



TAMAKI PAENGA HIRA

AUCKLAND WAR MEMORIAL MUSEUM

INTERFACING CULTURAL SAFETY & SECURITY – IN AN ICONIC & NATIONALLY SIGNIFICANT FACILITY

Overview

Auckland Museum embraces the values of cultural safety and security underpinned in He Korahi Maori (The Maori Dimension) which emphasizes the need to ensure Manaakitanga (welcoming, sharing, caring, respectful) and Kaitiakitanga (stewardship, guardians, custodians) and Mana whenua (partnerships with Auckland iwi) are the foundation by which Tāmaki Paenga Hira (Auckland War Memorial Museum) exists and operates, and engages with Iwi. A thriving Māori identity is Auckland’s point of difference in a world that advances prosperity for Maori and benefits all Aucklanders.

Auckland Museum has experienced a heritage evolution since first built as a War Memorial Museum in 1929 commemorating those who lost their lives to World War 1. The grandeur and distinctly Neoclassic Architecture of this iconic edifice constructed of Portland Blue Stone, Marble, glass and concrete is truly magnificent to behold. Major extensions in 1969, the further additions of 2006 enlarged the building footprint to its current footprint delivering a significant addition to space across all levels including the spectacular event centre situated at its apex, commanding a 360°panoramic vista of Tāmaki Makaurau (Auckland City and East Harbour).

Auckland Museum has evolved from the original War Memorial Museum to what it is today, one of the world’s largest repositories of Māori Taonga (objects) and a magnificent Pacific Islands Cultural Collection as well as, stunning natural history specimens enhanced by major social and military history. The Museum is an internationally recognised research source for a wide and diverse range of historical, natural and human history disciplines. Its collection is also digitally accessible online in high resolution images and historical data as part of the Museum’s vision of being virtual accessible beyond the walls from anywhere in the world.

The Relationship

Auckland Museum has a significant cultural interface with Māori culture. The “Treaty of Waitangi” is fundamental to the essence of the Museum’s being and is closely aligned to the origins of War Memorial elements given the unerring engagement of Māori servicemen and women in National Defence Services. Interestingly, we all live in a multicultural world whereas, in Aotearoa New Zealand that is underpinned by the Treaty of Waitangi which fosters a Bicultural relationship between Māori (indigenous peoples) and the Crown (Pākehā or Non Māori) come together for the mutual benefit of all peoples and, the protection and preservation of Aotearoa New Zealand as a nation.

The Museum has a fundamental duty to tell the story of Māori history and current day perspectives, not just by its own interpretation of the history, but rather enabling Iwi to use their own voices to tell their histories and perspectives. Under the guidance of He Korahi Maori (The Maori Dimension) strategy of the Museum exhibitions with Māori content have been developed and delivered in close collaboration or partnership with Taumata-ā-iwi and wider Iwi.

The Taumata-ā-iwi comprises three principal tribes of 19 recognised Manu whenua within the Auckland district including Ngāti Whātua Orākei who represent the Mission Bay area on the east side of Auckland Central including the Domain Gardens or Pukekawa where Tāmaki Paenga Hira is located, Ngāti Paoa, and Waikato-Tainui.

Definitions.

Cultural Safety

Reflecting on one's own culture, attitudes and beliefs about **Others**; and

1. Clear, **Value** free, open and respectful communication; and
2. Developing **Trust**; and
3. **Recognising** and avoiding stereotypical barriers; and
4. Being prepared to engage with **Others** in two-way dialogue where knowledge is shared; and
5. **Understanding** the influence of cultural shock.

Cultural Security

1. Cultural awareness, knowledge and security are an integral part of working with any people of any culture.
2. Without cultural security and safety, our work may jeopardise our relationship and ability to assist others, and indeed our own safety.

Protection and security of cultural taonga or objects are directly aligned to preserving cultural safety. This is an element of security is either overshadowed by a focus on physical security, terrorism threats, lone wolf, active shooter scenarios, more traditional criminal activity or just not even considered.

