

Conflict of Interest Policy

All committee members must review all applicant organisations and projects before the allocation meeting and consider whether a conflict of interest situation may arise. The following statement must be adhered to by all Committee members:

Conflicts of Interest: *Committee members may be disqualified from the discussion and voting on applications from organisations in which they have an involvement. Committee members will also be asked at the Fund Allocation Committee meeting to declare any other potential conflict of interest situations, e.g. close friendships with applicants, contractual relationships etc.*

At the beginning of the allocations meeting all committee members must declare any conflicts of interest with any applications. With those, members who have a conflict of interest being asked to step outside while that particular application is being considered. Members should not be involved in the decision making on any applications if their involvement could result in or be seen to bias the decision.

Examples: members that have friends/ relatives or are themselves involved with an applicant organisation; hold a position in an applicant organisation; have any contractual relationships or other dealings with the application organisation.

For the group to consider: Will this relationship of the committee member with the applicant impact on the funding decision? **(If in doubt, it is best not to be involved).**

Example of a table to use for the conflict of interest applicant and committee member review:

Applicant Group/ Organisation	Project Summary	Declaration of Conflict of Interest	Decision of Funding Allocation Committee
Massey Citizens Advice Bureau	<ul style="list-style-type: none"> o Coordination and hosting of monthly social service providers networking forum 	Todd Jones	Stand down

**WAITAKERE CITY COUNCIL
CORBAN CREATIVE QUARTER
MUSEUM PROPOSAL & OPTIONS**



HERITAGE WORKS
P O Box 46271
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Report No. 50b
February 2008

A3

**WAITAKERE CITY COUNCIL
CORBAN CREATIVE QUARTER
MUSEUM PROPOSAL & OPTIONS**

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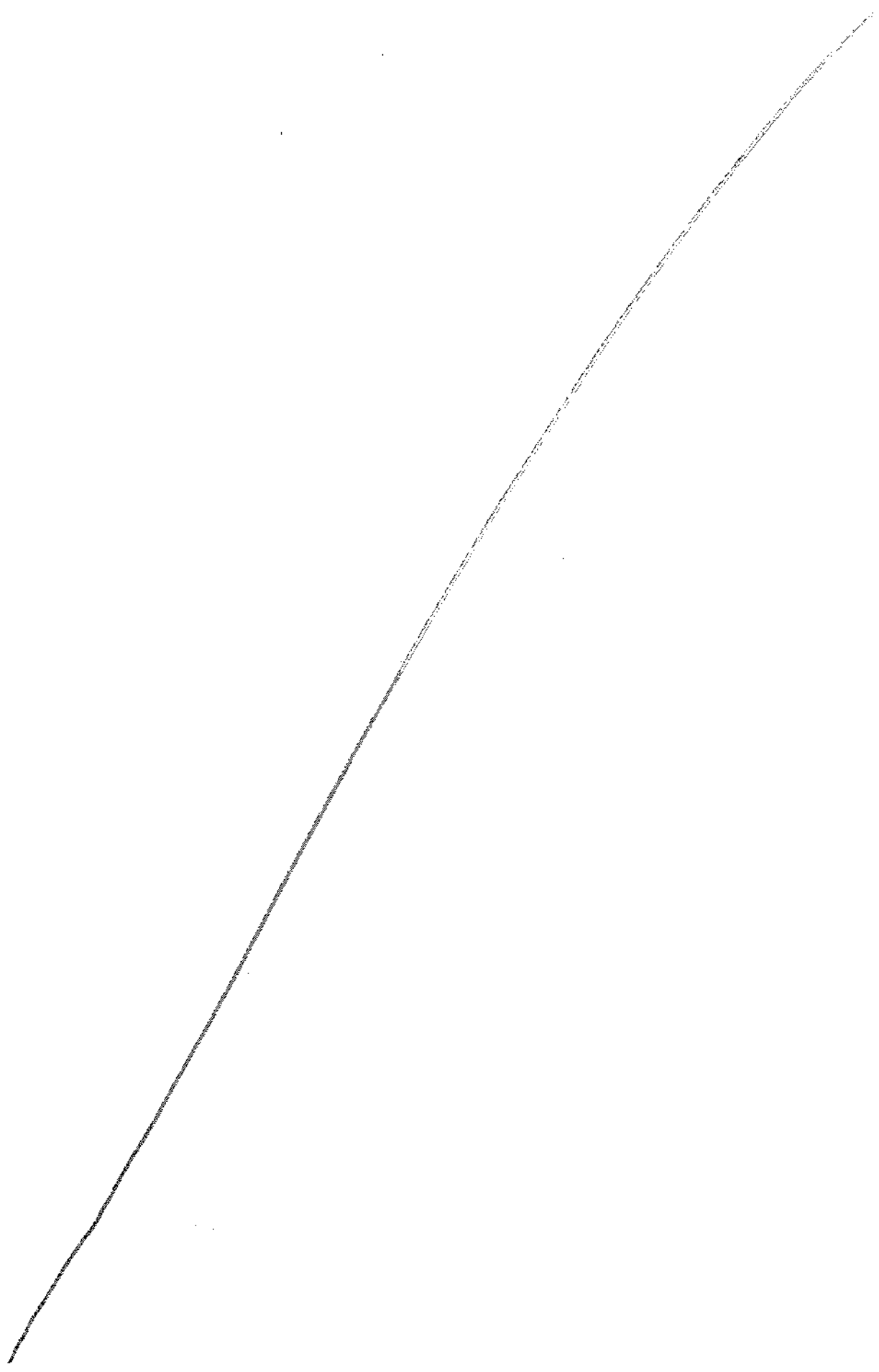
Report No. 50b
February 2008

Cover Photograph -

Distillery Buildings from the former Corbans Winery, Corban Creative Quarter, 2007

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Summary

This study examines a range of options for providing museum facilities in the Corban Creative Quarter.

The proposal put forward is that, rather than constructing a single integrated museum building on the site, a range of equivalent and complementary facilities, developed as part of a staged and integrated programme, could be provided at lower cost. These would comprise:

- A web-based “Virtual Museum”, presenting the history and culture of Waitakere City through text, photographs, video and sound recordings. This could provide a permanently-accessible archive of the city’s culture and heritage, including historic sites, buildings, artworks and collections. The current Waitakere History Project is relevant to this proposal.
- Accessible storage for collections held by the City, in particular the Peter Sauerbier sculpture collection, the Ambrico Place ceramics collection and the City Archives, as well as other significant collections held by trusts and individuals.
- Exhibition facilities developed both in the Corban Creative Quarter and in suburban Libraries, enabling the display and interpretation of art, historical and cultural exhibitions developed by the City, occupants of the Corban Creative Quarter and outside sources.

A draft exhibition concept plan suggests that core exhibitions presenting an overview of the city and its history, as well as short-term supporting exhibitions, should be presented. The interpretive approach recommended is that the City’s various stories be linked through families and individuals to overarching themes of migration, innovation and cultural diversity which together define the City’s character.

