J. (2020). Cross-country comparisons of Covid-19: Policy, politics and the price of life. *Environmental & Resource Economics*, 76(4), 525-551. <https://doi.org/10.1007/s10640-020-00466-5>
- Barrett, J. (2011). *Museums and the public sphere*. Wiley-Blackwell.
- Barrier falls - and in they go: March breaks in with ease. (1981, July 27). *The Dominion*.
- The battle of Rugby Park. (1981, July 27). *The Dominion*.
- Beattie, A., & Priestley, R. (2021). Fighting COVID-19 with the team of 5 million: Aotearoa New Zealand government communication during the 2020 lockdown. *Social Sciences and Humanities Open*, 4(1), 100209.
- Bennett, T. (1995). *The birth of the museum*. Routledge.
- Bennett, T. (2010). Culture, power, knowledge. Between Foucault and Bourdieu. In E. W. Silva, A. (Ed.), *Cultural analysis and Bourdieu's legacy* (pp. 102-116). Routledge. <https://doi.org/10.4324/9780203878620>
- Bennett, T. (2011). Culture, choice, necessity: A political critique of Bourdieu's aesthetic. *Poetics*, 39(6), 530-546.
- Bounia, A. (2020). Contemporary collecting and COVID-19. *COMCOL Newsletter*, 35, 8-13. https://www.academia.edu/48822114/Contemporary_Collecting_and_COVID_19
- Bourdieu, P. (1977). *Outline of a theory of practice*. Cambridge University Press.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Harvard University Press.
- Bourdieu, P. (1990). *The logic of practice*. Stanford University Press.
- Bourdieu, P. (1998). *Practical reason: On the theory of action*. Stanford University Press.
- Bourdieu, P., & Johnson, R. (1993). *The field of cultural production: Essays on art and literature*. Columbia University Press.
- Bowen, G. F. (1868). Inaugural address of the Governor to the New Zealand Institute. *Transactions and Proceedings of the New Zealand Institute*, 1, 3-9. <https://paperspast.natlib.govt.nz/periodicals/TPRSNZ1868-1.2.11.1>
- Boyd, W. L. (1999). Museums as centres of controversy. *Daedalus*, 128(3), 185-228.
- Brady, M. (2019). *Contemporaneous collecting: A new trend in field collection* (Publication Number 2697) Seton Hall University. <https://scholarship.shu.edu/dissertations/2697/>
- Brown, I. (2022, 25 February). The museum newsletter: Recording the redevelopment of an icon. *Auckland War Memorial Museum - Tāmaki Paenga Hira*. www.aucklandmuseum.com/discover/collections/topics/The-Museum-Newsletter-Recording-the-Redevelopment

- Brownsey, P. (1994). *Guidelines for acquisition proposal procedures* (POU 1663518)[Unpublished internal document]. Museum of New Zealand Te Papa Tongarewa.
- Burke, V., Jørgensen, D., & Jørgensen, F. A. (2020). Museums at home: Digital initiatives in response to COVID-19. *Norsk museumstidsskrift*, 6(2), 117-123. <https://doi.org/10.18261/issn.2464-2525-2020-02-05>
- Butts, D. (2003). *Māori and museums: The politics of indigenous recognition: a thesis presented in partial fulfilment of the requirements for the degree of Doctor of Philosophy in Museum Studies at Massey University, Palmerston North* [Thesis, Massey University]. <http://hdl.handle.net/10179/251>
- Cairns, P. (2020, February 10). Decolonise or indigenise: moving towards sovereign spaces and the Māorification of New Zealand museology. *Te Papa Blog*. <https://blog.tepapa.govt.nz/2020/02/10/decolonise-or-indigenise-moving-towards-sovereign-spaces-and-the-maorification-of-new-zealand-museology/?cn-reloaded=1>
- Calhoun, A. (1985). Deaccessioning, why not. *AGMANZ*, 16(3), 14.
- Cameron, F. (2008). Object-oriented democracies: Conceptualising museum collections in networks. *Museum Management and Curatorship*, 23(3), 229-243.
- Carreau, L. (2012). Individual, collective and institutional biographies: The Beasley collection of Pacific artefacts. In K. Hill (Ed.), *Museums and biographies: Stories, objects, identities* (pp. 201-214). The Boydell Press.
- Christiansen, K. (2020). The Met and the COVID crisis. *Museum Management and Curatorship*, 35(3), 221-224. <https://doi.org/10.1080/09647775.2020.1762362>
- Cobley, J., Gaimster, D., So, S., Gorbey, K., Arnold, K., Poulot, D., Soares, B. B., Morse, N., Osorio Sunnucks, L., Martínez Milantchí, M. d. l. M., Serrano, A., Lehrer, E., Butler, S. R., Levell, N., Shelton, A., Kong, D., & Jiang, M. (2020). Museums in the pandemic: A survey of responses on the current crisis. *Museum Worlds*, 8(1), 111-134. <https://doi.org/10.3167/armw.2020.080109>
- Cobley, J., & McCarthy, C. (2009). Museums and museum studies in New Zealand: a survey of historical developments. *History Compass*, 7(2), 395-413.
- Coleman, L. V. (1939). *The museum in America: Volume two*. The American Association of Museums.
- Coombes, A. E. (1988). Museums and the formation of national and cultural identities. *Oxford Art Journal*, 11(2), 57-68.
- Corlett, E. (2022, 5 August). From viral art to tennis balls of protest: New Zealand museum collects Covid's living history. *The Guardian*. <https://www.theguardian.com/world/2022/aug/06/from-viral-art-to-tennis-balls-of-protest-new-zealand-museum-collects-covids-living-history>
- Cumming, J. (2022). Going hard and early: Aotearoa New Zealand's response to Covid-19. *Health Economics, Policy and Law*, 17(1), 107-119. <https://doi.org/10.1017/s174413312100013x>
- Curtis, E., Jaung, R., Paine, S. J., McLeod, M., Tamatea, J., Atkinson, J., Jiang, Y., Robson, B., Reid, P., & Harris, R. B. (2024). Examining the impact of COVID-19 on Māori:non-Māori health inequities in Aotearoa, New Zealand: an observational study protocol. *BMJ open*, 14(3), e083564. <https://doi.org/10.1136/bmjopen-2023-083564>
- Debono, S. (2021). Collecting pandemic phenomena: Reflections on rapid response collecting and the art museum. *Collections: A Journal for Museum and Archives Professionals*, 17(2), 179-185. <https://doi.org/10.1177/1550190620980844>
- Denzin, N. K., & Lincoln, Y. S. (Eds.). (2018). *The Sage handbook of qualitative research* (Fifth ed.). SAGE.

- Desvallées, A., & Mairesse, F. (2010). *Key concepts of museology*. Armand Colin.
https://icofom.mini.icom.museum/wp-content/uploads/sites/18/2022/01/2010_key_concepts_of_museology_english.pdf
- Dicks, B. (2016). The habitus of heritage: A discussion of Bourdieu's ideas for visitor studies in heritage and museums. *Museum & Society*, 14(1), 52-64.
<https://doi.org/10.29311/mas.v14i1.625>
- Emmens, S., & McEnroe, N. (2021). Acquiring infection: the challenges of collecting epidemics and pandemics, past, present and future. *Interface Focus*, 11(6), 20210030.
<https://doi.org/10.1098/rsfs.2021.0030>
- Engelby, D. (2011). *Field theory: Pierre Bourdieu* [Slide Show].
<https://www.slideshare.net/slideshow/field-theory-pierrebourdieu/10570845>
- Fägerborg, E., & Von Unge, E. (Eds.). (2008). *Connecting collecting*. Samdok - Nordiska museet.
<https://www.yumpu.com/en/document/read/52198653/samdok-sveriges-museer>.
- Finigan, N., & Auckland War Memorial Museum Tāmaki Paenga Hira. (2022). Collecting COVID-19. <https://artsandculture.google.com/story/collecting-covid-19-auckland-war-memorial-museum/WgWRWZwXYdCdSw?hl=en>
- Firmin, M. (2020). *Ponsonby Road, mid morning on the first day of lockdown level 4* [Photograph]. Auckland War Memorial Museum Tāmaki Paenga Hira, Collections Online.
<https://www.aucklandmuseum.com/discover/collections/record/1023627?k=covid&f=department:Photography>
- Forgan, S. (2005). Building the museum: Knowledge, conflict, and the power of place. *Isis*, 96(4), 572-585.
- Foucault, M. (1972). *The archaeology of knowledge*. Pantheon Books.
- Foucault, M. (1977). *Discipline and punish: The birth of the prison*. Vintage Books.
- Foucault, M. (1978). *The history of sexuality: An introduction*. Pantheon Books.
- Foucault, M. (2001). *The order of things: An archaeology of the human sciences* (2nd ed.). Routledge.
- Foucault, M. (2003). *Society must be defended: Lectures at the Collège de France, 1975-1976* (Vol. 5). Macmillan.
- Francozo, M. (2012). 'Dressed like an Amazon': The transatlantic trajectory of a red feather coat. In K. Hill (Ed.), *Museums and Biographies: Stories, Objects, Identities* (pp. 187-200). The Boydell Press.
- Franks, P., & McAloon, J. (2016). *Labour: The New Zealand Labour Party 1916-2016*. Victoria University Press.
- Fyfe, G. (2004). Reproductions, cultural capital, and museums: Aspects of the culture of copies. *Museum & Society*, 2(1), 47-67.
<https://doi.org/https://doi.org/10.29311/mas.v2i1.2783>
- Gaimster, D. (2020). Fitting the colonial museum dashboard? Civic action, curatorial agency and identity building at the Auckland Museum (1852–1929). *Museum History Journal*, 13(1), 80-94. <https://doi.org/10.1080/19369816.2020.1760056>
- Giannini, T., & Bowen, J. P. (2022). Museums and digital culture: From reality to digitality in the age of COVID-19. *Heritage*, 5, 192-214. <https://doi.org/10.3390/heritage5010011>
- Gibson, S., & Wellington, S. (2023). First wave collecting – Christchurch terror attacks, 15 March 2019. *Curator: The Museum Journal*, 66(1), 1-23. <https://doi.org/10.1111/cura.12541>
- Gibson, S., Williams, M., & Cairns, P. (2019). *Protest Tautohetohe: Objects of resistance, persistence and defiance*. Te Papa Press.
- Glassberg, D. (1996). Public history and the study of memory. *The Public Historian*, 18(2), 7-23.
- Gosden, C., & Larson, F. (2007). *Knowing things: Exploring the collections at the Pitt Rivers Museum, 1884-1945*. Oxford University Press.