Cultural Safety & Security

Security is to secure, shield, restrain, protect and preserve people, property, assets and cultural heritage. The security of non-tangible cultural asset can include spiritual or ancestral belief, emotion or traditional history. The safety element is drawn from the assurance, to prevent the loss, deterioration or degradation of cultural asset/s, cultural belief in story, time and respect of sacred tupuna, stewards, guardians and custodians (*Kaitiakitanga*) or Mana whenua.

Cultural security encompasses much more with society evolving and integrating towards ever stronger open and welcoming cultural diversity. Those operating in crowded places embracing cultural significance must take Cultural Security seriously and it encompasses more than just museums and galleries. How many stadiums are home to well know sporting teams who command large numbers of diehard supporters who are loyal, passionate and very protective of their team and home ground?

How often do we see those same diehard supporters defend their team and home ground when rival teams come to do battle, often ending in battle after the game is over? Cultural beliefs, heritage, legend and motivation are far more entrenched in the protection of crowded places than many of us realise. The case study in this paper demonstrate just powerful, real and relevant cultural diversity, safety and security impacts on how we should manage our crowded places exhibiting cultural history and heritage of civilizations past and present. We should not lose sight of the diversities recognised and defined by our national discrimination laws either.

Managing and maintaining a cultural safety and security environment relies heavily on the competence and ability of people (*security practitioners*). Today we must demonstrate and appreciate the significant importance of wellbeing and, understand the fundamental requirements of practicing cultural safety and security, practitioners need to “Get It”. But, this is far from just being attributable to safety and/or security practitioners. All people/custodians involved in a culturally significant crowded place must possess a healthy respect for and, take open transparent ownership of cultural safety and security across our operational performance.

At Tāmaki Paenga Hira cultural safety and security is a major sequence in our DNA. We constantly review, adapt, amend and apply cultural safety and security through conscious and unconscious competence to ensure our Mana is preserved and the stories we are charged to tell are delivered accurately and above all with respect.

Case Study

Tāmaki Paenga Hira (*Auckland Museum*) is currently hosting a culturally significant exhibition telling the history of The Kiingitanga in Aotearoa. The exhibition is entitled Te Paki o Matariki which is the name given to the Maori King’s coat of arms. **So what is the Kiingitanga?**

Introduction

The very first Māori King, King Pootatau te Wherowhero was crowned and anointed in June 1858. However, his reign was short lived as he only survived another 2 years before passing over from natural causes. He was selected by a “King Maker” a respected Māori person who has a knowledge and understanding of Māori lineage and Mana for, Māori draw their strength from where they come from (*ancestral strength and wisdom*), not what they are doing or where they are going. In April 1857 he agreed to become King and was appointed for life. At his installation, many North Island chiefs laid their lands at Pōtatau’s feet. Many mountains, the pou (*boundaries*) of Rohe Pōtae (*Kiingitanga territory*), were named guardians of the territory under his dominion. Pōtatau’s subjects hoped to keep their communities together by removing the temptation to make ready money through selling land. The Māori Kingdom was to have its own “Crown Lands”.

The Māori King movement and culture promulgates the wisdom of, “One Country - One King” which in essence should serve to unit all iwi Chiefs and their tribes in Aotearoa under “One King”.

In short, the Kiingitanga taonga is the collection of sacred and culturally historic taonga associated with the Māori Kings “being”, across their 160 year reign thus far, in Aotearoa.

The Kiingitanga Exhibition includes but is not limited to:-

- The King’s Throne
- Korotangi (stone Bird reputed to have been brought to Aotearoa on the Tainui Canoe)
- Patu Potatau Te Ngaki (Whalebone Club)
- Te Ao Katoa (Lindauer Painting)
- Tokotoko (Carved Walking Stick)
- Te Paki o Matatiki (Stained Glass Kings Coat of Arms)
- Music Box
- Potae (Black Top Hat)
- Kaitaka (cloak)
- King Tāwhiao (portrait)
- Flag (2490mm high x 5040mm wide Kiingitanga Standard)
- The Holy Bible
- Wiremu Tamihana (Lindauer Painting)
- Pounamu Mere (Green Stone Club)
- King Pootatau (Lithograph of the 1st King 1858 to 1960)
- King Tuuheitia (photo of current King – crowned in 2006)

Exhibition Planning

The Waikato district (*central North Island*) is the traditional kingdom or domain of the Kiingitanga Movement. The King’s sacred taonga located at Mahinarangi Marae at Turangawaewae is not generally open to nor, on display to the public or to anyone not directly associated with the Kiingitanga.