Governance options include direct control by the City Council or oversight by a trust, possibly set up as a Council-Controlled Organisation. Governance by the existing Waitakere Arts & Cultural Development Trust would probably require changes to the Trust’s deed, particularly in the mode of appointment of trustees. A variety of stakeholders are recognised as having an interest in a museum project.

A proposed acquisitions policy restricts the City Council to collecting items from, or closely associated with, Waitakere City and its immediate surroundings.

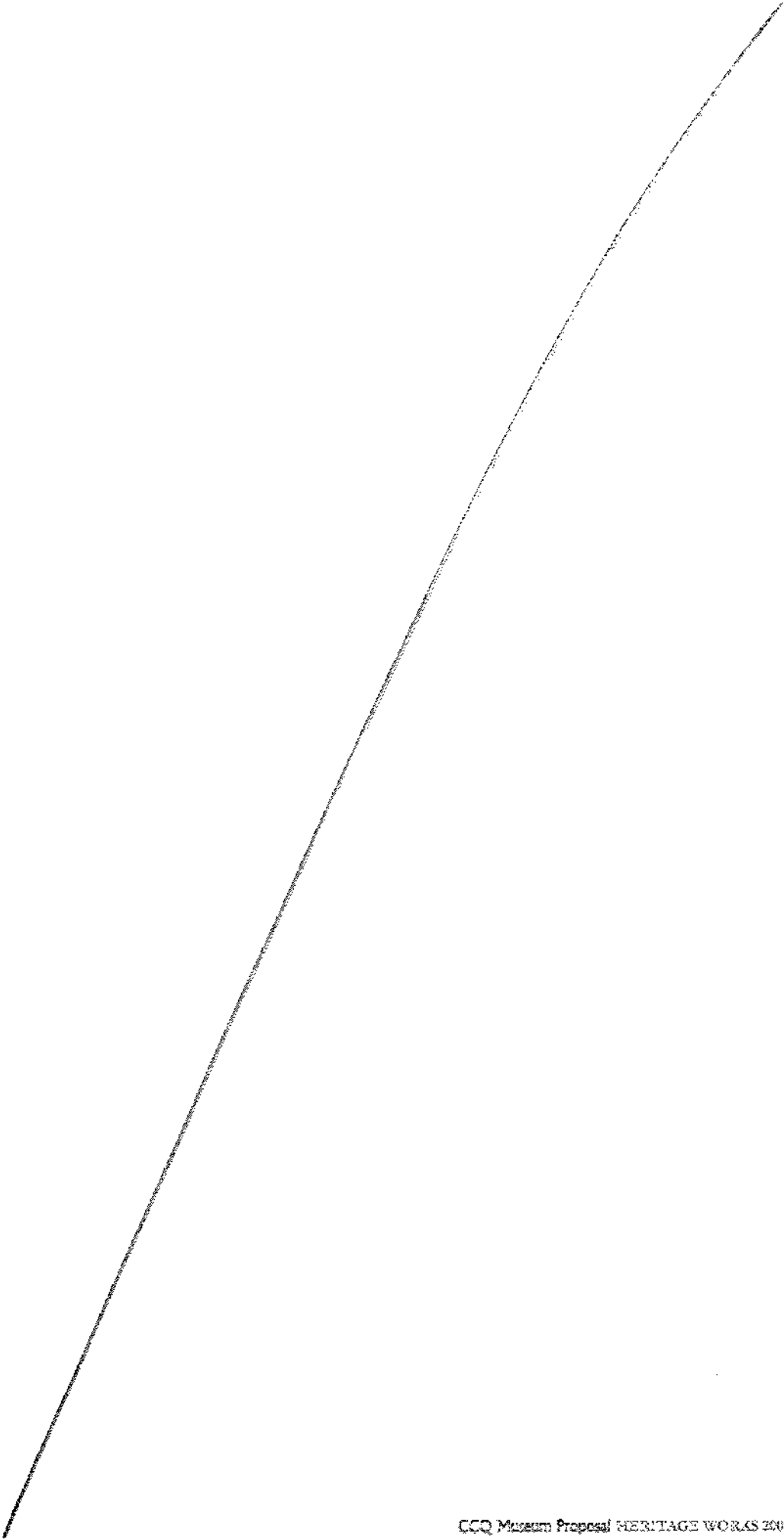
The three museum components described would each need to be professionally staffed in order to ensure that

- the website was regularly updated and maintained
- stored collections were properly managed, accessible and did not deteriorate
- exhibitions were developed and coordinated according to appropriate standards.

The maximum capital cost of development is estimated to be of the order of \$7 million, broken down as follows:

- | | |
|-------------------------|-------------|
| • Online Virtual Museum | \$250,000 |
| • Collection Storage | \$1,800,000 |
| • Exhibition Galleries | \$5,000,000 |

A conventional museum of 2000 square metres would cost in the vicinity of \$10 million.



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1. Introduction

1.1 Objectives

The purpose of this study is to propose options defining the concept, scope, structure, policies, physical requirements and costs for a museum on the Corban Estate in Waitakere City. The contract brief is attached as Appendix 17.

1.2 Qualifications

The writer John Coster is an independent museum and heritage consultant, based in Tauranga. His former positions include Museums Liaison Officer at the Auckland Museum, Curator/Registrar at the Museum of Transport & Technology, Acting-Director Wairarapa Arts & History Centre, Manager Museum Services for Tauranga City and trustee of the Auckland War Memorial Museum. He is currently a member of the Te Papa National Services Te Paerangi Advisory Group and of the Bay of Plenty Conservation Board.