- Gurian, E. H. (2006). *Civilizing the museum: The collected writings of Elaine Heumann Gurian*. Routledge.
- Gurian, E. H. (2022). *Centering the museum: Writings for the post-Covid age*. Routledge. <https://doi.org/10.4324/9781003096221>
- Hager, M. (2021). *Protest! Shaping Aotearoa*. OneTree House Ltd.
- Heck, B., & Thiel, S. (2021). Collecting corona (corona sammeln). *Zbiór Wiadomości do Antropologii Muzealnej*, 8(1), 213-228.
- Hein, H. S. (2000). *The museum in transition: a philosophical perspective*. Smithsonian Institution Press.
- Henare, A. J. M. (2005). *Museums, anthropology and imperial exchange*. Cambridge University Press.
- Heritage New Zealand Pouhere Taonga Act 2014. Retrieved from <https://www.legislation.govt.nz/act/public/2014/0026/latest/DLM4005414.html>
- Hetherington, K. (1997). *The badlands of modernity: Heterotopia and social ordering*. Routledge.
- Hetherington, K. (2020). Foucault and the museum. In A. Witcomb & K. Message (Eds.), *Museum Theory* (pp. 21-40). Wiley-Blackwell.
- Hill, K. (Ed.). (2012). *Museums and biographies: Stories, objects, identities*. The Boydell Press.
- Hill, K. (Ed.). (2022). *Museums, modernity and conflict: museums and collections in and of war since the Nineteenth Century*. Routledge.
- Holl, M. (2020). *State Highway 1, Wellington, when New Zealand was at Covid-19 Alert Level 4* [Photograph]. Museum of New Zealand Te Papa Tongarewa, Collections Online. <https://collections.tepapa.govt.nz/object/1894349>
- Hooper-Greenhill, E. (1992). *Museums and the shaping of knowledge*. Routledge.
- Hooper-Greenhill, E. (2000). *Museums and the interpretation of visual culture*. Routledge.
- Katene, K. (1984, 1 December). Te Maori continues to enthrall. *Tu Tangata*, 19. <https://paperspast.natlib.govt.nz/periodicals/TUTANG19841201.2.16>
- Kawharu, M. (2002). Indigenous governance in museums: A case study of the Auckland War Memorial Museum. In C. Fforde, J. Hubert, & P. Turnbull (Eds.), *The dead and their possessions: Repatriation in principle, policy, and practice*. Routledge. <https://doi.org/10.4324/9780203165775>
- King, E., Smith, M. P., Wilson, P. F., & Williams, M. A. (2021). Digital responses of UK museum exhibitions to the COVID-19 crisis, March - June 2020. *Curator: The Museum Journal*, 64(3), 487-504. <https://doi.org/10.1111/cura.12413>
- Kist, C. (2020). Museums, challenging heritage and social media during COVID-19. *Museum & Society*, 18(3), 4. <https://doi.org/10.29311/mas.v18i3.3539>
- Knell, S. J. (2004). *Museums and the future of collecting* (2nd ed.). Routledge. <https://doi.org/https://doi.org/10.4324/9781315248561>
- Knell, S. J. (Ed.). (2007). *Museums in the material world*. Routledge.
- Laurenson, S., Robertson, C., & Goggins, S. (2020). Collecting COVID-19 at National Museums Scotland. *Museums & Society*, 18(3), 334-336. <https://doi.org/10.29311/mas.v18i3.3519>
- Leach, H. (1985). Te whenua, te iwi - in the beginning. *AGMANZ*, 16(3), 7-11.
- Lees, S. (2021). Cataloguing COVID. <https://www.aucklandmuseum.com/discover/stories/blog/2021/cataloguing-covid>
- Legget, J. (2018). Shared heritage, shared authority, shared accountability? Co-generating museum performance criteria as a means of embedding 'shared authority'. *International Journal of Heritage Studies*, 27(7), 723-742. <https://doi.org/10.1080/13527258.2017.1413679>
- Macdonald, S. (1998). *The politics of display: Museums, science, culture*. Psychology Press.

- Macdonald, S. (2006a). Collecting practices. In S. Macdonald (Ed.), *A companion to museum studies*. (pp. 81-97). Blackwell Publishing.
- Macdonald, S. (2006b). *A companion to museum studies*. Blackwell Publishing.
- Mack, J. (1985). The national complex. *AGMANZ*, 16(3), 6.
- MacLeod, R. (1998). Postcolonialism and museum knowledge: Revisiting the museums of the Pacific. *Pacific Science*, 52(4), 308-318.
<https://scholarspace.manoa.hawaii.edu/bitstream/10125/1585/1/v52n4-308-318.pdf>
- Mallon, S. (2016, 20 December). Opinion: why we should beware of the word 'traditional'. *Te Papa Blog*. <https://blog.tepapa.govt.nz/2016/12/20/opinion-why-we-should-beware-of-the-word-traditional/>
- Manatū Taonga Ministry for Culture and Heritage. (2020). *Gleneagles agreement*.
<https://nzhistory.govt.nz/culture/1981-springbok-tour/gleneagles-agreemen>
- Manatū Taonga Ministry for Culture and Heritage. (2021). *COVID-19 response impacts report 2020/21*. <https://www.mch.govt.nz/publications/covid-19-response-impacts-report-202021>
- Martin, J. (2002). *Schooling, power and subjectification: Combining the ideas of Michel Foucault and Pierre Bourdieu* [Thesis, University of British Columbia]. Vancouver.
<http://hdl.handle.net/2429/82197>
- Match debacle lesson argued. (1981, July 16). *The Dominion*.
- Maton, K. (2014). Habitus. In M. Grenfell (Ed.), *Pierre Bourdieu: Key concepts* (2nd ed., pp. 48-64). Routledge.
- Maurantonio, N. (2014). The politics of memory. In K. Kenski & K. H. Jamieson (Eds.), *The Oxford Handbook of Political Communication*. Oxford University Press.
<https://doi.org/10.1093/oxfordhb/9780199793471.013.026>
- McCall, V., & Gray, C. (2013). Museums and the 'new museology': Theory, practice and organisational change. *Museum Management and Curatorship*, 29(1), 19-35.
<https://doi.org/10.1080/09647775.2013.869852>
- McCarthy, C. (2007). *Exhibiting Māori: A history of colonial cultures of display*. Te Papa Press.
- McCarthy, C. (2011). *Museums and Māori: Heritage professionals, indigenous collections, current practice*. Te Papa Press.
- McCarthy, C. (2015). Grounding museum studies: Introducing practice. In S. M. a. H. R. Leahy (Ed.), *The international handbooks of museum studies* (pp. xxxv-liii).
<https://doi.org/10.1002/9781118829059.wbihms200>
- McCarthy, C. (2016). *Museums and Maori: Heritage professionals, Indigenous collections, current practice*. Taylor & Francis.
- McCarthy, C. (2018). *Te Papa: Reinventing New Zealand's national museum 1998–2018*. Te Papa Press. <https://doi.org/10.1080/19369816.2019.1646096>
- McCarthy, C. (2020). From histories of museums to museum history: Approaches to historicising colonial museums in Aotearoa New Zealand. *Museum History Journal*, 13(1), 95-110. <https://doi.org/10.1080/19369816.2020.1759008>
- McCarthy, C., & Cobley, J. (2009). Museums and museum studies in New Zealand: A survey of historical developments. *History Compass*, 2(7), 395-413.
<https://doi.org/10.1111/j.1478-0542.2008.00587.x>
- McCarthy, C., Sadlier, L., & Parata, M. (2024). Kaitiakitanga: Māori collection management in Aotearoa New Zealand. In C. Krmpotich & A. Stevenson (Eds.), *Collections Management as Critical Museum Practice* (pp. 271-288). UCL Press.
- McDougall, H. (2018). "The whole world's watching": New Zealand, international opinion, and the 1981 Springbok Rugby Tour. *Journal of Sport History*, 45(2), 202-223.
- McGibbon, I. (2022). Making a difference. In I. McGibbon (Ed.), *New Zealand's Foreign Service: A History*. Massey University Press.

- Mead, S. H. M. H. (1985). Concepts and models for Maori museums and cultural centres. *AGMANZ*, 16(3), 2-5.
- Message, K. (2019). *Collecting activism, archiving Occupy Wall Street*. Routledge.
- Miles, E., Corder, S., & Kavanagh, J. (Eds.). (2020). *Contemporary collecting: An ethical toolkit for museum practitioners*. London Transport Museum.
<https://collectionstrust.org.uk/resource/contemporary-collecting-toolkit-2/>.
- Miles, E., & West, R. L. (2024). Documenting COVID-19: Sensitivity, care, collaboration. In C. Krmpotich & A. Stevenson (Eds.), *Collections Management as Critical Museum Practice*. UCL Press.
- Millard, A. (n.d., February). Rapid response collecting: Social and political change. *Museum-iD*.
<https://museum-id.com/rapid-response-collecting-social-and-political-change-by-alice-millard/>
- Miller, D. (1997). *Material culture and mass consumerism*. Wiley-Blackwell.
- Moon, P. (2013). *Turning points: Events that changed the course of New Zealand history*. New Holland Publishers.
- Morrison, M. A. (2017). *The Grassroots of the 1981 Springbok Tour: An examination of the actions and perspectives of everyday New Zealanders during the 1981 Springbok Rugby Tour of New Zealand* [Thesis, University of Canterbury].
<http://hdl.handle.net/10092/14533>
- Mubarek, E. M. (2021). The end of passive collecting: The role and responsibility of archivists in the COVID-19 era. *Collections: A Journal for Museum and Archives Professionals*, 17(2), 186-196. <https://doi.org/10.1177/1550190620980839>
- Museum bill in jeopardy. (1983, 18 November). *Press*, 3.
<https://paperspast.natlib.govt.nz/newspapers/CHP19831118.2.34>
- Museum of New Zealand Te Papa Tongarewa. (1995). *Collection development issues* (POU 1663518)[Unpublished internal document].
- Museum of New Zealand Te Papa Tongarewa. (2001). *Annual Report 2000/2001*.
https://www.tepapa.govt.nz/assets/76067/1692680570-annual_report_2000-01.pdf
- Museum of New Zealand Te Papa Tongarewa. (2016). *Collections Policy*.
https://www.tepapa.govt.nz/assets/76067/1700603730-collections_policy.pdf
- Museum of New Zealand Te Papa Tongarewa. (2017a). *Collections Strategy 2019-2024*.
- Museum of New Zealand Te Papa Tongarewa. (2017b). *Statement of Intent 2017-2021*.
<https://www.tepapa.govt.nz/assets/76067/1690247979-statement-of-intent-2020-24.pdf>
- Museum of New Zealand Te Papa Tongarewa. (2019). *Te Pūrongo ā Tau Annual Report 2018/19*.
https://www.tepapa.govt.nz/assets/76067/1692680267-te_papa_annual_report_2018-19.pdf
- Museum of New Zealand Te Papa Tongarewa. (2020a). *Collections online. 'I am from Wuhan' T-shirt*. <https://collections.tepapa.govt.nz/object/1881301>
- Museum of New Zealand Te Papa Tongarewa. (2020b). *Collections online. Stay home. Save lives. Covid-19 poster*. <https://collections.tepapa.govt.nz/object/1872456>
- Museum of New Zealand Te Papa Tongarewa. (2020c). *COVID-19 Collecting Plan* (ID 8455355)[Unpublished internal document].
- Museum of New Zealand Te Papa Tongarewa. (2020d). *Te Pūrongo ā Tau Annual Report 2019/20*.
- Museum of New Zealand Te Papa Tongarewa. (2021, 25 March). *A year since lockdown: Collecting to tell the story of Covid-19*. <https://blog.tepapa.govt.nz/2021/03/25/a-year-since-lockdown-collecting-to-tell-the-story-of-covid-19/>
- Museum of New Zealand Te Papa Tongarewa. (2022). *He Rautaki Rangahau mō ngā Kohinga: Collections acquisition strategy 2022 - 2027*.

- Museum of New Zealand Te Papa Tongarewa. (2023). *Statement of Intent 2023-27*.
https://www.tepapa.govt.nz/assets/76067/1700604206-tp_statement_of_intent_2023-2027.pdf
- Museum of New Zealand Te Papa Tongarewa. (ca. 1996). *Developing the collections of the Museum of New Zealand Te Papa Tongarewa* (POU 1663518)[Unpublished internal document].
- Museum of New Zealand Te Papa Tongarewa. (n.d.-a). *Kowheori-19 | Covid-19*.
<https://collections.tepapa.govt.nz/topic/10853>
- Museum of New Zealand Te Papa Tongarewa. (n.d.-b). *Making Histories: Communities and Covid-19*. <https://www.tepapa.govt.nz/discover-collections/read-watch-play/making-histories-communities-and-covid-19>
- Museum of New Zealand Te Papa Tongarewa. (n.d.-c). *PR 24 baton*. Retrieved 8 July from
<https://collections.tepapa.govt.nz/object/66823>
- Museum of New Zealand Te Papa Tongarewa Act 1992. Retrieved from
<https://www.legislation.govt.nz/act/public/2014/0026/latest/DLM260204.html>
- Museum seeks rewritten Act. (1982, 16 July). *Press*, 4.
<https://paperspast.natlib.govt.nz/newspapers/CHP19820716.2.32>
- Museums Aotearoa Te Tari o Ngā Whare Taonga o te Motu. (2013). *Code of ethics and professional practice*. Retrieved from
<https://cdn.sanity.io/files/h0rc1nr4/production/732ad17fb1c4bcc0238f3a1da5919a4ce414d6f1.pdf>
- Names chosen for cultural complex. (1988, 29 December). *Press*, 21.
<https://paperspast.natlib.govt.nz/newspapers/CHP19881229.2.107>
- National Art Gallery. (1983). *Acquisitions 1982-83*.
- National Art Gallery National Museum and National War Memorial. (1980). *Report of the Board of Trustees for the Year Ended 31 March 1980*.
- National Art Gallery National Museum and National War Memorial. (1983). *Report of the Board of Trustees for the Year Ended 31 March 1983*.
- National Art Gallery National Museum and National War Memorial. (1987). *Report of the Board of Trustees for the Year Ended 31 March 1987*.
- Nyitray, K. J., Reijerkerk, D., & Kretz, C. (2022). "There will be an end, but we don't know when": Preserving diverse COVID-19 pandemic experiences through oral history. *Collections: A Journal for Museum and Archives Professionals*, 18(2), 280-300.
<https://doi.org/10.1177/15501906221079052>
- O'Farrell, C. (2005). *Michel Foucault*. SAGE Publications Ltd.
- O'Farrell, C. (n.d.). Michel Foucault: key concepts. *michel-foucault.com*. <https://michel-foucault.com/key-concepts/>
- Park, S. (1985). Deaccessioning. *AGMANZ*, 16(3), 12-13.
- Patterson, M. E., & Friend, R. (2021). Beyond window rainbows: Collecting children's culture in the COVID-19 crisis. *Collections: A Journal for Museum and Archives Professionals*, 17(2), 167-178. <https://doi.org/10.1177/1550190620980836>
- Pearce, S. (1992). *Museums, objects and collections: A cultural study*. Leicester University Press.
- Pearce, S. (1995). *On collecting: An investigation into collecting in the European tradition* [e-book 2012]. Routledge.
- Pearce, S. (2012). Knowing the new. In G. Were & J. C. H. King (Eds.), *Extreme Collecting: Challenging practices for 21st Century museums* (pp. 93-101). Berghahn Books.
- Phillips, J. (2022). *A history of New Zealand in 100 objects*. Penguin.
- Phillips, J. O. C. (1984). Rugby, war, and the mythology of the New Zealand male. *New Zealand Journal of History*, 18(2), 83-103.
https://www.nzjh.auckland.ac.nz/docs/1984/NZJH_18_2_01.pdf