The Waikato-Tainui iwi approached Tāmaki Paenga Hira with a request, to consider a partnership to develop an exhibition of selected taonga and in doing so, allow iwi to tell their story to the wider community. Not losing sight of the fact that never before has the Kiingitanga left the sanctuary of the Marae nor, has the story (*history*) in relation to the taonga been told to the wider public.

The Waikato iwi has a number of experienced Curators/historians and Kaitiaki (Guardians) who care for the taonga on an ongoing basis, who along with a specialist Tāmaki Paenga Hira team (picked from its experienced whanau) worked together to progress the project and bring the exhibition to reality.

Planning Considerations

- Museum duty enable the Kiingitanga to tell their story through taonga; and
- be supportive and advisory allowing iwi to take the lead; and
- take the opportunity to understand the needs of iwi in relation to the Kiingitanga and the taonga; and
- assess the logistics of creating and bringing the exhibit to fruition; and
- recognising and acknowledging iwi spiritual safety, tikanga (*protocols*) and security; and
- establishing clear guidelines for accountability and responsibility; and
- assign principal liaisons to manage the project interface arrangements; and
- satisfying the security and safety aspects including physical security, bio security, cultural safety and security to relocate the taonga from the Waikato into the Museum; and
- maintaining cultural safety and security throughout the duration of the exhibition; and
- ensuring the translation of meaningful intuitive commentary for the visiting public; and
- the safe return of the taonga back to the Waikato at the end of the exhibition.

The Journey

The Tāmaki Paenga Hira team travelled to Waikato to negotiate and agree a Letter of Agreement”, which gave the overall framework for the exhibition and additional programme (roles, responsibilities, outcomes), as well as to assist and co-ordinate preparing and packing the taonga to make it ready for transport to Auckland. This required specialised crates and cases to ensure the physical pieces and sacred taonga they would carry were fit for purpose to protect and kept them safe and secure at all times.

Due to the Museum being a strictly compliant bio security facility imposed even greater demands. The taonga must transit via Manu Taiko, the Museum’s offsite Collections Conservation and Storage Facility in South Auckland. Once there, the consignment was decanted, thoroughly examined and checked by conservators to verify the condition is was in when received, before being placed into Anoxic Chambers. In the chambers it was subjected to high concentration nitrogen to ensure no insects, pathogens and potentially harmful organisms were living in or on the taonga. This process added an additional 4 weeks to a transit that would normally only take several hours.

Kaitiaki from Waikato (Guardians of the taonga) were present with the taonga to preserve the safety and security of the sacred tupuna (*ancestors*), not just during the journey from the Waikato to Tāmaki Paenga Hira. Kaitiaki worked alongside Kaitiaki from Tāmaki Paenga Hira at every stage of the pack, uplift, transit and set down at Manu Taiko and finally Tāmaki Paenga Hira, to escort and protect the ongoing safety and security of the taonga in alignment with Tikanga Māori (Māori cultural protocols).

The Tāmaki Paenga Hira Safety and Security Team were closely involved in assuring the security logistics for transport, storage and finally setting up the exhibition within the Māori Court of Tāmaki Paenga Hira.

When the convoy arrived at Manu Taiko a Karakia (*prayer*) and Settling Ceremony was conducted by the Iwi and the Museum Tumu Here Iwi Relations Manager and the Head of Collection Care & Conservation and the wider Tāmaki Paenga Hira team to Tautoko (*support, verify, accept, agree*) the process. This process was to ensure the spirits of the ancestors were received, welcomed and settled into the facility ensuring the taonga would be safe and secure while resting in Manu Taiko. Tikanga (cultural protocol) was strictly adhered to during the transition through Manu Taiko and transfer to Tāmaki Paenga Hira.

The Exhibition

A special purpose space was created especially for the exhibition within the Maori Court, between the “Pataka” (*storehouse raised up on posts*) and “Hotunui” (*meeting house*). The layout, colours and light settings for the space were all developed in collaboration with iwi and Museum Exhibitions, Audio Visual, Display, Safety & Security and Collections Conservation Management Teams to ensure it is a safe place for the taonga to be on public display. The reference to safety was once again about the safety and security of the sacred taonga, not just tangible or physical objects.