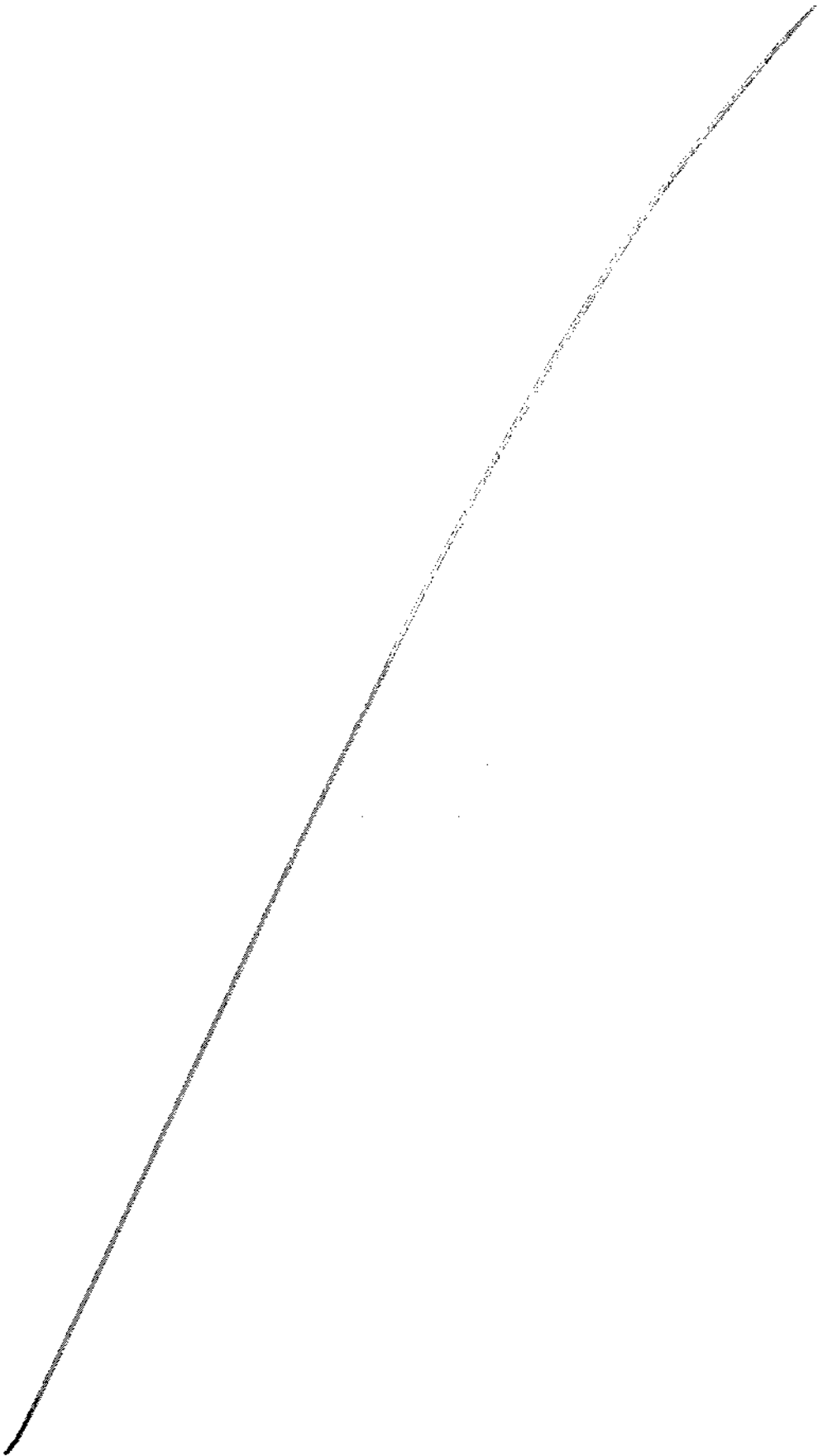
1.3 Acknowledgements

This study was commissioned and funded by Waitakere City Council as Contract No. RM06009A.

In addition to the formal consultation detailed in the report, informal consultation was undertaken with a number of individuals who have interests related to the provision of museum services within Waitakere City. Thanks are due to the following for their assistance and advice: Alina Wimmer, Bruce Symondson, David Dromer, Graeme Campbell, Janet Hannan, Lesley Smith, Michael Riley, Naomi McCleary, Owena Schuster, Rewi Spraggon, Robyn Mason, Stephanie Jowett and Wayne Knox (Waitakere City Council); Martin Sutcliffe (CEAC); Saul Roberts (Kawerau a Maki); Bernadette Papa (Ngati Whatua); Jasminder Kaur, Craig Jones (Visitor Solutions); Lorraine Wilson, David Wright (Portage Ceramics Trust); Howard Williams (NZ Ceramic Heritage Trust); Bruce Ralston, Christina Tuitubou (Auckland War Memorial Museum); John Diamond, John Green, Gus & Mary Stewart, Mary Gilligan, Jane Legget and Ken Scadden. The report was edited and compiled by David Cramp of Bassdrum Books Ltd.

1.4 Note on estimates

Cost estimates cited in this report are indicative only. None constitutes a formal estimate or quotation and no undertaking is given that final costs for any development outlined will remain within the amounts stated. All sums cited are exclusive of Goods & Services Tax.



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2. Context & Background

2.1 Context

At the present time, the Waitakere City Council supports the visual arts and cultural heritage within the City through the following publicly-accessible services and institutions:

- Council's Website ¹
- City Council Archives
- Waitakere Central Library local history collections
- Lopdell House Gallery / McCahon House
- Corban Estate Arts Centre (CEAC)
- Tītirangi Community Arts Council / Upstairs Gallery
- Waitakere Central Community Arts Council
- Waitakere Pacific Arts & Cultural Trust (WPACT).

Apart from the Library and the City Archives, none of these bodies hold permanent collections.

The Council also offers assistance to voluntary heritage groups providing services to the public through a \$100,000 contestable Heritage Fund, established in the current financial year.² Such groups include:

- West Auckland Historical Society
- Huia Museum
- Oratia Folk Museum
- Friends of Waikumete Cemetery
- Marae.

At a regional level the Council contributes to statutory funding of the Auckland War Memorial Museum and Museum of Transport and Technology.

2.2 Background

Council's heritage strategy action plan³ recommends that Council undertake *a full Museum Feasibility Study to report on the state of taonga/museum treasures in Waitakere City including management and resourcing issues*. A subsequent report, commissioned in 2006, examined museum services and the care of cultural heritage collections in Waitakere City.⁴ The report established that Council has a mandate to establish further museum services within the City and recommended the Corban Estate as the most suitable site.

Council's Culture, Arts & Events Special Committee then resolved (11 October 2006):

¹ <http://www.waitakere.govt.nz/ArtCul/index.asp>

² <http://www.waitakere.govt.nz/cnlser/fin/heritage.asp>

³ Scadden, K. & G. Ferguson, 2004, Draft Waitakere City Heritage Strategy, Waitakere City Council; Scadden, K. & D. Holman, 2004, Waitakere City Heritage Strategy Action Plan; <http://www.waitakere.govt.nz/abtcnl/pp/pdf/htgstratacrplan.pdf>

⁴ Coster, John & Jane Legget, 2006, Museum Services in Waitakere City ~ a Preliminary Investigation into Options and Issues for Cultural Heritage Collections Relating to Waitakere City. Waitakere City Council / HERITAGE WORKS:41.

*That approval be given to undertake a site-specific detailed feasibility analysis of museum facilities and that the feasibility study be integrated with the wider concept development of the Corban Estate (1988/2006).*⁵

This report results from that resolution and builds on Council actions to date by examining a range of options for the establishment of museum services on the Corban Estate. Although not specifically recorded in the minutes, the opinion was expressed at the Arts & Events Committee that a smaller-scale facility was likely to be more acceptable than a larger, more expensive, one. This opinion has been taken into account in developing proposals.

A workshop held in May 2006 to develop a concept plan for the “Corban Creative Quarter” was attended by the writer. Preliminary site design proposals arising from the workshop include provision for museum facilities on site, but without any commitment as to when they might be established.⁶

A further workshop held on 10th December 2007 with Council’s Culture and Community Committee examined the options presented in this report and came to no firm conclusion on preferences or priorities.

Further planning for museum facilities will therefore await the outcome of feasibility studies programmed in the preliminary design proposal for the Corban Creative Quarter. In particular, an Exhibition Facilities brief, preliminary Architectural Brief and indicative Business Plan cannot realistically be prepared until the future form of any museum-related services is determined.

2.3 Existing Arts Precincts

The City’s Arts and Cultural Strategy identifies the Corban Estate and Lopdell House as the two key arts precincts contributing to the City’s cultural infrastructure.