- Phillips, R. B. (2005). Re-placing objects: Historical practices for the second museum age. *The Canadian Historical Review*, 86(1), 83-110. <https://doi.org/10.1353/can.2005.0086>
- Plano Clark, V. L., & Ivankova, N. V. (2017). *Mixed methods research: A guide to the field*. SAGE Publications, Inc. <https://doi.org/10.4135/9781483398341>
- Plans for national museum criticised. (1986, 20 June). *Press*, 5. <https://paperspast.natlib.govt.nz/newspapers/CHP19860620.2.58>
- Pollock, J. (2004). 'We don't want your racist tour': The 1981 Springbok tour and the anxiety of settlement in Aotearoa/New Zealand. *Graduate Journal of Asia-Pacific Studies*, 2(1), 32-43.
- Public outspoken on controversial tour. (1981, July 27). *The New Zealand Herald*.
- Rankin, E. (2007). Banners, batons and barbed wire: Anti-apartheid images of the Springbok rugby tour protests in New Zealand. *de arte*, 42(76), 21-32. <https://doi.org/10.1080/00043389.2007.11877076>
- Recollect. (n.d.). *Collecting with communities*. <https://www.recollectcms.com/collecting-with-communities/>
- Redman, S. J. (2022). *The museum: A short history of crisis and resilience*. New York University Press.
- Refiti, A. (2021, May 19). Te Ao Mārama: Ripe and bursting at the seams. *Architecture Now*. <https://architecturenow.co.nz/articles/ripe-and-bursting-at-the-seams/>
- Rhys, O. (2014). *Contemporary collecting: Theory and practice*. MuseumsEtc Ltd.
- Rhys, O., & Baveystock, Z. (Eds.). (2014). *Collecting the contemporary: A handbook for social history museums*. MuseumsEtc.
- Richards, T. (1999). *Dancing on our bones: New Zealand, South Africa, rugby and racism*. Bridget Williams Books.
- Roigé, X., Canals, A., & Rico, M. (2023). Creating memory of COVID-19: The actions of museums and archives in Spain. *Memory Studies*, 0(0). <https://doi.org/10.1177/17506980231155560>
- Rose, J. (2020, 16 May). Courtney's Place: Te Papa's CEO on leading the national museum out of Covid. *The Spinoff*. <https://thespinoff.co.nz/art/16-05-2020/courtneys-place-te-papas-ceo-on-leading-the-national-museum-out-of-covid>
- Roy, E. A. (2020, 7 April). New Zealand health minister demoted after beach visit broke lockdown rules. *The Guardian*. <https://www.theguardian.com/world/2020/apr/07/new-zealand-health-minister-demoted-after-beach-visit-broke-lockdown-rules>
- Russell, R., & Winkworth, K. (2009). *Significance 2.0* (2nd ed.). Collections Council of Australia. <https://www.arts.gov.au/sites/default/files/documents/significance-2.0-plain-text-version.pdf>
- Sandell, R., & Nightingale, E. (2012). Introduction. In R. Sandell & C. Kreps (Eds.), *Museums, equality and social justice*. Routledge. <https://doi.org/10.4324/9780203120057>
- Schendel, T. (2021). Stewardship and COVID-19: The preservation of human experience. *Collections: A Journal for Museum and Archives Professionals*, 17(3), 274-283. <https://doi.org/10.1177/1550190620981028>
- Schlosser, J. A. (2012). Bourdieu and Foucault: A conceptual integration toward an empirical sociology of prisons. *Critical Criminology*, 21(1), 31-46. <https://doi.org/10.1007/s10612-012-9164-1>
- Schorch, P., & McCarthy, C. (2018). *Curatopia*. Manchester University Press.
- Silverman, H., & O'Neil, M. (2004). Change and complexity. *Museum News*, Nov/Dec, 37-43.
- Sim, J. (2022). Contemporary collecting with 'Operation Protect'. *Air Force News*, 253, 28.
- Simon, N. (2010). *The participatory museum*. Museum 2.0.
- Smith, D. C. P. (2003). *City revealed: The process and politics of exhibition development* [Thesis, Massey University]. Palmerston North, New Zealand. <http://hdl.handle.net/10179/253>

- Sodaro, A., & Apsel, J. (2019). Introduction. In A. Sodaro & J. Apsel (Eds.), *Museum and sites of persuasion: Politics, memory and human rights* (1st ed., pp. 3-18). Routledge.
<https://doi.org/10.4324/9781138567825>
- Spennemann, D. H. R. (2007a). Futurist rhetoric in U.S. historic preservation: A review of current practice. *International Review on Public and Nonprofit Marketing*, 4(1-2), 91-99.
<https://doi.org/10.1007/BF03180757>
- Spennemann, D. H. R. (2007b). The futurist stance of historical societies: An analysis of positioning statements. *International Journal of Arts Management*, 9(2), 4-15.
<https://www.jstor.org/stable/41064915>
- Spennemann, D. H. R. (2011). Beyond "preserving the past for the future": Contemporary relevance and historic preservation. *CRM: The Journal of Heritage Stewardship*, 8(1&2), 7-22.
- Spennemann, D. H. R. (2022). Curating the contemporary: A case for national and local COVID-19 collections. *Curator: The Museum Journal*, 65(1), 27-42.
<https://doi.org/10.1111/cura.12451>
- Stanley, N. (1989). The unstable object: Reviewing the status of ethnographic artefacts. *Journal of Design History*, 2(2/3), 107-122. <https://www.jstor.org/stable/1315801>
- Sullivan, N. (2020). *Contemporary collecting in a history museum*. MuseumNext.
<https://www.museumnext.com/article/museums-contemporary-collecting/>
- Tapsell, P. (2002). Partnership in museums: A tribal Māori response to repatriation. In C. Fforde, J. Hubert, & P. Turnbull (Eds.), *The dead and their possessions: Repatriation in principle, policy and practice*. Routledge. <https://doi.org/10.4324/9780203165775>
- Tapsell, P. (2011). "Aroha mai: Whose museum?" The rise of indigenous ethics within museum contexts: A Maori-tribal perspective. In J. Marstine (Ed.), *The Routledge companion to museum ethics: Redefining ethics for the twenty-first century museum* (pp. 85-111). Routledge.
- Tarsis, I. (2022). Deaccessioning at the time of COVID-19: From alpha to omega. *Entertainment, Arts and Sports Law Journal*, 33(1), 12-21.
- Te Aka. (n.d.-a). Kaitiaki. In *Te Aka Māori Dictionary*. Retrieved November 25, 2024, from <https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=kaitiaki>
- Te Aka. (n.d.-b). Taonga. In *Te Aka Māori Dictionary*. Retrieved November 25, 2024, from <https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=taonga>
- Te Aka. (n.d.-c). Tikanga. In *Te Aka Māori Dictionary*. Retrieved November 25, 2024, from <https://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=tikanga>
- The Beehive. (2022, 5 December). *Royal Commission to draw lessons from pandemic response* [Press release]. <https://www.beehive.govt.nz/release/royal-commission-draw-lessons-pandemic-response>
- Thomas, G. (2017). *How to do your research project: A guide for students* (3rd ed.). SAGE Publications Ltd.
- Tolich, M., & Davidson, C. (2011). *Getting started: An introduction to research methods*. Pearson.
- Treaty of Waitangi [English Version]. (February 6, 1840).
- Turner, H., Muntean, R., & Hennessy, K. (2024). Making and stewarding digital collections: Case studies and concerns. In C. Krmpotich & A. Stevenson (Eds.), *Collections Management as Critical Museum Practice* (pp. 471-486). UCL Press.
- Veracini, L. (2001). *Negotiating a bicultural past: An historiographical 'revolution' in 1980s Aotearoa/New Zealand*. Treaty of Waitangi Research Unit, Stout Research Centre, Victoria University of Wellington.

- Vergo, P. (Ed.). (1989). *The new museology*. Reaktion Books.
- Weil, S. (2002). *Making museums matter*. Smithsonian Books.
- Welsh, P. H. (2005). Re-configuring museums. *Museum Management and Curatorship*, 20(2), 103-130. <https://doi.org/10.1080/09647770500302002>
- Were, G., & King, J. C. H. (Eds.). (2012). *Extreme collecting: Challenging practices for 21st century museums*. Berghahn Books.
- Whaanga, M. J. (1999). *Development of bicultural policy for the Auckland Museum* [Thesis, Massey University]. Palmerston North, New Zealand. <http://hdl.handle.net/10179/5840>
- Zuanni, C. (2022). Contemporary collecting in a pandemic: Challenges and solutions for documenting the COVID-19 pandemic in memory organisations. *Heritage*, 5(4), 3616-3627. <https://doi.org/10.3390/heritage5040188>

Appendices

Appendix A: Survey Materials

Appendix B: Research Ethics

Appendix C: Summary of Key Legislative Acts

Appendix D: Interview Schedule

Appendix E: Additional Tables and Figures

Appendix A

Survey Materials

This appendix presents the survey questions and responses collected from New Zealand museums regarding their collecting practices related to the Springbok Tour and the COVID-19 pandemic. The survey was designed to gather insights into how museums approached material culture collection during these significant events, exploring factors such as curatorial priorities, ethical considerations, and community engagement.

The appendix is organised as follows:

- **Survey Structure and Participant Overview:** This section provides a brief description of the survey structure and demographics of respondents.
- **Question Groups:** The survey questions are divided into thematic sections, with each section introduced by a brief overview:
 - **Demographics and Institutional Background:** Questions relating to institutional type, size, and resources.
 - **Springbok Tour Collecting Practices:** Questions focussing on collection decisions, curatorial priorities, and ethical considerations related to the 1981 Springbok Tour.
 - **COVID-19 Pandemic Collecting Practices:** Questions addressing proactive collecting strategies, community engagement, and the ethical challenges encountered during the pandemic.
- **Data Presentation and Anonymisation:** For each question, tables provide response counts and the percentage of respondents selecting each option, allowing for multi-choice selections where applicable. All survey questions, aside from the initial consent to participate, were optional, resulting in variable response counts across questions. Percentages are displayed in each chart to clarify the proportion of respondents who selected each option.

Participants remain anonymous throughout this appendix. Any potentially identifying information (e.g., specific details in written responses) has been either redacted or omitted to protect participant confidentiality while preserving the meaning of their responses. For the text-response questions, responses have been presented in randomised order within each table to further safeguard participant identities.

Q2.1 Where is your museum located?

Te Ika-a-Māui | North Island

Te Waipounamu | South Island

Q2.2 / Q2.3 Where is your museum located?