When one enters the exhibition space there is an immediate sensation of spiritual peace and reverence. As you approach and take in any of the magnificent pieces of taonga, one truly feels it “Calling” to you, as you immerse yourself in the moment of being with its spiritual presence.

Photography in the space and specifically of any article of taonga is strictly prohibited and closely monitored. During weekends within the exhibition there are Kaitiaki (Guardians/Guides) on hand to explain the significance of the taonga to anyone wishing to take the time to inquire.

Cultural tradition often calls on Māori to place leaves of the Kawakawa at the foot of the taonga as a mark of reverence and respect. This ritual is culturally and spiritually significant to Maori. As the Museum is a bio-security facility, plant material is prohibited from entering the Museum unless inspected and treated for pest prior. To have resources available every day to assist with inspections and treatment would create a logistic nightmare. Exhibition and Collection Care teams in consultation with iwi agreed the Museum could provide a treated and safe fresh plant material at the entrance to the exhibition and clean away residual material within the exhibition daily. This would be sufficient to facilitate the opportunity for a visitor wishing to place Kawakawa to do so and not compromise biosecurity integrity.

Security

Individual taonga is exhibited in separate glass display cases or mounted behind glass barriers to ensure a visitor is not able to disturb the sacred tupuna by touching or handling the object. Display cases are tamper proof, have intruder detection sensors, PIRs covering the space and the entire exhibit space is under full non-intrusive hi definition security camera surveillance 24/7.

Because the recorded images of surveillance are not open to public or private viewing (*except in an incident investigation*) satisfies the prohibition of taking photos and not offending sacred tupuna.

Understanding the spiritual significance of the taonga was critical to understanding potential visitor behavior, particularly any iwi visitors. Of particular concern for Tāmaki Paenga Hira and Waikato iwi was the potential that an individual/s may protest, become upset within the Te Paki o Matariki exhibition, creating a real threat and security risk. Further concern was identified that some Maori entering the exhibit may succumb to overwhelming emotion by just being in the presence of the Tupuna or has a desire to perform a Haka or Waiata. These behaviors could inadvertently be interpreted by observers as aggressive when in fact it was the opposite. The performance of waiata or haka much like the placing of kawakawa is to show respect and reverence for the taonga and the Kiingitanga movement.

Both scenarios raised concerns for managers and iwi. How would the safety & security or, visitor host personnel in the first instance interpret a behavior and then respond if unaware of the probabilities for either? Tāmaki Paenga Hira values for Manaakitanga demand that we must be open, welcoming, caring and sharing in our journey to deliver, so to be over protective, excessively zealous in our security and over react, is contradictory to our values. To ensure we meet and deliver on our values and satisfy the risks for all stakeholders, it was agreed we would take a threefold approach.

1. Key Museum staff will wherever possible be closely associated with iwi so that in the event of either scenario occurring, genuine compassion or stern rebuttal could be applied. Recognised and identified as Maori with iwi cultural authority will hopefully be seen as appropriate and respectful, quelling a potential situation.
2. Safety & Security Officers were fully briefed and trained to competent standards of situational awareness in how to interpret scenarios with clarity and consideration before a call to action. Situational awareness is the strongest tool to evaluate and manage a response effectively in almost any situation not just cultural sensitivity.
3. Monitor the exhibition in a watch and act state of readiness supported by sound response plans should they be needed. Any new or refreshed intelligence will as far as possible, be managed outside the Museum environment by iwi relationship managers in a direct effort to stave off any potential situation before it reaches the door step.

The exhibition has been open for four months and so far there have not been any incidents of concern in the exhibition space or related to it. Some visitors have attempted to take photos, which has been managed by Visitor Hosts and Museum staff on the floor at the time.

Because of the valuable experience, lesson learned and significant interest in this exhibition there are considerations to take other exhibitions around the country to allow iwi to continue telling their story. Tāmaki Paenga Hira whanau have gained valuable experience and insight into understanding and exercising cultural safety and security in everything we do and deliver.