The Lopdell House Gallery, founded some twenty years ago, is located in Titirangi and has an established reputation as a significant regional art gallery.

The more recently-founded Corban Estate Arts Centre was opened in 2001, following acquisition of the land in 1991, and is located in the administrative and commercial centre of Henderson. Under the general control of the Waitakere Arts & Cultural Development Trust, acting through the Corban Estate Arts Centre, it tends to *focus on Waitakere City arts and heritage, the provision of studio space for artists and an education programme incorporating classes, events and workshops.*⁷ It also provides a small area of gallery space and mounts regular exhibitions.

The City Council maintains a distinction between these two arts precincts - *Lopdell House as the home to a regional arts venue and the Corban Estate Arts Centre as a city community cultural facility with an accent on heritage, with the two sites drawing to a degree on separate audiences and delivering differing but complementary services to the community.*

Significant development of both sites is proposed. The Lopdell House project would develop new galleries on the western end of the existing building, *to expand the capacity of the gallery to undertake a more comprehensive exhibition programme.*

⁵ Waitakere City Council, 2006. Minutes of a Meeting of the Culture, Arts & Events Special Committee, held at Waitakere Central, 6 Henderson Valley Road, Henderson, Waitakere, on Wednesday, 11 October 2006. <http://www.waitakere.govt.nz/AbiCn/cr/pdf/artsevents2006/111006min.pdf>

⁶ UrbanismPlus Ltd., *et al.*, September 2007, Corban Creative Quarter Waitakere City Council & Unitec New Zealand. pp. 41, 46, 58.

⁷ Arts Infrastructure in Waitakere City. Discussion paper WCC July 2007.

While the likely involvement of Unitec on the Corban Estate will maintain the educational focus of the complex and possibly move it further in the direction of the performing arts, development of museum facilities there would be likely to create significant new exhibition galleries, which would be in demand by art, design and heritage interests.

It is important for the healthy development of both the Lopdell and Corban precincts that the City's arts and cultural planning ensures that the development of new gallery space in both locations takes place in such a way as to enhance the distinction between the two, ensuring that they remain complementary. This consideration applies particularly to their exhibition policies which, in the past, have overlapped to a perceptible extent.⁸

2.4 The Waitakere History Project

The Waitakere History Project (see Appendix 1) was initiated in 2004 with the aim of producing a comprehensive history of west Auckland to commemorate the 21st anniversary of the founding of the city in 2009. A number of authors will be involved, under one general editor, and the book is intended to be an accessible history outlining the area's geology, geography, settlement and development. It will place emphasis on west Auckland's cultural diversity and the *rich cultural impulses* that migrant groups have brought to the City. The project's aspiration is that it will *engender a sense of place and pride in Waitakere City*.⁹

2.5 Conclusion

Like the History Project, it is envisaged that one of the outcomes of the establishment of a museum in the city would be to contribute to the development of a strong "place identity" or brand for Waitakere City and to create an accessible focal point for community identity and pride. Successful museums work to engage their communities, acting as a centre for pride in the history, traditions, stories and achievements of a community, serving equally to create a sense of communal identity, orient new citizens and introduce visitors to the region.

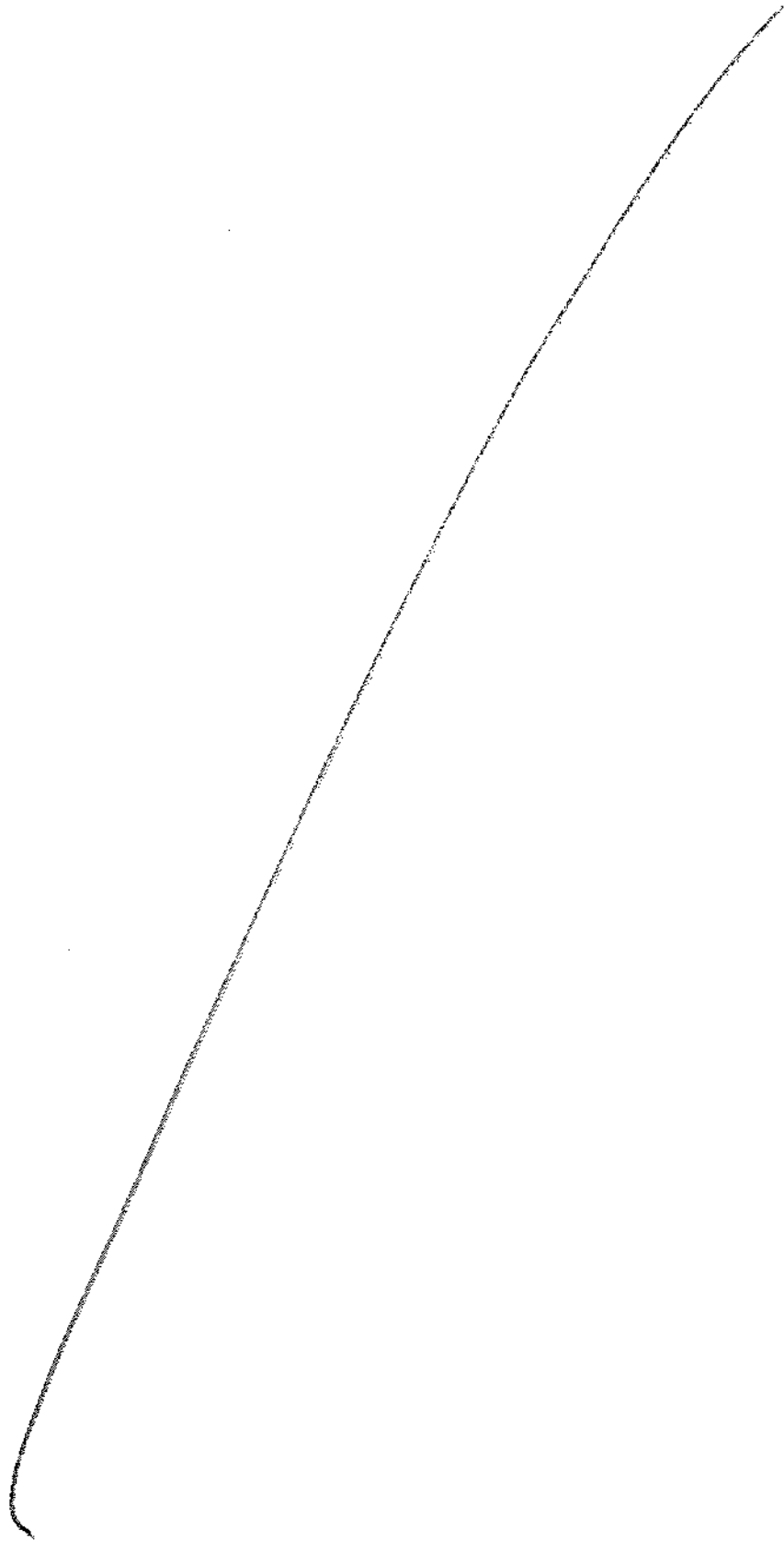
It is likely that museum services for the city would initially show greatest value through a deliberately local focus to build social capital, a "sense of belonging" and a distinct community identity. It may also develop in the future as a tourist attraction, drawing visitors into the community and attracting spending to local businesses and services.¹⁰

Within the above context, this report builds on Council actions to date by examining a range of options for the establishment of museum services on the Corban Estate.