Te Ika-a-Māui North Island	Count	% of Total Responses
Te Tai Tokerau Northland	0	0%
Tāmaki-makau-rau Auckland	1	5%
Waikato	1	5%
Te Moana-a-Toi Bay of Plenty	1	5%
Te Tairāwhiti Gisborne	2	10%
Te Matau-a-Māui Hawke's Bay	1	5%
Taranaki	0	0%
Manawatū-Whanganui	4	19%
Te Whanga-nui-a-Tara Wellington	5	24%
Te Waipounamu South Island		
Te Tai-o-Aorere Tasman	0	0%
Whakatū Nelson	1	5%
Te Taihū-o-te-waka Marlborough	2	10%
Te Tai Poutini West Coast	1	5%
Waitaha Canterbury	4	19%
Ōtākou Otago	1	5%
Murihiku Southland	0	0%

Q2.4 What is your museum size?

Option	Count	% of Total Responses
Small - community based or specific focus; smaller collections; annual visitors from a few hundred to a few thousand	3	13%
Medium - larger collections and broader scope; wider range of topics or themes; annual visitors several thousand to tens of thousands	13	54%
Large - extensive collections covering a wide variety of subjects; often in major cities; annual visitor numbers in the hundreds of thousands or more	8	33%

Q2.5 What is your museum type?

	Count	% of Respondents per Option
General	13	54%
Natural History / Natural Sciences	2	8%
Science & Technology	1	4%
History	7	29%
Art	7	29%
Specialty	1	4%
Military / Police	3	13%
Medical	0	0%
Other	2	8%

Q2.6 What is your role in the museum?

	Count	% of Respondents per Option
Curator / Associate Curator	7	29%
Archivist	2	8%
Collections Manager	4	17%
Museum Manager	4	17%
Other	7	29%

Q3.1 Did your Museum collect the Covid-19 pandemic?

Skip to Q3.8 if 'No'

	Count	% of Respondents per Option
Yes	19	79%
No	5	21%

Q3.2 What categories of items did your museum collect relating to the pandemic?

	Count	% of Respondents per Option
Photographs	10	53%
Clothing	6	32%
Official documents	10	53%
Objects	13	68%
Oral histories	2	11%
Artwork	8	42%
Personal Protective Equipment (PPE)	14	74%
Medical supplies	4	21%
Military equipment	1	5%
Uniforms and gear	7	37%
Commemorative items	7	37%
Operational supplies	3	16%
Training materials	4	21%
Other	11	58%

Q3.3 Were any oral histories related to the pandemic collected in languages other than English?

	Count	% of Respondents per Option
Yes	1	50%
No	1	50%

Q3.4 What is the earliest acquisition date for items related to the pandemic?

	2020	2021
February	2	
May	3	
June	1	1
July	1	1
August	1	
October	1	
November	1	
Unknown	1	

Q3.5 What is the latest acquisition date for items related to the Pandemic?

	2022	2023	2024
January			1
February		1	1
March	1		1
May		1	
August		1	
Unknown	1		
Ongoing	10		

Q3.6 What time period do your items relating to the pandemic span?

	Count	% of Respondents per Option
The entirety of the pandemic (Feb 2020 – present)	6	35%
Primarily the lockdown periods	8	47%
Primarily post-lockdown	1	6%
Other	2	12%

Q3.7 Did your museum collaborate with other organisations or institutions to acquire items related to the Covid-19 pandemic?

	Count	% of Respondents per Option
Yes	7	41%
No	10	59%

Q3.8 Did the COVID-19 pandemic lead to any changes in your museum's collecting policy or overall collecting priorities?

	Count	% of Respondents per Option
Yes	1	5%
No	21	95%
Unsure	0	0%

Q4.1 Has your museum collected items related to the 1981 Springbok Tour?

	Count	% of Respondents per Option
Yes	17	77%
No	5	23%

Q4.2 What categories of items did your museum collect relating to the 1981 Springbok Tour?

	Count	% of Respondents per Option
Photographs	9	53%
Clothing	4	24%
Official documents	5	29%
Objects	9	53%
Oral histories	5	29%
Artwork	8	47%
Personal Protective Equipment (PPE)	4	24%
Medical supplies	0	0%
Military equipment	1	6%
Uniforms and gear	5	29%
Commemorative items	9	53%
Operational supplies	2	12%
Training materials	2	12%
Other	5	29%

Q4.3 What is the earliest acquisition date for items related to the Springbok Tour?

	1981	1982	1994	2021
March		1		
April	1			
August				1
September	1			
November	1		1	
Unknown	2			

Q4.4 What is the latest acquisition date for items related to the Springbok Tour?

	2012	2022	2023
March		1	
April	1		
September			1
November			1
December			1
Unknown	2		
Ongoing	7		

Q4.6 In comparison to collecting the Covid-19 pandemic, did your museum approach the collection of material related to the Springbok Tour differently? If Q3.1 is 'Yes'

	Count	% of Respondents per Option
Yes	8	62%
No	2	15%
Unsure	3	23%

Q4.7 What were the main differences in your museum's approach to collecting for the two events? If Q4.6 is 'Yes'

	Count	% of Respondents per Option
Acquisition strategies & methods (e.g. donation, purchase, loan, transfer)	4	50%
Types of materials collected (e.g. physical objects, photographs, oral histories, digital media)	2	25%
Level of community collaboration (e.g. actively sought out community contributions)	3	38%
Ethical considerations (e.g. greater cultural sensitivities, ownership issues)	2	25%
Resource allocation (e.g. dedicated budgets)	0	0%
Decision-making processes (e.g. centralised, collaborative)	1	13%
Other (please specify)	6	75%

'Other' responses:

Given the time between the 2 events it is difficult to definitively make this judgement other than clearly items were collected some time after 1981 whereas a decision was made at the time of the pandemic to collect.

Much of the earlier Springbok Tour material was collected as part of the broader collection of large newspaper and photographic collections covering a much wider time period.

Proactively seeking material: i.e. recording oral interviews in house.

The difference is the that the works in relation to the Tour protests are more specific, whereas Covid was both a subject and a condition of making.

Timing was a key difference between the two events. Collecting around the Springbok Tour was reactive and happened years afterwards, whereas we began collecting straight away when Covid hit. 'Rapid response collecting' was not a concept back in 1981, but they could have collected at the time if they had wished to, but there was only one history curator at the time.

With COVID we aim to collect material relating to the [museum's] response only as a record of our cultural history; material we have collected from the Springbok Tour is more general and supports teaching and learning around an important even in NZ's history.

Q5.1 Did your museum specifically seek to collect items that reflected the experiences of marginalised communities during the pandemic? (e.g., Māori, Pasifika, Asian, LGBTQI+, disabled, elderly, etc.) If Q3.1 is 'Yes'

	Count	% of Respondents per Option
Yes	4	24%
No	13	76%

Q5.2 Which of the following approaches did your museum utilise? If Q5.1 is 'Yes'

	Count	% of Respondents per Option
Community consultation and collaboration	2	50%
Targeted outreach to specific communities	1	25%
Partnerships with community organisations	3	75%
Digital collecting initiatives	2	50%
Oral history projects	1	25%
Other	0	0%

Q5.3 What factors influenced your decisions when collecting items related to the Covid-19 pandemic? If Q3.1 is 'Yes'

	Count	% of Respondents per Option
Relevance	14	82%
Historical significance	13	76%
Cultural importance	9	53%
Public interest	7	41%
Community input	5	29%
Stakeholder engagement	4	24%
Other	3	18%

'Other' responses:

Collection Policy considerations, including preservation, legal and access restrictions, future use, relationship to existing museum collection.

I wasn't at the museum when the material was collected. Judging by the contents [the] clippings were done as part [of] a long-standing practice to take newspaper clippings of events and families. It is unclear why the [object] was collected.

Regional content – in general we do not collect things that were generic / nationwide; Safety; Long term preservation

Q5.4 What factors influenced your decisions when collecting items related to the 1981 Springbok Tour?

	Count	% of Respondents per Option
Relevance	10	67%
Historical significance	12	80%
Cultural importance	9	60%
Public interest	8	53%
Community input	1	7%
Stakeholder engagement	1	7%
Other	4	27%

‘Other’ responses:

Harder to retrieve data on this

It appears that the museum did not actively collect: what we have is what has been offered later.

It was standard practice in our museum to collect items relating to an international rugby tour to New Zealand.

Probably our focus was on the maker as well as the subject. I was not at the Gallery at the time and there is no documentation available to indicate any influencing factors beyond that it was made by artists who we collect.

Q5.5 Beyond the factors mentioned in the previous question, what were the underlying motivations or goals that guided your museum's decision to collect items related to the COVID-19 pandemic? (e.g. documenting social history, preserving community experiences, reflecting on the pandemic's impact, educating future generations) If Q3.1 is ‘Yes’

Documenting a part of the [museum’s] history.

Documenting and preserving experiences of our community, particularly experiences of Lockdown.

Documenting local social history.

Documenting social history and the experience of [essential workers] in carrying out duties such as isolation centres.

Documenting social history.

Documenting social history.

Documenting social history.

From Proposal for COVID-19 collecting: The significance of the virus and the international response to it is unquestionable, but how to fit it into the Museum’s collection needs some consideration. Collecting material that shows how [region] was affected by the virus will ensure that it can be classified within our collecting theme People of [location]. This will still make for some compelling stories. ...The material will undoubtedly have research potential and possibly display potential in future. It may also complement existing holdings.

Impact on artmaking practices

Preserving community experiences. Due to its isolation from the rest of the island, the [location] can have a unique experience with significant events.

Really it includes all of the examples you have given. I also gave thought as to the 'iconic' things from the pandemic, e.g. teddies in windows, PPE etc. I also tried to collect the 'slice of life' things, perhaps the best example would [be] signage collected from businesses about distancing and photographs of the messages in shop windows saying they were closed.

Social history for future generations.

We wanted to collect physical and digital material which could tell diverse stories of how Covid-19 impacted New Zealand and how people responded to and coped with a significant international and national event.

Q5.6 To what extent do governmental policies and regulations influence your museum's decision-making process when acquiring items related to significant national events?

	Count	% of Respondents per Option
Not at all	12	60%
To a small extent	5	25%
To a moderate extent	1	5%
To a large extent	1	5%
To a very large extent	1	5%

Q5.7 How does your museum navigate the involvement of political stakeholders (including government agencies and officials) in the decision-making process when acquiring items related to significant national events? Have there been instances where political challenges influenced decisions regarding the acquisition of items from significant national events?

At a regional level it is the District Council who is our major funder but they do not influence the collecting at all. The museum is a private trust so has its own governance structure.

Can't think of any.

Government agencies are not generally involved in our acquisition process. We did liaise with MIQ but there were no political challenges in this relationship.

I am not aware of any such involvement of political stakeholders beyond informal suggestions from those in political positions to collect items.

No, I can't think of any.

No.

No.

No.

Not that I am aware of.

Not that I am aware of.

Not yet

On a case by case basis. No major decisions have been influenced politically.

Our independence as a collecting institution has largely been respected and supported. Agencies and officials may suggest items to collect but have accepted our decision-making processes.

Perhaps indirectly – i.e. if an artist was motivated to make work because a policy was especially popular or unpopular?

Unsure.

We consider what national agencies and other local institutions are collecting and what our role in collecting might be in relation to that. We are rarely challenged on what we collect as we are lucky enough to work in an environment of relative freedom.

We document the government’s legislation changes and actions to reflect how they impact on policing response. I can’t recall any time in the 36 years I have been involved that political stakeholders have had any input into our collection decisions. We base our collecting decisions on the significance assessment model, comparison with our existing holdings, condition and so forth. We are not active collectors but respond to what the community offers us, filtering out our acquisitions carefully against the criteria outlined above. We are waiting for 1981 Springbok Tour material and 2020-22 Covid pandemic material to be offered to us. That might not happen for years but when it does we will apply the same criteria to it as any other donation offer. One other factor we could consider, especially for something like ephemera, is whether the [local] Library would be interested or have already collected something similar as we have no desire to duplicate their holdings.

We have collected items related to the occupation of Parliament grounds. These items required approval from the Speaker of the House for our institution to collect them.