The exhibition opened on the 30th October 2018 and runs for six months until the 5th May 2019 when the taonga will return to the Waikato-Tainui iwi.

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How is Cultural Safety & Security Awareness Delivered

Technology 'v' Human Factors

Safety and Security operations are more than ever becoming reliant on technology over boots on the ground. While the capability of technology is under constant improvement and ever increasing capability, it's still heavily reliant on "Human Factors" to maintain, operate, monitor and respond. Those who have served in a military, law enforcement or intelligence agency have learned and will retain for life a much higher level of situational awareness than the average security person so how do we get to that level of competency. It takes time and exposure to situations where heightened awareness is required, a difficult challenge with hands on field experience in a major combat agency. Training and development for security personnel is critical to achieve the standard of proficiency demanded to be recognised as a "1st Grade Professional Security Practitioner". However, training and development and experience will not demonstrate an individual's unconscious competence to undertake the task?

Over many years as a trainer and assessor in multiple disciplines including aviation, emergency services and high risk security operations the competence of an individual to undertake a task is all too often not taken into consideration when assessing their capability in a selection process or ability to assess risk.

In 2008 substantial legislative change and compliance requirements in the Australian Rail Sector came to bare. In a former life in collaboration with Transport for NSW and the Ballarat University considerable research to understand and define the true definition and how to demonstrated intent of "Competency" was undertaken. While I don't plan to go into detail about the principals of competency in this forum, I will share the defined elements of demonstrating competency.

Competency is made up collectively of the following five elements;

1. Skills (*practical thinking*)
2. Knowledge (*education formal/informal training or professional development*)
3. Experience (*application of knowledge and skills*)
4. Behaviors/
Attitudes (*approach to Safety, Motivation, Conformance, Compliance,
Communication, Management, Leadership or Teamwork*)
5. Fitness (*physical fitness to perform the task/s*)

What relevance does this have to do with safety and security or indeed cultural safety and security? The truth of the matter is that elements 1, 2 & 3 are usually all that is taken into account in a selection criteria or suitability to perform specific task/s. Rarely except in various "high risk" industries is element 4 or 5 taken into account. The requirements of most Workplace Health & Safety Laws demand that accountability passes to an Employer/PCBU to demonstrate an individual's competency to undertake a task. It's enshrined in law and should form part of any risk assessment matrix in any organisation no matter what the discipline. A museum may not be considered a high risk industry but a museum can have some high operational risks within it and, big or small the principles are the same and will apply.

A safety and security practitioner can have all the knowledge and experience with the additional support and latest technology bells and whistles in their tool kit. But, if they don't have the right attitude and behavior to competently complete the task they are destined to fail or underperform.

In a major facility such as the Tāmaki Paenga Hira, competency to undertake the tasks of a position description in Safety & Security is critical. Everyone has to be competent, proficient and at the top of their game to demonstrate performance in their job, in accordance with their position description on an annual basis.

This is not about performance management. It's about ensuring they are meeting or exceeding their basic performance criteria and delivering the expectations of both the position description and that of the Museum in accordance with their employment agreement.

Training & Professional Leadership Development

The Museum is running a major Leadership Programme that captures and engages the Cohorts of all levels within the organisational structure from the Chief Executive down to supervisors on the floor engaged in daily operations. The programme has focused on fostering and following Museum Values, Cultural awareness and integration, promotes and fosters a cultural shift in how we manage and lead the organisation in everything we do. At the heart of the programme is Maori Culture and language.

Cohorts have participated in intense cultural awareness and appreciation workshops with sleep overs at a Marae in South Auckland, Te Reo Maori language classes, workshops relating to Pacific Island cultures, workplace diversity and inclusion awareness training. The programme is intended to ensure heightened collaboration, ownership, cultural awareness and accepting and welcoming diversity with the Museum recognised as a safe place (*Rainbow Tick Accreditation*) for all to enter, visit and work.

The programme has also delivered a significant competency and capability in cultural safety and security through heightened situational and cultural awareness. Understanding and appreciating how important cultural safety and security is to our wellbeing, who we are and where we are as an organisation, a major city and a nation.