⁸ See, for example, http://www.ccac.org.nz/exhibitions/past_exhibitions/exhibitions_2002.aspx and <http://www.lopdell.org.nz/events/>

⁹ Ruth Kerr - Medial Associates Ltd, 2007. "One City – Many Voices". Waitakere City/West Auckland History Project an overview. Attached as Appendix 1.

¹⁰ See Coster & Legget 2006.



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3. Museum Overview

Museums are responsible for the tangible and intangible natural and cultural inheritance of humanity.¹¹ They have three primary functions in regard to this inheritance:

- Promoting it - for purposes of study, education and enjoyment
- Interpreting it - through research, communication and exhibition
- Collecting it - to preserve cultural heritage through acquisition and conservation.¹²

This section relates these functions to the particular situation and resources identified within Waitakere City.

3.1 Promotion

As suggested in section 2.5, a primary purpose of a museum in Waitakere City would be the development of civic identity and pride through promoting and communicating cultural heritage. It could do this by making material from its collections available in a number of ways – through education programmes, web pages, exhibitions, performances and direct access.

Other institutions in Waitakere City already carry out some of these functions. The City itself identifies and helps conserve a number of historic buildings. The Central Library's local history service makes material from its collections (including historic documents, photographs and oral history recordings) available through its website and by direct access. An exhibition of west Auckland ceramics¹³ and their history is on semi-permanent display at the New Lynn Library, while volunteer groups, notably the West Auckland Historical Society and the Huia Museum, also promote and present local history through exhibition, publication and research facilities.

A recognised central museum would have the potential to act as a stronger focus for heritage than the complementary library and volunteer services by presenting the stories not told by other groups and also by assuming the central function of coordinating the city's heritage interpretation and directing those interested to other sources of information. In order to remain focused, and therefore effective, the museum would need to have a clear idea of its role and its approach to both interpretation and collecting. These are discussed below.

3.2 Interpretive approach

*Interpretation is the way ideas are expressed through themes and stories within an exhibition.*¹⁴

This section outlines some of the themes and stories which might be applied by a museum in Waitakere City.

3.2.1 Themes

In keeping with the approach already established for the Waitakere History Project, it is proposed that a museum in Waitakere city tell its stories through themes of:

¹¹ International Council of Museums (ICOM) Code of Ethics for Museums, 2006

<http://icom.museum/ethics.html>

¹² ICOM Definition of a Museum, 2004 <http://icom.museum/definition.html>

¹³ From the City Council's collection, currently held in storage at Ambrico Place.

¹⁴ Rouette, Georgia, 2007. *Exhibitions: a practical guide for small museums and galleries*. Museums Australia (Victoria), Melbourne. p.27. (See also, Alexander 1989:195-6.)

- migration
- cultural diversity
- family
- innovation and creativity.

The migration of distinctive groups and individuals into a landscape described as “desolate” by late nineteenth century observers¹⁵ had, in the twentieth century, turned west Auckland into a collection of vibrant communities with threads of cultural diversity far more varied and complex than the popular concept of the “westie” might imply.

The human history of the west starts with arrival of the tangata whenua, Kawerau a Maki, followed in the 18th century by the infiltration and settlement of Ngati Whatua from the Kaipara and further north. With the establishment of Auckland as the colonial seat of government, the first English and Scots arrived, though they may have preferred to regard themselves as ‘settlers’ or ‘landholders’ rather than immigrants. They established the short-lived Cornwallis settlement in 1836 and the eponymous timber milling ventures of Henderson and Swanson in the 1840s and ‘50s. Through the second half of the nineteenth century the basis of Auckland society remained largely Anglo-Celtic, though with the occasional exotic individual, such as the Portuguese ‘Don Buck’ standing out on the fringes.

In the twentieth century, west Auckland’s population diversified rapidly, with Lebanese and Dalmatians followed after the Second World War by Dutch, Maori, Polynesians, East Asians and others. Some of these groups established industries now seen as distinctively of the west, like winegrowing and orcharding. The family names associated with early industries are still familiar – Babich, Clark, Corban, Cranwell, Delegat, Gardner, Marinovich, Nobilo, Parr, Selak, Sunde, Ujdur, Vela and Yukich.¹⁶

Thus, in defining the themes and focus of a museum in Waitakere City, terms like *colonist*, *migration*, *diversity*, *innovation* and *family* provide the thematic foundation through which the city’s history, stories and identity can be interpreted. Two main groups of arrivals may be defined among the various migrants – Maori, who as tangata whenua define the beginnings of human settlement in a new land, and the later arrivals, tauiwi, who, mainly through economic activity, have to a large extent defined west Auckland as it is today. Among these various migrants are groups who have contributed to two particular sub-themes (the wine industry and the creative arts) which seem relevant to the Corban Creative Quarter (see Table 1).

3.2.2 Core Strands

Within the interpretive approach outlined above, three core strands present themselves as potentially forming the basis of a museum in the Corban Creative Quarter. These are:

- Waitakere City history – arising from the need of the city and its residents to have their stories told publicly and accessibly, and from a wish to preserve the city’s material culture, thereby promoting a sense of civic cohesion and pride
- The Henderson wine industry – arising from the situation and history of the Corban Creative Quarter, the existing historic wine industry buildings on the site, the Corban family collections and the significance of Henderson as a wine-producing area
- Arts and Design – arising from the activities of the Corban Estate Arts Centre, the likely presence of Unitec’s Design and Performing Arts schools, the reputation of

¹⁵ See Scott, Dick, 1979, *Fire On The Clay The Pakeha Comes To West Auckland*. Auckland, Southern Cross Books. pp. 93-4,120-1

¹⁶ See, for example, <http://www.teara.govt.nz/NewZealanders/NewZealandPeoples/Dalmatians/4/en>. See also Appendix 2 Historical Themes.

Waitakere as something of an artists' colony and its association, either by birth, influence or residence, with a number of significant New Zealand writers, artists and craftspeople (see Appendix 2).

Any one of these strands alone could form the theme of a museum on the Corban Creative Quarter –

- The focus could be placed solely on Waitakere's cultural and natural history¹⁷, forming an educational and social resource for the city and visitors
- The wine industry theme could conceivably be expanded to a national viticultural museum, examining the history of the New Zealand wine industry
- Or the association with Unitec could assume predominance with the establishment of an arts and design museum, presenting the ceramics, film and other industries and crafts currently or previously established in Waitakere City.

In pursuing the specialist museum course, account would need to be taken of the themes of existing New Zealand museums. A focus on wine, for example, could either complement or conflict with the existing Church Road Winery Museum in Taradale¹⁸ or the Marlborough Museum's intention to develop a permanent wine heritage exhibition.¹⁹ Similarly, The New Dowse museum in Lower Hutt is already recognised as an established museum of contemporary craft and design, while the Auckland War Memorial Museum already holds the Auckland Region's major collections in the applied arts, incorporating both New Zealand and European material.