Q5.8 To what extent has media pressure or public scrutiny influenced decision-making processes when your museum was collecting items related to the Covid-19 pandemic and/or 1981 Springbok Tour? If Q3.1 or Q4.1 is ‘Yes’

	Count	% of Respondents per Option
Not at all	14	82%
To a small extent	2	12%
To a moderate extent	1	6%
To a large extent	0	0%
To a very large extent	0	0%

Q6.1 Does your museum's approach to displaying and interpreting items related to significant events like the Springbok Tour or the Covid-19 pandemic directly reflect your collecting priorities?

	Count	% of Respondents per Option
Yes, our display and interpretation directly reflect our collecting priorities	4	20%
To some extent, our display and interpretation reflect our collecting priorities	12	60%
No, our display and interpretation are not directly influenced by our collecting	4	20%

Q6.2 Please briefly explain how If Q6.1 is 'Yes' or 'To some extent'

A range of objects including photos of protestors and on field rugby action are on display. As well as rugby jerseys and protestor equipment and a police baton.

It's a complex question as our collecting priorities are not always in sync with our public programming priorities. But sometimes they align perfectly, particularly during anniversaries (e.g. we had small displays about the Christchurch earthquakes on certain anniversaries).

Our collecting policy is engineered so we collect relevant, local histories and experiences – and this is what we try to display as well. Perhaps we would loan objects needed to convey the broader sense of the event – something that we wouldn't have collected, because we felt it ubiquitous to the event? The COVID PPE we collected, for example, was locally manufactured.

Our collection based exhibition themes mostly relate back to the areas of collecting priority or where we already have strong holdings.

Our collection priorities are often about future thinking, and not just the contemporary display.

Our current collecting priorities are focused on refining the collection, partly by addressing gaps. Display and interpretation decisions are determined by the exhibition programme.

Our policy is to collect local material consequently that is what we will display.

Our task is to tell the stories of [region] and its people. To do that we need 'things' that help tell the stories.

Some of our collection is not suitable for public exhibition.

These two aspects form the subject of the artwork, and that would be factored into our exhibiting in the same way as other subjects.

We always try and make clear any relationship to the [institution] as that is our primary mandate.

We collect for posterity and are listening to our visitors. Covid is probably too recent to be of interest we are hearing and we have other display priorities at the moment which reflect our core subject areas.

We try and display recent acquisitions particularly in temporary exhibitions but the permanent galleries usually have collections of long-standing in them. Priorities were different then. The emphasis is on displaying new acquisitions as soon as is possible. Periodically we have a new acquisitions display which demonstrates our policies and priorities.

We try to display items from [the Museum's] entire history. These do not always reflect our current collecting priorities.

Q6.3 Were there objects related to either the Covid-19 pandemic or the 1981 Springbok tour that were considered controversial or raised ethical considerations in terms of display? How were these challenges addressed?

No.

With the Springbok Tour material, we are mindful of anything Police-related, and always consult with the Police Museum when concerned. And we are aware that our collections are generally from protestors and do not represent all points of view at the time. So, we are very careful with our interpretative material. There are ethical considerations with some of the Covid material too, and we have carefully interpreted this material online, and will continue to monitor this material and amend if necessary (we haven't had an exhibition yet).

No.

No.

We have an active Facebook page where we like to put up posts on recent donations. A recent post relating to a COVID-19 donation very quickly attracted comments from pandemic deniers, so we had to close comments for our page. We haven't put any objects on display yet.

We don't have any difficult displaying items relating to the 1981 Springbok tour now. I can't really comment on previous displays of these items as this information is not recorded.

None of these items have been displayed as in exhibitions. However most of them can be viewed on our website: if they aren't yet available to view digitally it is only because of constraints on staff time.

No.

Yes, we tried to show both sides. The rugby and the protests.

So far, challenges have been addressed by allowing time to pass and by simply not displaying items close to the event. Our small collection of Springbok items is on display, and no questions were raised as to whether an event from 40 years ago would post any significant ethical issues.

Currently, we have less challenging COVID-19 items on display, while the parliamentary occupation items are not yet exhibited and there are no plans to do so.

We haven't displayed objects related to Covid (yet) and don't foresee any ethical issues.

Not that I am aware.

No.

No.

We are unable to develop a public exhibition...as it is too recent and contentious. We will wait a few years!

As explained above, this has not come up yet as no-one has hitherto offered us any items associated with those two events. When and if they do, we will apply our acquisition processes and make decisions accordingly.

Nothing controversial but...we are always careful how we tell our stories.

No.

Q7.1 To what extent do you, in your role, consider political and governmental factors when making decisions about acquiring, cataloguing, or interpreting items related to significant national events?

	Count	% of Respondents per Option
Not at all	7	35%
To a small extent	10	50%
To a moderate extent	3	15%
To a large extent	0	0%
To a very large extent	0	0%

Q7.2 To what extent do political factors shape the narratives and themes emphasised in the exhibition of items from events like the Covid-19 pandemic and the 1981 Springbok Tour? If role is 'Curator / Associate Curator' or 'Other'

	Count	% of Respondents per Option
Not at all	4	40%
To a small extent	4	40%
To a moderate extent	2	20%
To a large extent	0	0%
To a very large extent	0	0%

Q7.3 How does your museum approach the display and interpretation of items collected from significant events to ensure that diverse perspectives and experiences are represented and respected in the exhibition of these items? If role is 'Curator / Associate Curator' or 'Other'

By including multiple voices in the interpretation.

Exhibitions are curated in collaboration and engagement with community groups.

May put together an advisory panel or group to help with the development of an exhibition to ensure a mixed variety of views and experiences are represented.

Our role is to present [our institution's] perspective, first and foremost, but we do also add content with the permission of victims and survivors from major events.

We don't collect enough in these areas to have a comprehensive strategy (separate to our general artmaking strategy). We are primarily motivated by artistic excellence and relevant.

We don't currently have COVID-19 items on display. However, we have collected items that reflected the controversy relating to the pandemic, e.g. mandates and vaccinations, so we will be able to tell that story in future exhibitions with the support of those items.

We don't display much but provide access for education. With any material we try and encourage students to consider who's [sic] perspective is being promoted, and what other perspectives there might be in any situation.

We like to involve donors and stakeholders in the development of displays and in the development of interpretation. We are also increasingly co-curating with communities, especially iwi.

We try and tell the story accurately and fairly. We work with what is available to present material associated with the history.

We work in teams of people from different professional backgrounds, so we have a lot of skills and resources to draw upon to test out our work. We go through an iterative process, which draws out the issues over time and usually ends in robust outcomes for display.

We work with all of the communities and stakeholders relating to those experiences and we ensure that we do appropriate research etc.

Q7.4 When selecting items from significant national events for acquisition, what considerations do you prioritise? If role is 'Curator / Associate Curator', 'Archivist' or 'Other'

	Count	% of Respondents per Option
Historical Value	11	85%
Completeness	4	31%
Authenticity	11	85%
Relevance to the Collection	12	92%
Community Connection	10	77%
Educational Value	8	62%
Representation of Diverse Perspectives	9	69%
Accessibility	2	15%
Public Interest	7	54%
Stakeholder Interest	5	38%
Rare or Unique Items	5	38%
Collaboration Opportunities	2	15%
Other	1	8%

Q7.5 How do you ensure that the items collected from significant national events align with the museum's mission and vision? If role is 'Curator / Associate Curator', 'Museum Manager' or 'Other'

All acquisitions are measured against our vision and strategic priorities.

All objects have to fit into our Collecting Policy.

By applying our significance assessment process and drawing on our curator's long experience of telling stories and building collections.

By checking them against our collection policy during the proposed acquisition stage.

By considering any relationship to the [institution], to existing collections, and to current or future teaching and learning.

By following police and a fully discussion of what is collected and why. As [a] regional museum, national events are not always the priority. Although there are often regional versions of national events.

By using our collection policy to filter. Under our current collection policy we would not collect [an item] unless it had been owned by someone in [region]. We believe it is important to collect objects/archives that reflect the effect a national event is having on our rohe.

If it is part of the [organisation's] story, we collect it. We have significance criteria in our CMP – 1. An event has impacted on the social history of Aotearoa that [our organisation] have played a major role in. 2. When a new technique has been used. 3. When a [member of our organisation] is killed in the line of duty.

Our acquisition process ensures items are collected in line with the museum's collection priorities.

Our acquisitions process includes a number of checks and balances to ensure that items collected meet with our collecting policies.

Our collection Policy, balances both of these aspects while allowing enough ambiguity to collect for the wider benefit.

We consider the above criteria, and also look at how the items will fit our existing collection or help take us in a new direction.

We have a Collection Committee that has an oversight of collecting.

We have a group meeting to assess donated items and review items against our collection policy criteria.

Q7.6 As an archivist, how do you contribute to the presentation and representation of items related to the Covid-19 pandemic and/or 1981 Springbok Tour in the archive? If role is 'Archivist' and Q3.1 or Q4.1 is 'Yes'

	Count	% of Respondents per Option
Cataloguing and metadata	2	100%
Establishing or maintaining archival structure	1	50%
Exhibition planning	0	0%

Digitisation initiatives	1	50%
Supporting educational programmes	1	50%
Implementing conservation and preservation measures	0	0%
Developing contextual narratives	0	0%
Collaboration with researchers	2	100%
Developing or supporting public engagement strategies	0	0%
Other	0	0%

Q7.7 In your role, what are the primary methods you employ to manage and acquire items related to significant national events, like the Covid-19 pandemic and the 1981 Springbok Tour? If role is 'Archivist', 'Collections Manager' or 'Other'

Acquisition is proactive for Covid. Less so for Springbok Tour. We manage them no different to other items in the archive.

As a Director, I have final approval and contribute to curatorial and collection discussion and proposals for new acquisitions. I also report these to my trustees.

As there are considerable limits on staff resources we do not always actively collect, but work with what is offered.

Donation, bequest and purchase.

Keeping an eye out within our environment for collectable items that tell a story, continuous relationship building with a wide range of people and groups.

Look out for opportunities or objects of interest.

Making sure we have clear provenance and that the item is collected in an ethical manner.

Primary acquisition methods are by donation/gift. We manage items in accordance with general collection management methods or practices.

Significance, uniqueness, and relevance. Is this acquisition telling a story nothing else can?

Take photos, collect media coverage, collect items related to the event [to] add to collection. May video interviews or events for archival purposes, discuss with colleagues what items we should be looking out for or trying to source.

We collect as the event happens, and immediately afterwards. [People] do hang on to things and so we are still receiving items from 1981 from time to time and the same will be true of Covid 19.

Q7.8 Describe any challenges or considerations unique to your role that arose when acquiring items from the Covid-19 pandemic and/or 1981 Springbok Tour. If Q3.1 or Q4.1 are 'Yes'

The challenge is to understand your own biases and limitations, and to seek advice when necessary.

N/A as it was before my time and we did not collect COVID-19 objects as I had just started at the museum.

I was not at the museum at that time.

Ensuring it was relevant to our region was a high consideration. Although nationally important, we can't nor should we compete with Te Papa, so collecting to tell our regional story.

Sharing donations relating to COVID-19 have to be carefully shared on social media.

Again what others are collecting, also the ephemeral nature of much of the COVID-19 stuff as things came and went so quickly.

I wasn't here in 1981. Possibly the public viewed the museum as pro-rugby. The protestors splashed red paint on the front door and footpath outside. We shifted the bulk of our collection to a private house, in case of vandalism or fire.

None that I am aware of.

We put a call out to the community for Covid lockdown diaries etc but had one response.

Health and safety risks, copyright issues when collecting online/TV media materials.

[Our] 1981 collection and exhibition holds a great deal of nostalgia for those who took part and so we get a lot of attention, particularly year 12 & 13 students who study the Tour protest. We know that [COVID-19] will also have an impact but need to wait until the public are less divided about it before we can put an exhibition together. Will take at least a decade.

We retained a lot of email material which has not yet been sorted. We decided to keep everything and rationalise at a later date – that later date has yet to be set.

None.