A Personal Journey

As a young man growing up in rural NSW Australia I enjoyed the company of many Aboriginal friends as school mates. Later in my Police career I served in several remote regions western NSW with large local Aboriginal populations. The experience of my youth and later in life, instilled a sound understanding of how important respect of cultural tradition and beliefs are and if one is to embrace those elements the difference it can make in how you perform and the level of service you can achieve. Interestingly it became very clear to me that within Aboriginal society, there were distinct cultural differences between the tribal regions in which I worked.

I first visited New Zealand on a trade conference 21 years ago and immediately realised just how important Maori Culture is to New Zealanders. I travelled back to New Zealand 18 as either a tourist or consultant.

Over those ensuing years my passion for the country and its people didn't wane, it became stronger. In July 2016 I immigrated to New Zealand to take up my current position as Head of Security, Health & Safety at Auckland Museum.

It quickly became apparent to me very early on that, Māori Culture, the Treaty of Waitangi, Manaakitanga and Kaitiakitanga were at the heart of the Museum and its values. The benefit of how the Museum welcomes, inducts, coaches and encourages every new and existing team member offers everyone the opportunity to grow and learn in not just Māori or Pacifica culture and history, but the history of all cultures that co-exist in Aotearoa New Zealand. As an Expat Aussie this was not only a very refreshing work environment to anything I have experienced in previous work lives. The Museum is a place that fosters a respectful collaborative environment to work, grow and learn every day. The support and patience of Māori and non- Māori team members helping everyone to grow and learn is something special to this place.

For me personally, I have grown on my journey here. Become more at one with my new surroundings that I ever could have imagined and, myself to the point that in mid-2018 I decided to make New Zealand the last permanent port of call on my journey, to make it my home for the rest of my natural life. My Manaakitanga and Kaitiakitanga of Māori culture continues to grow every day. This is what allows me to perform my duties and speak with authority and respect to this very subject, Cultural Safety & Security.

In Summary

Managing Cultural Safety & Security is in most instances the neglected protocol of most institutions but, slowly they are starting to come out of the shadows into the light, understanding what it really means for a workplace or indeed a Crowded Place. It doesn't discriminate that we are a Museum, Gallery, Sports Ground, Entertainment Centre, Airport, Train Station or large public institution, cultural safety and security will have an impacting influence that needs to be managed.

For an iconic crowded place such as Tāmaki Paenga Hira it is part of our daily lives and we have an absolute commitment to ensuring we deliver and maintain our values.

The Kiingitanga experience has brought an even greater level of understanding and appreciation for the true meaning of cultural safety. When coupled with the extensive awareness training and development around "Inclusion & Diversity" has further cemented the ethos and our values within the organisation and intersections with Maori culture and how we work in the future with Iwi to continue telling the story.

The journey over the past two years and most recently with Kiingitanga has brought a significant cultural and operational shift within the Security, Health & Safety Team. The need for Control Room Operators, Supervisors and Boots on the Ground Team Members to achieve much higher standards of proficiency in situational awareness has greatly improved a proactive over reactive approach to our day to day safety and security management.

Cultural diversity and inclusion promoting a safe and welcoming environment for anyone whether it be workers, visitors or invited guests in a place where they feel safe has further reinforced our goals and objectives to deliver cultural safety and security.

None of this suggests we lose sight of traditional security measures such as access control and security functionality or, the potential and often real threats of the lone wolf, active shooter, a motor vehicle as a weapon threat or a full blown terrorism situation which, varies in threat level from country to country.

In Short;

- Cultural Safety & Security affects us all whether we have realised it or not
- Assess and identify the cultural crossroads that impact your Crowded Place
- Identify the strengths and weaknesses within your operational capability
- What opportunities can be capitalized by engaging with those who are identified as being a cultural stakeholder in your Crowded Place
- Assess the competency of your people and define their knowledge and understanding
- What training can be implemented to meet your threats and weaknesses
- Revise the reliance you place on technology and the potential failures or underperformance (Human Factors) that could result from unconscious or conscious incompetence in your Security Practitioners
- Maintain clear sight over the traditional security issues

Acknowledgements;

Māori Dictionary

Māori King movement-origins - nzhistory.govt.nz

The Waikato-Tainui iwi

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