There is nonetheless no reason in principle why the themes proposed could not be made complementary to those of existing institutions. Existing collections could also, given sufficient reason and appropriate facilities, be transferred on loan to a newly-established Auckland regional design or wine museum, though the practicalities of such a move are likely to be complex and time-consuming.

Alternatively, and probably more desirably, the three strands could be brought together in a single institution under the overarching themes identified above (*Migration, Innovation and Cultural Diversity*) encapsulating the movement of both Maori and Pakeha/Tauiwi settlers, industrialists, viticulturalists, artists, writers, filmmakers and others into and around Waitakere City. This concept is able to incorporate aspects of other recent proposals (such as a Dutch Museum and, to a lesser extent, a Ceramics Museum). It is illustrated in Table 1, which suggests how separate stories may be linked to wider themes through individuals and families, and is developed further in the course of this report.

¹⁷ Waitakere's natural history is already interpreted to some extent through displays and educational programmes at the Auckland Regional Council's Arataki Visitor Centre, which provides an introduction to the Waitakere Ranges Regional Park, part of, and forming a backdrop to, Waitakere City.

¹⁸ <http://www.churchroad.co.nz/2/tourism/museum.html>

¹⁹ See www.stuff.co.nz/print/4092613a6523.html

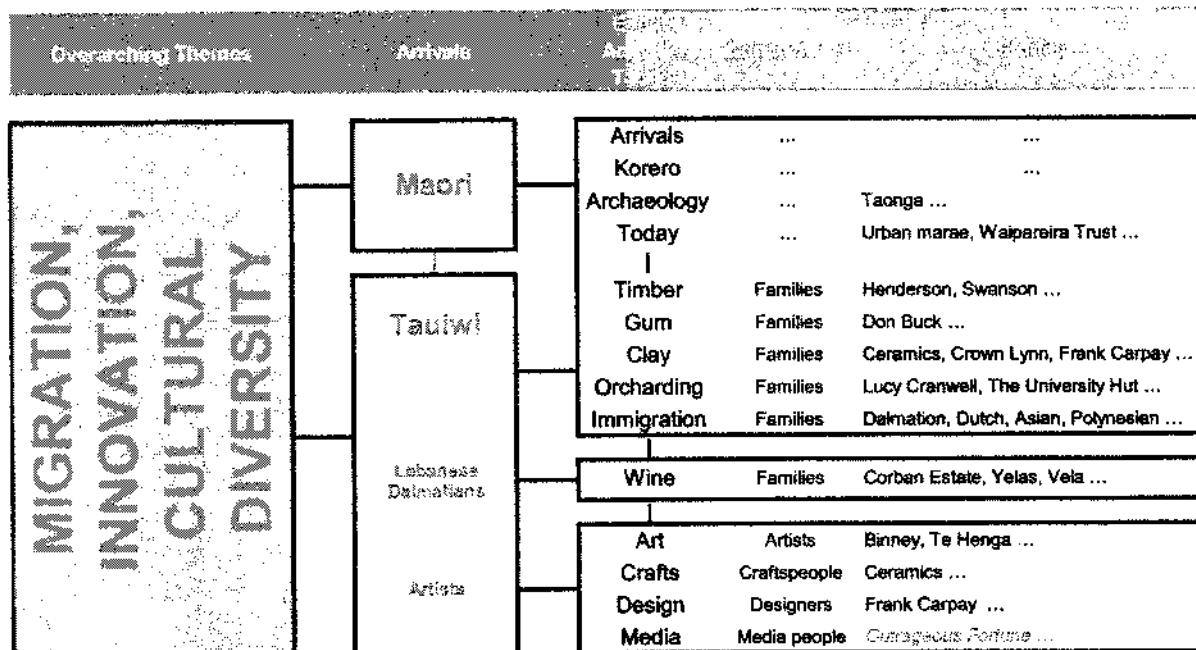


Table 1 Thematic Scheme

(The first column of Table 1 identifies the three overarching themes, which apply to all subsequent columns. The second column identifies the two major groups of people who over time have migrated to Waitakere City. The third group of columns identifies the major activities and events which have formed the City's history and some of the specific stories which might be told. Individual stories are grouped into the three core strands of "Waitakere history", "the Henderson wine industry" and "arts & design".)

3.3 Collecting

The need to preserve the tangible history of the City has been recognised by a number of groups and individuals. Material relevant to Waitakere City is held by established institutions, notably the Auckland Museum, Museum of Transport & Technology, Auckland Art Gallery and Auckland Central Library. A number of private and public collections are also held within Waitakere City. These are further discussed below and in section 8.

The City owns two main artefact collections,²⁰ both of which are stored under sub-standard conditions and are difficult to access:

- The Peter Sauerbier Sculpture Collection, donated to the City in 2007 by the artist, and
- A Ceramic Heritage Collection, comprising products and equipment from New Lynn and other potteries.²¹

Some of the ceramic items are on display in the New Lynn Library, but the majority of both collections are held in temporary storage. They require specialised permanent storage in order to prevent them from deteriorating. The Sauerbier Collection is in the process of being cleaned, catalogued and packed, pending possible exhibition at a number of venues. Future availability of

²⁰ See Coster & Legget 2006. s.2.5

²¹ See Perry, J., 2005. Valuation/Report July 2005 Waitakere City Council Ceramic Heritage Collection. Waitakere City Council.

these collections is an issue which needs to be addressed, since the holding of publicly-owned collections implies an obligation to make them available to the public.²²

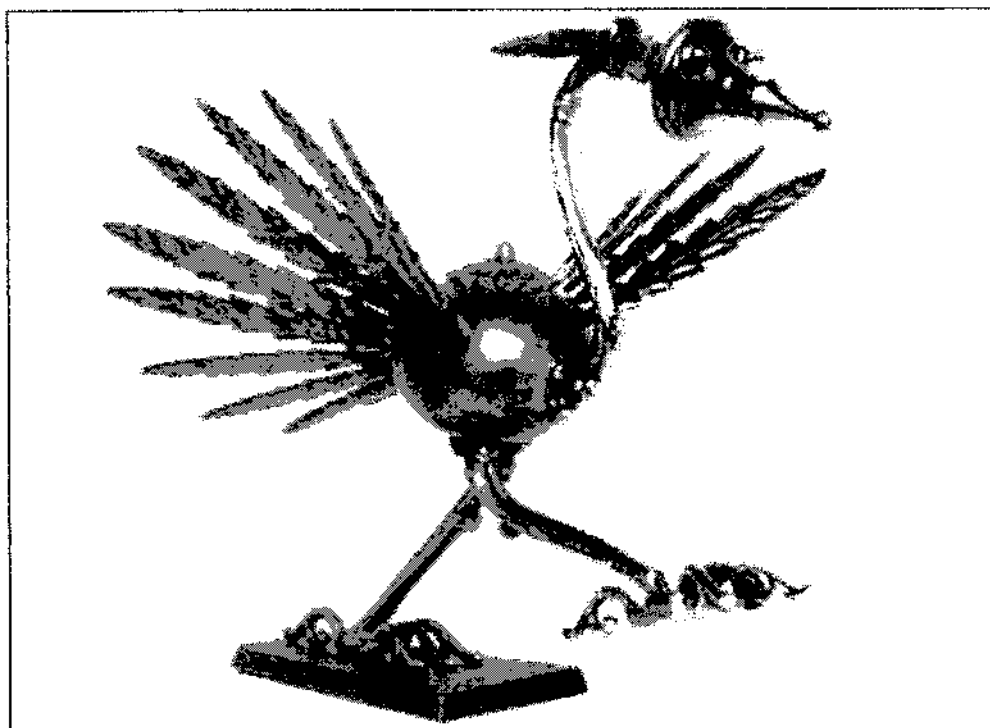


Figure 1 *Aroha*, Sauerbier Collection, 2007.1.11, Waitakere City. Photo: Tanya Wilkinson