Q7.9 What factors do you consider when overseeing the decisions made by museum staff when collecting items related to the Covid-19 pandemic? If role is 'Museum Manager' and Q3.1 is 'Yes'

	Count	% of Respondents per Option
Relevance to the museum's mission	2	100%
Historical significance	2	100%
Inclusivity and diversity	2	100%
Community and stakeholder input	1	50%
Ethical considerations	1	50%
Legal compliance	1	50%
Budgetary constraints	1	50%
Educational value	2	100%
Public interest	2	100%
Consistency with collection priorities	2	100%
Media and public perception	1	50%
Other	0	0%

Appendix B

Research Ethics

Appendix B1: Information Sheets

Appendix B2: Participant Consent Form

Appendix B3: Transcript Release Form

Appendix B4: MUHEC Approval

Appendix B1: Information Sheets

This appendix provides the information sheets given to participants before they took part in this research study. Each information sheet is tailored to the specific participant group, explaining the study's purpose, participant rights, data confidentiality, and withdrawal options. These documents outline the ethical considerations central to this research and ensure participants' informed consent.

The information sheets included are as follows:

1. Interview Information Sheet – Known Participants:

This document was provided to participants who were directly known to the researcher. It describes the study's objectives, participant roles, and the procedures for safeguarding anonymity and confidentiality.

2. Interview Information Sheet – Unknown Participants:

A variant designed for individuals identified through professional networks or recommended by peers within their institutions, but not personally known to the researcher. It describes the study's objectives, participant roles, and the procedures for safeguarding anonymity and confidentiality.

3. Survey Information Sheet:

This information sheet was presented to survey participants, highlighting the study's background, the voluntary nature of participation, and data confidentiality protocols. The sheet also explains that responses were anonymous and that participants had the right to decline specific questions.

Each information sheet outlines participant rights, including the option to withdraw from the study at any time before the final draft submission date. In text-based responses to the survey, identifying details were redacted or omitted to protect confidentiality without compromising the meaning of the data.



MASSEY UNIVERSITY
COLLEGE OF HUMANITIES
AND SOCIAL SCIENCES
TE KURA PŪKENGĀ TANGATA

The Politics of Contemporary Collecting in Aotearoa New Zealand: Examining museum policies and practices in the 21st Century through a COVID lens.

Information Sheet – Known Participants

Researcher Introduction

My name is April Claasen, and I am undertaking my Masters in Museum Studies at Massey University. My research looks at policies and practices of contemporary collecting in museums, with a focus on the Covid-19 pandemic. The 1981 Springbok tour in Aotearoa New Zealand offers an earlier counterpoint to contemporary collecting of crises.

Project Description and Invitation

This study seeks to explore how museums collect and interpret material related to significant national events. By examining these collecting practices, the aim is to better understand the politics, power dynamics, and decision-making processes that influence the representation of cultural and social value in museum collections.

I invite you to participate in this research study.

Participant Identification and Recruitment

You are a curator closely involved in contemporary collecting and interested in examining power constructs in collection formations. You also assisted me in the initial stages of gauging the viability of this research and introduced me to colleagues who may also wish to participate further.

Participation is voluntary, and no compensation will be offered. The study poses minimal discomfort and risk, with data collected securely and confidentially. You have the right to withdraw at any time prior to the submission of the first full draft on 1 July 2024.

Project Procedures

If you agree to participate, you will be invited to take part in a semi-structured interview. These interviews will provide an opportunity for you to share your insights and experiences

related to museum collecting practices, focusing on responses to the Covid-19 pandemic and the 1981 Springbok Tour. Interviews will be conducted at a time convenient for you and may be conducted through video or audio call, or on site at the museum where possible. The interviews will be audio-recorded with your consent and are estimated to last approximately 60 minutes per session. You will then be provided with a copy of the transcript with the option to check over, which should take no longer than 60 minutes. The time involved for you may vary depending on the level of participation.

Data Management

Your interview will be used in a thesis to be submitted for examination to Massey University. Once obtained, the recording of your interview will be labelled and securely stored on a laptop and a backup on a USB memory stick, both of which will be password protected and to which only I will have access. This ensures confidentiality. All data collected will be accessible only to me and my supervisors. Following examination of the thesis audio recordings will be deleted.

You will receive a transcript of the interview and invited to make any changes. A copy of both the recording and the transcript can also be provided to you for you to retain if you wish. If you would like to access the completed project, please indicate this using the box on the consent form accompanying this information sheet.

Massey University supports other scholars to access completed research. To do this, the original transcript will be re-coded and de-identified so that all organisation(s), location(s), participant(s), and collection(s) remain anonymous. Once the examination is concluded and a copy of the thesis becomes available on Massey Research On-line, other researchers may request a copy of the modified transcript.

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 (this must be done prior to Monday, April 1st, 2024);
- 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 me;

- Be given access to a summary of the project findings when it is concluded;
- Ask for the recorder to be turned off at any time during the interview.

Anonymity

Working with an ethical attitude is at the forefront of this research. Principles that frame my association with you and your museum are respect, trust, avoidance of harm and ensuring that you retain agency in all decisions involving your participation.

I acknowledge that maintaining complete institutional anonymity in this research may present challenges, particularly for larger institutions with prominent roles in the cultural landscape, like [museum name]. Efforts will be made to protect the identity of your institution. However, it is essential to recognise that achieving absolute institutional anonymity, especially for well-known entities, may be challenging. I will be guided by you and the [Director of Collections and Research/Job Title] of [museum name] regarding these aspects.

Open communication will be maintained with the participating institutions and individuals to determine the appropriate level of anonymity, ensuring transparency and good intentions.

Project Contacts

Researcher: April Claasen

Supervisor: Dr. Susan Abasa

Committee Approval Statement

This project has been reviewed and approved by the Massey University Human Ethics Ohu Matatika 2, Application OM2 23/45. If you have any concerns about the conduct of this research, please contact Associate Professor Fiona Te Momo, Chair, Massey University Human Ethics Ohu Matatika 2, email [REDACTED].

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Prof Craig Johnson, Director, Research Ethics, telephone [REDACTED], email [REDACTED].



MASSEY UNIVERSITY
COLLEGE OF HUMANITIES
AND SOCIAL SCIENCES
TE KURA PŪKENGĀ TANGATA

The Politics of Contemporary Collecting in Aotearoa New Zealand: Examining museum policies and practices in the 21st Century through a COVID lens.

Information Sheet – Unknown Participants

Researcher Introduction

My name is April Claasen, and I am undertaking my Masters in Museum Studies at Massey University. My research looks at policies and practices of contemporary collecting in museums, with a focus on the Covid-19 pandemic. The 1981 Springbok tour in Aotearoa New Zealand offers an earlier counterpoint to contemporary collecting of crises.

Project Description and Invitation

This study seeks to explore how museums collect and interpret material related to significant national events. By examining these collecting practices, the aim is to better understand the politics, power dynamics, and decision-making processes that influence the representation of cultural and social value in museum collections.

I invite you to participate in this research study.

Participant Identification and Recruitment

You have been recommended as a curator/staff member closely engaged in contemporary collecting. For the [museum name] case study, potential participants like yourself have been identified and recruited based on these thoughtful recommendations. As someone who holds firsthand involvement or possesses valuable insights into the museum's collecting practices during the Covid-19 pandemic and the 1981 Springbok tour, your perspective is of immense importance. Your engagement in this research as a recommended participant adds significant depth to the study.

Participation is voluntary, and no compensation will be offered. The study poses minimal discomfort and risk, with data collected securely and confidentially. You have the right to withdraw at any time prior to the submission of the first full draft on 1 July 2024.

Project Procedures

If you agree to participate, you will be invited to take part in a semi-structured interview. These interviews will provide an opportunity for you to share your insights and experiences related to museum collecting practices, focusing on responses to the Covid-19 pandemic and the 1981 Springbok Tour. Interviews will be conducted at a time convenient for you and may be conducted through video or audio call, or on site at the museum where possible. The interviews will be audio-recorded with your consent and are estimated to last approximately 60 minutes per session. You will then be provided with a copy of the transcript with the option to check over, which should take no longer than 60 minutes. The time involved for you may vary depending on the level of participation.

Data Management

Your interview will be used in a thesis to be submitted for examination to Massey University. Once obtained, the recording of your interview will be labelled and securely stored on a laptop and a backup on a USB memory stick, both of which will be password protected and to which only I will have access. This ensures confidentiality. All data collected will be accessible only to me and my supervisors. Following examination of the thesis audio recordings will be deleted.

You will receive a transcript of the interview and invited to make any changes. A copy of both the recording and the transcript can also be provided to you for you to retain if you wish. If you would like to access the completed project, please indicate this using the box on the consent form accompanying this information sheet.

Massey University supports other scholars to access completed research. To do this, the original transcript will be re-coded and de-identified so that all organisation(s), location(s), participant(s), and collection(s) remain anonymous. Once the examination is concluded and a copy of the thesis becomes available on Massey Research On-line, other researchers may request a copy of the modified transcript.

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 (this must be done prior to Monday, April 1st, 2024);
- 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 me;
- Be given access to a summary of the project findings when it is concluded;
- Ask for the recorder to be turned off at any time during the interview.

Anonymity

Working with an ethical attitude is at the forefront of this research. Principles that frame my association with you and your museum are respect, trust, avoidance of harm and ensuring that you retain agency in all decisions involving your participation.

I acknowledge that maintaining complete institutional anonymity in this research may present challenges, particularly for larger institutions with prominent roles in the cultural landscape, like [museum name]. Efforts will be made to protect the identity of your institution. However, it is essential to recognise that achieving absolute institutional anonymity, especially for well-known entities, may be challenging. I will be guided by you and the [Director of Collections and Research/Job Title] of [museum name] regarding these aspects.

Open communication will be maintained with the participating institutions and individuals to determine the appropriate level of anonymity, ensuring transparency and good intentions.

Project Contacts

Researcher: April Claasen

Supervisor: Dr. Susan Abasa

Committee Approval Statement

This project has been reviewed and approved by the Massey University Human Ethics Ohu Matatika 2, Application OM2 23/45. If you have any concerns about the conduct of this research, please contact Associate Professor Fiona Te Momo, Chair, Massey University Human Ethics Ohu Matatika 2, email [REDACTED].

If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher(s), please contact Prof Craig Johnson, Director, Research Ethics, telephone [REDACTED], email [REDACTED].



MASSEY UNIVERSITY
COLLEGE OF HUMANITIES
AND SOCIAL SCIENCES
TE KURA PŪKENGĀ TANGATA

The Politics of Contemporary Collecting in Aotearoa New Zealand: Examining museum policies and practices in the 21st Century through a COVID lens.

Information Sheet – Survey

Researcher Introduction

My name is April Claasen, and I am undertaking my Masters in Museum Studies at Massey University. My research looks at policies and practices of contemporary collecting in museums, with a focus on the Covid-19 pandemic. The 1981 Springbok tour in Aotearoa New Zealand offers an earlier counterpoint to contemporary collecting of crises.

Project Description and Invitation

This study seeks to explore how museums collect and interpret material related to significant national events. By examining these collecting practices, the aim is to better understand the politics, power dynamics, and decision-making processes that influence the representation of cultural and social value in museum collections.

I invite you to participate in this research study.

Participant Identification and Recruitment

You have been recommended as a staff member closely engaged in contemporary collecting. For this survey, potential participants like yourself have been identified and recruited based on these thoughtful recommendations. As someone who holds firsthand involvement or possesses valuable insights into the museum's collecting practices, your perspective is of immense importance. Your engagement in this survey as a recommended participant adds significant depth to the study.

Participation is voluntary, and no compensation will be offered. The survey poses minimal discomfort and risk, with data collected securely and confidentially. You have the right to withdraw at any time prior to the submission of the first full draft on 1 October 2024.

Project Procedures

If you agree to participate using the consent form located at the beginning of the survey, you will be invited to answer a series of questions. This survey is your opportunity to share insights and experiences regarding museum collecting practices, focusing on the Covid-19 pandemic and the 1981 Springbok Tour. You can complete the survey at your convenience, and it will be conducted entirely online. The survey is expected to take approximately 10-20 minutes, and your level of participation may influence the time required.

Data Management

Your survey responses will be used in a written document for assessment at Massey University. The data collected will be securely stored on a password protected laptop and a backup on a USB memory stick to which only I have access. This ensures confidentiality. All data collected will be accessible only to me and my supervisors. Following examination of the thesis all data will be erased.

Participants will receive a summary of their responses upon completion of the survey and have the option to receive a summary of the project findings when the project has concluded in late-2024. If you have any questions or would like to access the completed project, please feel free to email me at [REDACTED].

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 (this must be done prior to Sunday, September 1st, 2024);
- 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 me;
- Be given access to a summary of the project findings when it is concluded.