In addition to the two civic artefact collections, a number of other collections held in the City also require adequate storage. These are as follows:

- A major collection of Crown Lynn and other ceramics belonging to the Portage Ceramics Trust
- The Corban Family Collection documenting the history of the family and its wine business
- A number of small ceramics and industrial collections belonging to individuals.

The City Archives also currently requires additional storage for significant local history collections, while the Central Library will probably do so within a few years. Storage conditions in the existing archives building are inadequate to prevent deterioration of aging historic records.

If the City is to become a collector of cultural heritage, it will need to recognise the requirement to make its collections available, through accessible storage and research facilities, an exhibitions programme or by other means. Each option will require suitable facilities and qualified staff. Collections which are not actively maintained will deteriorate.

Procedures for, and limitations on, collecting processes are discussed in section 6.2. A draft Acquisitions Policy, designed to define and restrict the type of material which the City may collect and to set out procedures for its acquisition, management and disposal, is attached as Appendix 6. This policy is intended to serve as a basis for further discussion and refinement.

²² ICOM Code of Ethics, Principle 2, Access (1.4)

3.4 Facilities

In order for a museum to carry out its primary functions of promoting, interpreting and collecting cultural heritage, it requires suitable facilities, including some or all of the following:

- Collection Storage
- Exhibition galleries
- Staff workspace
- Public facilities
- Internet accessibility.

These need not occupy a single building or site. Depending on how the museum is envisaged, and on available funding, it could be a modular and highly flexible entity, characterised in Figure 2 as the “Lego-Playdough” museum.

Just as children’s *Lego* building blocks can be used to create structures of considerable complexity and subtlety from simple modular units, so too museums may be developed over time from basic facilities with a restricted purpose to an infrastructure providing a full range of services to the public. Similarly, museum facilities and services may be able to be fitted into a developing amenity, such as the Corban Creative Quarter, taking advantage of existing infrastructure and allowing for additional needs, much as play dough is used in preschools provide a creative medium which can be squeezed and moulded into a variety of forms to fit its circumstances

The term “Lego-Playdough museum” is therefore intended to describe an institution that could share some its exhibition galleries and provide specialist services such as collection management or exhibition design to other institutions, that could store its collections offsite if necessary and that might make its collections available to the public through a website rather than through exhibition galleries. The following proposal formalises these possibilities.

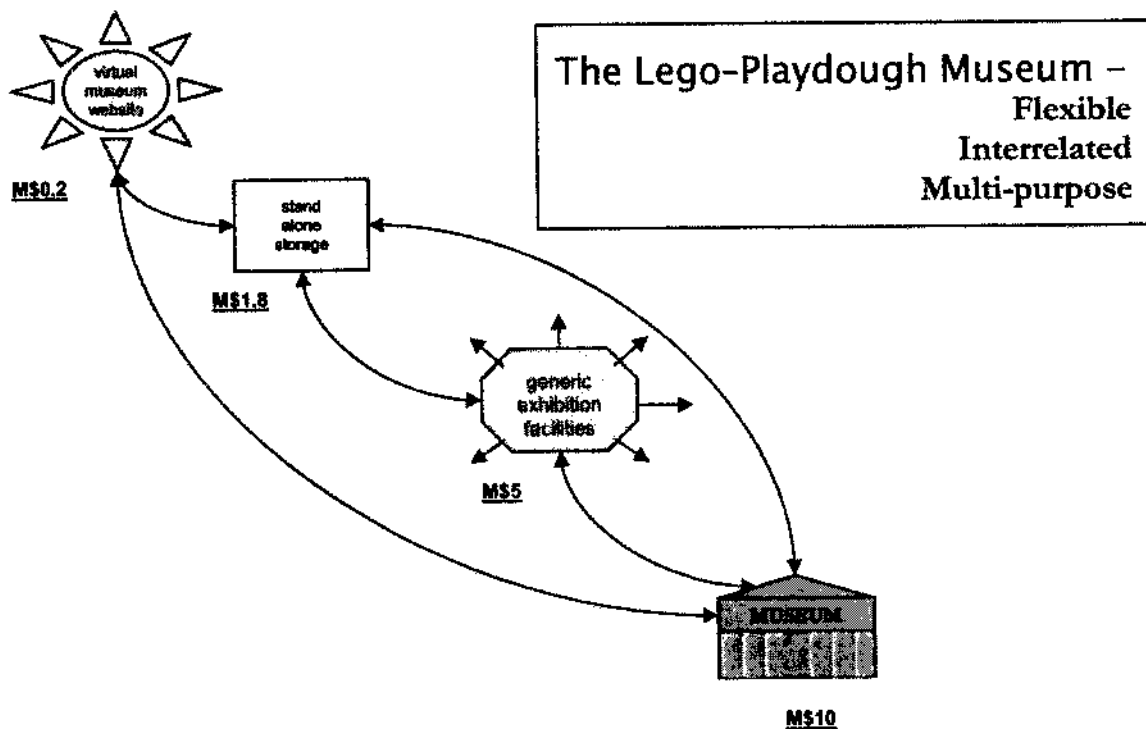


Figure 2 The Lego-Playdough Museum

3.5 Proposal

3.5.1 Context

It is anticipated that the Corban Creative Quarter (CCQ) will comprise the Corban Estate Arts Centre (CEAC), the Waitakere Pacific Arts & Cultural Trust (WPACT), the Waitakere Central Community Arts Council (WCCAC), the Design and Performing Arts Schools of Unitec Institute of Technology (Unitec), and a number of other individual and corporate tenants located on the former Corban Estate. The Quarter incorporates a number of *in situ* heritage structures relating to the former Corban Winery within a defined historic precinct. The Quarter will be focused on the development of activities supportive of arts, culture, heritage and education, providing a range of cultural and learning experiences to the residents of Waitakere City and their visitors, as well as to Unitec students.²³

3.5.2 Needs

The following needs have been identified which support, or are relevant to, the establishment of a museum facility in the Corban Creative Quarter:

- A venue or venues in which to make the history of Waitakere City, and significant objects from that history, available to residents and their guests. This might utilise a variety of media and could include exhibition and interpretation telling the stories of:
 - The west Auckland landscape
 - The mixed ethnic and cultural groups which together make up the people of Waitakere
 - Early industry in the city, including industrial and studio pottery, timber, orcharding and vinting (including the Corban family and its contribution to the wine industry)
- The preservation, conservation and adaptive re-use of selected buildings once occupied by the Corban family and their winemaking business. (It is unlikely that any of these buildings would be suitable for the permanent display of museum collections, but they could be interpreted through text, photos and replicated objects)²⁴
- Storage and ongoing access to heritage collections held by the City, particularly the Peter Sauerbier sculpture collection. Documentary, photographic and archival material already held by the City Library and City Archives will also require additional specialised storage facilities in the future
- Provision of exhibition facilities and specialist professional services to other users of the Quarter, enabling ongoing display of contemporary arts and craft in a variety of venues and at differing levels of sophistication and expertise.