Anonymity

Working with an ethical attitude is at the forefront of this research. Principles that frame my association with you and your museum are respect, trust, avoidance of harm and ensuring that you retain agency in all decisions involving your participation.

I recognise the importance of protecting the identity of participating institutions and individuals. By coding the surveys, all respondents will be rendered anonymous, addressing any potential challenges related to personal and institutional confidentiality.

Open communication will be maintained with the participating institutions and individuals to determine the appropriate level of anonymity, ensuring transparency and good intentions.

Project Contacts

Researcher: April Claasen

Supervisor: Dr. Susan Abasa

Committee Approval Statement

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named in this document are responsible for the ethical conduct of this research.

If you have any concerns about the conduct of this research that you want to raise with someone other than the researcher(s), please contact the Research Ethics Office, email

████████████████████

Appendix B2: Participant Consent Form

This appendix includes the Participant Consent Form, which was provided to all study participants. This document is essential for ensuring that each participant fully understood the study's purpose, their rights, and the voluntary nature of their involvement before agreeing to participate. It confirms that participants were informed of their rights to ask questions, decline to answer any specific question, and withdraw from the study.

Key aspects covered in the form include:

- **Voluntary Participation:** Participants were informed that their participation was entirely voluntary, with no obligation to continue if they chose to withdraw at any point before the specified deadline.
- **Recording and Anonymity:** Participants were given the option to consent (or decline) to audio recording and were assured that their personal data would remain confidential. They could also choose whether an anonymised transcript would be made available for further research following the study's conclusion.
- **Access to Findings:** The consent form provided an option for participants to receive a copy of the completed project, with space for them to indicate their preference and provide contact information if desired.



The Politics of Contemporary Collecting in Aotearoa New Zealand: Examining museum policies and practices in the 21st Century through a COVID lens.

Participant Consent Form - Individual

I have read 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 prior to Monday July 1st 2024.

1. I agree/do not agree to the interview being sound recorded.
2. I wish/do not wish to have my recordings returned to me.
3. I agree/do not agree to an anonymised transcript of my interview being made available to other researchers following the conclusion of the research as outlined in the Information Sheet.,
4. I agree to participate in this study under the conditions set out in the Information Sheet.

Please indicate if you would like to access the completed project. If yes, please provide your email address: _____

Declaration by Participant:

I _____ hereby consent to take part in this study.
[print full name]

Signature: _____ **Date:** _____

This project has been reviewed and approved by the Massey University Human Ethics Ohu Matatika 2, Application OM2 23/45. If you have any concerns about the conduct of this research, please contact Associate Professor Fiona Te Momo, Chair, Massey University Human Ethics Ohu Matatika 2, email [REDACTED]

Appendix B3: Transcript Release Form

This appendix includes the Transcript Release Form, which was provided to participants following their interviews. This form offered participants an opportunity to review, amend, and approve the final version of their interview transcripts. The form ensures that participants retained control over their contributions, allowing them to make any adjustments necessary to accurately represent their perspectives.

The key elements of this form include:

- **Review and Amendment Rights:** Participants confirmed that they had the chance to review and amend their interview transcripts before they were finalised.
- **Consent for Use in Research:** By signing this form, participants authorised the use of their edited transcripts and extracts for reports, publications, and other research outputs arising from this study.



MASSEY UNIVERSITY
COLLEGE OF HUMANITIES
AND SOCIAL SCIENCES
TE KURA PŪKENGĀ TANGATA

The Politics of Contemporary Collecting in Aotearoa New Zealand: Examining museum policies and practices in the 21st Century through a COVID lens.

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

.....

This project has been reviewed and approved by the Massey University Human Ethics Ohu Matatika 2, Application OM2 23/45. If you have any concerns about the conduct of this research, please contact Associate Professor Fiona Te Momo, Chair, Massey University Human Ethics Ohu Matatika 2, email [REDACTED]

Appendix B4: MUHEC Approval

This study received both low-risk and high-risk ethical approvals from the Massey University Human Ethics Committee (MUHEC) to address the requirements of survey and interview participants.

- **Survey Approval – Low Risk:**

This project has been evaluated through peer review and classified as low risk, allowing survey responses to be collected anonymously with minimal risk to participants. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher(s) named in this document are responsible for the ethical conduct of this research.

- **Interview Approval – High Risk:**

Due to the potential for identifying information and the sensitivity of topics discussed, particularly related to institutional practices and cultural perspectives, interview data collection required high-risk approval. This project was reviewed and approved by the Massey University Human Ethics Ohu Matatika 2, application OM2 23/45.

- **Submission and Approval Details:**

- **Submission Date:** 25 August 2023
- **Approval Date:** 12 December 2023
- **Primary Investigator:** April Claasen
- **Co-Investigator:** Dr. Susan Abasa

Appendix C

Key Legislative Acts

See Reference List for current URLs

Appendix C1: Heritage New Zealand Pouhere Taonga
Act 2014

Appendix C2: Museum of New Zealand Te Papa
Tongarewa Act 1992

Appendix C3: Auckland War Memorial Museum Act
1996

Appendix C1: Heritage New Zealand Pouhere Taonga Act 2014

The Heritage New Zealand Pouhere Taonga Act 2014 serves as the cornerstone of heritage conservation in New Zealand, establishing guidelines and protections for sites, objects, and stories that shape the nation's cultural landscape. This Act created Heritage New Zealand Pouhere Taonga (HNZPT), the national agency charged with identifying, safeguarding, and promoting cultural heritage across the country.

Key Provisions:

- **Heritage Site Registration:** HNZPT registers significant heritage sites, influencing museum practices by establishing guidelines for the preservation and interpretation of heritage objects, particularly taonga.
- **Archaeological Authority:** The Act requires an archaeological authority for any modifications to heritage sites, guiding museum practices around ethical collection and storage of such items.
- **Bicultural Partnership:** Embodying Treaty of Waitangi principles, HNZPT collaborates with Māori-on-Māori heritage matters, encouraging museums to adopt bicultural practices and uphold the guardianship of taonga.
- **Community Engagement:** HNZPT's mandate to engage the public in heritage conservation complements museum efforts to foster collective memory through exhibits and educational programs.

The Heritage New Zealand Pouhere Taonga Act 2014 provides a structured foundation for ethical heritage conservation, underscoring museums' roles as both custodians of the past and advocates for cultural respect. Its bicultural mandate aligns with a growing commitment to inclusivity, bridging national history with community-based, future-oriented practices in heritage and museum work.

Appendix C2: Museum of New Zealand Te Papa Tongarewa Act 1992

This Act established Te Papa as the national museum of New Zealand, a distinction that underscores its unique role in safeguarding the nation's cultural, historical, and natural heritage. Grounded in the Treaty of Waitangi, the Act positions Te Papa as a custodian and active participant in New Zealand's evolving identity.

Key Provisions:

- **Treaty of Waitangi Foundation:** Central to Te Papa's mandate is the commitment to the Treaty of Waitangi, which shapes its governance and operational structure. This Treaty-based partnership fosters Crown and Māori collaboration in decision-making, guiding Te Papa to actively consult iwi on matters relating to taonga Māori. Through this partnership, Te Papa exemplifies an inclusive governance model, ensuring that Māori voices are integral to curatorial, conservation, and interpretative efforts.
- **National Significance:** As New Zealand's national museum, Te Papa carries a profound responsibility to represent the diversity of the nation. Its collections encompass all facets of New Zealand's heritage, from natural history and art to cultural and social narratives. This national scope places Te Papa at the heart of cultural preservation, tasked with reflecting the experiences and values of New Zealanders across generations.
- **Collaborative and Community-Focused Approach:** Te Papa operates as a collaborative space, frequently co-curating exhibitions and research projects with iwi and community groups. This commitment to partnership includes participatory programs that amplify diverse perspectives, inviting communities to share their stories and insights. One notable example is Te Papa's practice of working alongside iwi to develop exhibitions that authentically present Māori heritage, an approach that embodies its Treaty-based commitment.

Through these provisions, Te Papa has set a benchmark in the museum landscape, inspiring institutions across New Zealand to embrace bicultural practices, prioritise accessibility, and engage more fully with their communities. Its model of inclusivity, accessibility, and respect for partnership has transformed public expectations, establishing Te Papa as both a custodian of the past and a platform for contemporary dialogue.

Appendix C3: Auckland War Memorial Museum Act 1996

This Act defines AWMM as a steward of NZ's taonga and heritage. This Act frames AWMM not only as a guardian of objects but as a place of learning, remembrance, and shared identity.

Key Provisions:

- **Museum Purpose and Collections:** AWMM's collections span Māori taonga, Pacific cultures, and military history, among other areas. The museum safeguards Māori treasures and cultural heritage, represents the diverse cultures of the Pacific, and preserves New Zealand's military history beyond just commemoration. These diverse collections allow the museum to reflect New Zealand's past and present, anchoring its exhibitions and programming in both local and national narratives.
- **Bicultural Governance:** The Act establishes a governance model that embodies the principles of the Treaty of Waitangi—partnership, protection, and participation. The Taumata-a-Iwi, a dedicated Māori advisory body, collaborates with the museum to ensure Māori voices and perspectives shape decisions on exhibition development, cultural protocols, and collection management. This Treaty-based partnership model ensures authenticity and cultural sensitivity.
- **Funding Model and Community Support:** The museum's primary funding comes from a ratepayer levy, reflecting local commitment and support for the institution's sustainability. To supplement this funding, AWMM engages in commercial activities, balancing public service with financial independence to maintain high-quality programming and care for its collections.

Through the Act, AWMM is empowered to serve as a commemorative space, an educational institution, and a dynamic cultural hub. It reflects Auckland's and NZ's evolving identity, bridging communities with shared heritage and fostering public connection through its commitment to inclusivity, remembrance, and cultural integrity.

Appendix D

Interviews

Appendix D1: List of Interview Participants

Appendix D2: Interview Schedule

Appendix D1: List of Interview Participants

NAME	POSITION	DATE OF INTERVIEW
AWMM		
NINA FINIGAN	Curator Manuscripts	April 30, 2024
JANE GROUFSKY	Curator Social History	April 30, 2024
SHAUN HIGGINS	Curator Pictorial	May 2, 2024
TE PAPA		
ATHOL MCCREDIE	Curator Photography	January 24, 2024
CLAIRE REGNAULT	Senior Curator New Zealand Histories and Cultures	January 24, 2024
GRACE GASSIN (LÎM SÒ-CHIN 林素真)	Curator Asian New Zealand Histories	May 29, 2024
KATIE COOPER	Curator New Zealand Histories and Cultures	May 29, 2024
MICHAEL FITZGERALD	Honorary Research Associate	January 24, 2024
SEAN MALLON	Senior Curator Pacific Histories and Cultures	January 26, 2024
STEPHANIE GIBSON	Curator New Zealand Histories and Cultures	August 7, 2024

Appendix D2: Interview Schedule



MASSEY UNIVERSITY
COLLEGE OF HUMANITIES
AND SOCIAL SCIENCES
TE KURA PŪKENGĀ TANGATA

The Politics of Contemporary Collecting in Aotearoa New Zealand: Examining museum policies and practices in the 21st Century through a COVID lens.

Interview Schedule

Part One: Introductory Questions

- Can you tell me more about your role within [museum name]?
- What does a typical day look like for you?
- When you think about collecting practices in museums, what thoughts or ideas come to mind?

Part Two: Recurrent Themes

1. What are some of the insights you have gained about [museum name]'s approaches to contemporary collecting? How/ why have collection policies changed? Can you provide some insight into how [museum name] approaches collecting?
2. What factors influenced the approaches that [museum name] adopted for collecting material during the Covid-19 pandemic?
3. Please describe any discussions or debates that arose within the museum's team about the scope and focus of collecting for the Springbok Tour and Covid-19 collections?
4. In what ways did/ how did these approaches change over time as the [pandemic progressed]?
5. Please provide an example that highlights how the collecting strategies for the Covid-19 pandemic were influenced by the museum's policies or practices?
6. What changes have you seen to [museum name]'s collecting policies since the pandemic began?

- PROMPT Could you delve deeper into the thought process behind some of the collecting decisions made during the pandemic and how they align with [museum name]'s overall objectives?
7. How do these approaches to Covid-19-related collecting compare with [museum name]'s strategies for responding to other significant national events, like the 1981 Springbok Tour?
 8. Reflecting on the Springbok Tour collecting, how did the museum navigate the complexities of representing such a polarizing and significant event in New Zealand's history? How does this compare to the strategies employed in collecting the pandemic?
 9. In hindsight, considering the Springbok Tour collection, do you think there are untold stories or perspectives that could have been better captured? How might these considerations inform future collecting practices?
 10. How does the act of collecting and preserving significant national events contribute to [museum name]'s role as a cultural institution?
 11. How did [museum name] actively work to acquire materials that specifically capture the experiences of Māori and Pasifika communities during the Covid-19 pandemic? Could you elaborate on how the museum navigated issues of cultural representation and inclusivity within its collecting practices in the context of the pandemic?
 12. What role do you think public engagement plays in shaping [museum name]'s decisions about collecting, especially relating to times of national significance?

Part Three: Prompts

- Could you give me another example of that?
- Could you elaborate on what you said about...?
- When / where / how ...?

Appendix E

Additional Tables and Figures

Appendix E1: Museums with Springbok Tour
Collections by Year

Appendix E2: Surveyed Museums by Size

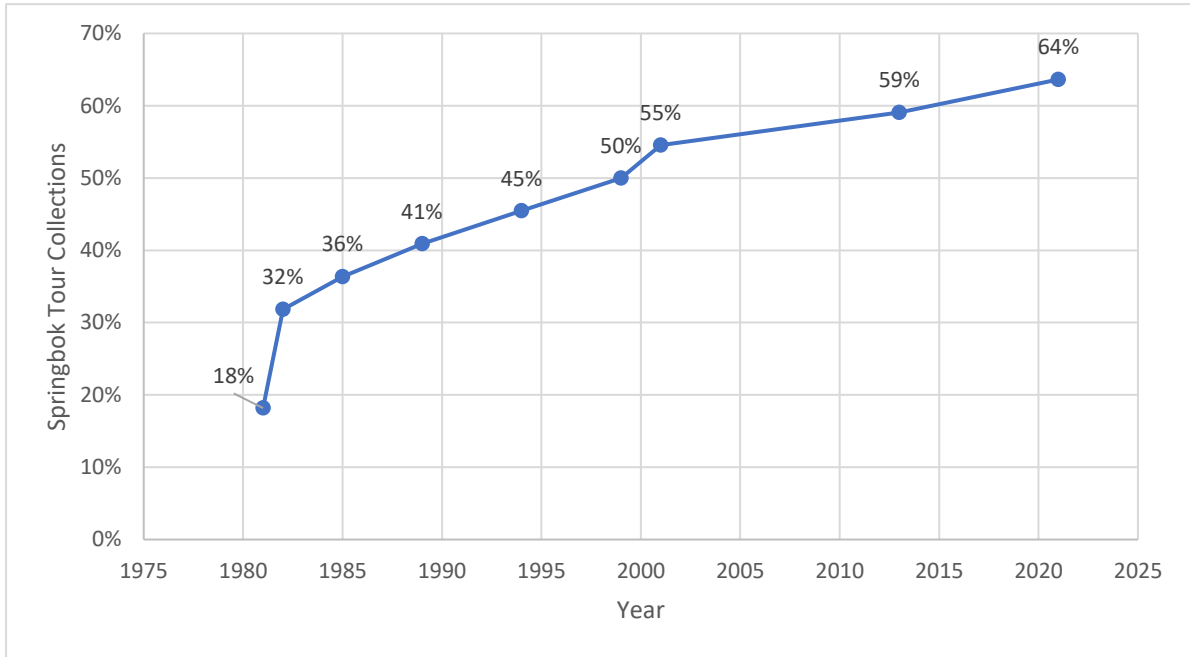
Appendix E3: Surveyed Museums by Type

Appendix E4: Categories of Items Collected During
COVID-19

Appendix E5: Time Periods in COVID-19 Collections

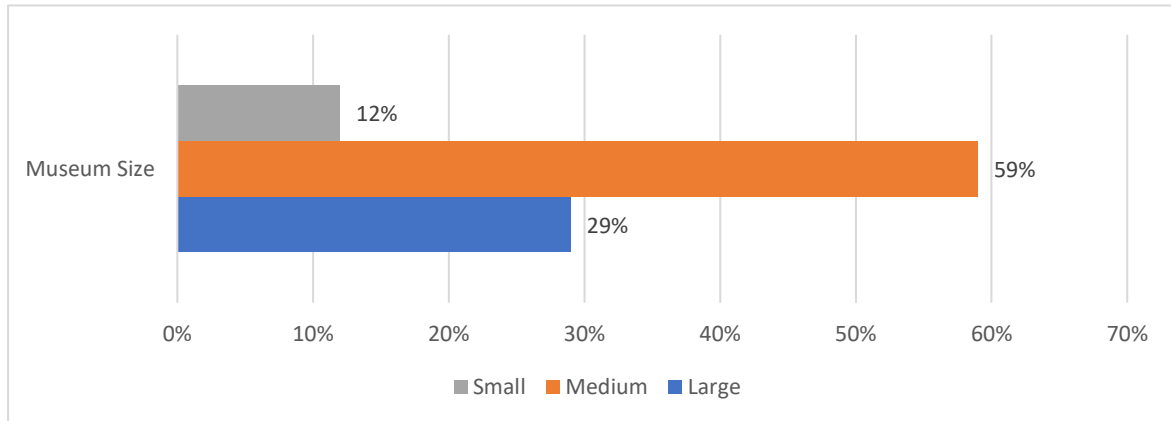
Appendix E1

Graph showing number of surveyed museums with 1981 Springbok Tour collections, by year.



Appendix E2

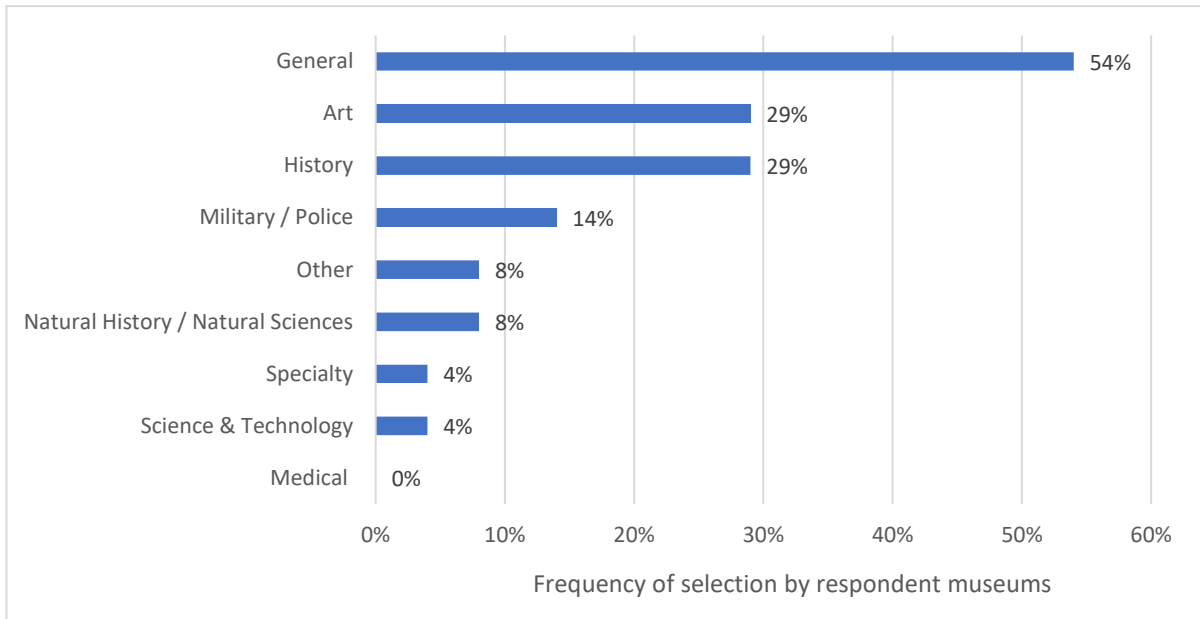
Distribution of Surveyed Museum Responses by Size



Note. Definitions for each ‘size’ were presented to respondents as follows: Small - community based or specific focus; smaller collections; annual visitors from a few hundred to a few thousand; Medium - larger collections and broader scope; wider range of topics or themes; annual visitors several thousand to tens of thousands; Large - extensive collections covering a wide variety of subjects; often in major cities; annual visitor numbers in the hundreds of thousands or more.

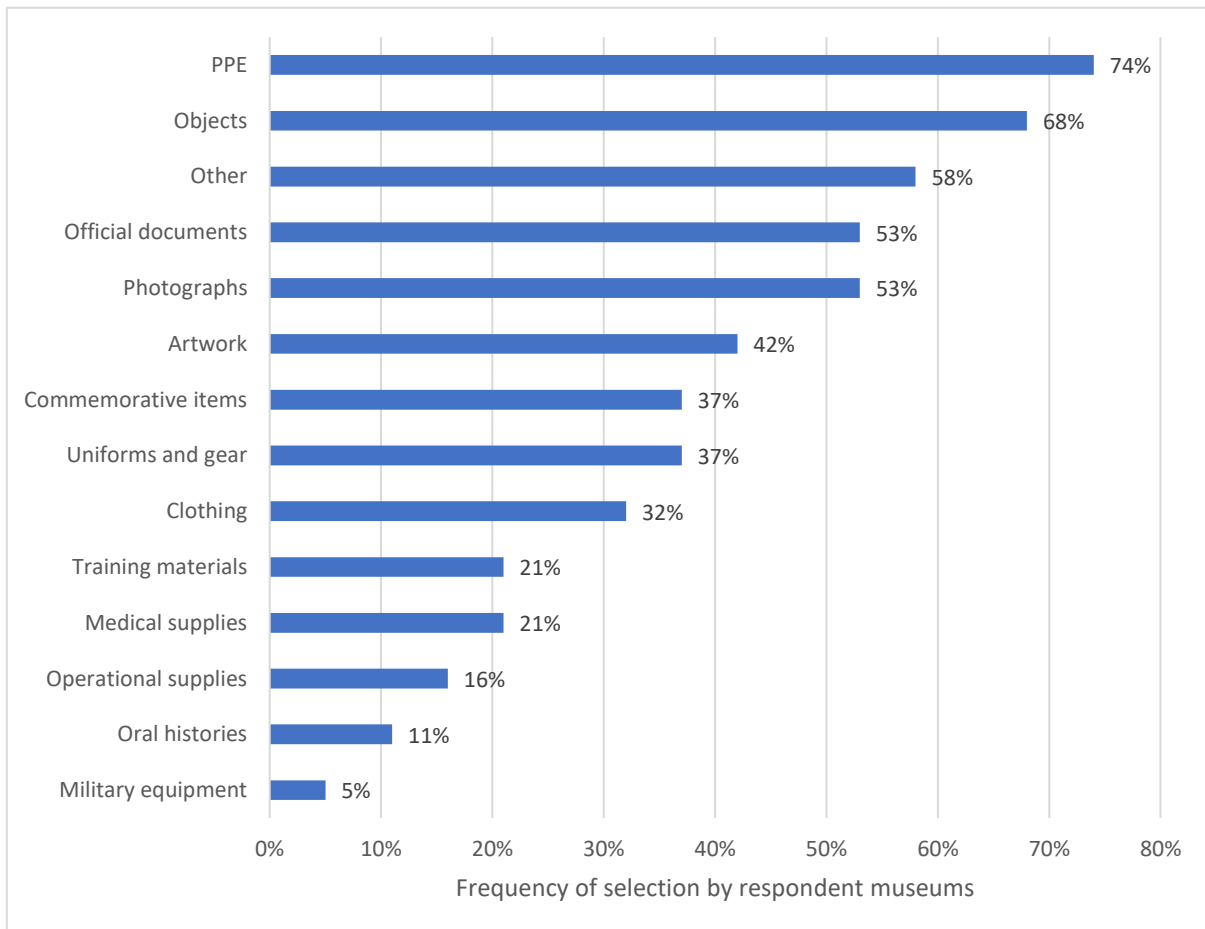
Appendix E3

The distribution of various museum types based on survey responses



Appendix E4

Categories of Items Collected by Museums During the COVID-19 Pandemic



Appendix E5

Time Periods Represented in Museum Collections Related to the COVID-19 Pandemic