3.5.3 Concept

It is proposed that the CCQ museum be conceptualised not as a single separate institution or building but as a series of venues and facilities integrated into the various activities and organisations which together make up the Quarter. It will facilitate the flow of ideas and opportunities and be a source of cultural authority and knowledge.

²³ The proposal is described in more detail in the report by UrbanismPlus et al., 2007.

²⁴ A separate maintenance and conservation plan is being prepared for these buildings.

Within this integrated concept, the museum will adopt the overarching themes of *Migration, Innovation and Cultural Diversity* – acknowledging people’s settlement of and adaptation to Waitakere, with tangata whenua as the first and longest-settled of those people.

The history of the City, its landscape, industries and people, will be told by relating the origins and stories of particular families involved in those industries and related activities. Sub-themes, derived from the Quarter’s physical context and onsite activities, would be expressed through emphases on:

- the Corban family, the former winery buildings and the establishment and development of the Henderson wine industry
- contemporary west Auckland art, artists and artisans, particularly as they relate to the above themes and to educational programmes and creative activities provided by occupants of the Quarter.

3.5.4 Facilities

In assessing the feasibility of a museum within Waitakere City this report focusses on three functional options, providing the following facilities:

- An online “virtual museum website” providing interpretation of Waitakere City’s arts, culture and heritage; limited access to collections via photographs; and links to relevant sites
- Storage for existing civic and possibly other collections, providing secure, climate-controlled conditions and the ability to access collections and develop short-term exhibitions at a variety of venues
- Flexible exhibition facilities available for a variety of exhibitions and other events developed by, or with, other occupants of the Quarter.

These three sets of facilities would be able to function independently, or could be integrated into one building or set of buildings as the “CCQ Museum”. Advantages and disadvantages associated with different options are outlined in Table 2. Each set of facilities would require permanent professional staff, available to provide services to the public and other users of the Quarter. An administrative base, which might or might not be centralised, would be required for staff.

Each of the three options is discussed in more detail in sections 5-9.

Table 2 Needs & Options

Identified Needs	
<p>1. Storage and ongoing display of collections held by the City, particularly the Peter Sauerbier sculpture collection and Ambrico ceramics collections.</p> <p>2. A venue in which to make the history of West Auckland, and significant objects relevant to that history, available to the people of Waitakere City.</p> <p>3. Provision of exhibition facilities and specialist professional services to other users of the Quarter.</p> <p>4. Conservation and adaptive re-use of selected buildings once occupied by the Corban family and their winemaking business.</p>	

NEEDS	OPTIONS	ADVANTAGES	DISADVANTAGES
<p>1 Onsite</p>	<p>1 Space not required on Corban Estate 2. Could be a temporary measure pending decisions on future display and interpretation 3. Allows option of "visible storage" and access for research without expensive exhibition programme 4. Potential for combining facilities with Library and Archives</p>	<p>1. Land purchase &/or purpose-built or refitted building required 2. Duplication of staff facilities 3. Staff required to travel &/or some staff based offsite 4. Lost staff time &/or cohesion 5. Major cost in packing/transporting objects for exhibition 6. Security issues if unstaffed 7. Increased capital costs for stand-alone building</p>	
<p>2 Onsite</p>	<p>1. Collections easily accessible to onsite staff 2. Storage can be integrated with other facilities - lower capital cost 3. Minimal staff travel, packing and transport - lower operational costs 4. All staff on site - better security, cohesion & communications 5. Allows a continuing acquisition programme (in line with policies to be established) and hence ongoing protection of Waitakere City's portable cultural heritage</p>	<p>1. Occupies space on Corban Estate 2. Implies a commitment to interpret and display existing and future collections</p>	
<p>3 None</p>	<p>1. Lowest capital & operational costs</p>	<p>1. Identified needs remain unmet 2. Existing civic collections deteriorate</p>	

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<p>Exhibition & Interpretation of Waitkere City's History</p> <p>Provision of Exhibition Facilities and Expertise on Corban Estate</p> <p>Re-use of Existing Heritage Buildings</p>	<p>4</p> <p>Museum on Corban Estate (with collections)</p>	<p>1. Facilities available for ongoing exhibitions about the City's history and development</p> <p>2. Facilities available for display of Civic and other collections and objects from the collection</p> <p>3. Facilities available for art, craft and visiting exhibitions</p> <p>4. Visitor attraction, educational facility and source of civic pride &/or identity</p> <p>5. More likely to attract donors or sponsors</p> <p>6. Potential to rationalise management of City's heritage resources (art & ceramic collections, archives, library etc.) sharing facilities and expertise</p> <p>7. Ability to provide expertise (staff) and facilities (e.g. collection management, exhibitions) to other occupants of Corban Estate</p> <p>8. Ability to provide an integrated programme of exhibitions at different levels and venues</p> <p>9. Ability to interpret heritage buildings on site</p> <p>10. Could incorporate a virtual museum website (see below)</p>	<p>1. Occupies space on Corban Estate</p> <p>2. Capital cost for building</p> <p>3. Operational costs (staff & activities)</p> <p>4. Could be a white elephant if needs and activities not clearly defined</p>
<p>5</p> <p>Exhibition Centre(s) on Corban Estate (no collections)</p>	<p>1. Facilities available for ongoing exhibitions about the City's history and development using borrowed material</p> <p>2. Facilities available for display of Civic and other collections</p> <p>3. Facilities available for art, craft and visiting exhibitions</p> <p>4. Visitor attraction and educational facility</p> <p>5. Ability to provide limited expertise (staff) and facilities (e.g. exhibitions) to other occupants of Corban Estate</p> <p>6. Ability to provide an integrated programme of exhibitions at different levels and venues</p> <p>7. Less expensive option than a collecting Museum</p> <p>8. Facilities may be able to be integrated better with other users of the Estate</p>	<p>1. Unable to collect or preserve civic heritage objects</p> <p>2. Scope of exhibitions and activities limited</p> <p>3. May not be able to provide expertise in collection management</p> <p>4. Defined needs remain unmet</p> <p>5. Civic collections deteriorate</p> <p>6. Unable to incorporate a virtual museum website (see below)</p> <p>7. Lesser ability to interpret heritage buildings on site</p>	
<p>6</p> <p>"Virtual" Museum on City Website</p>	<p>1. Space not required on Corban Estate</p> <p>2. Cheaper than a building</p> <p>3. Able to reach a very wide audience</p> <p>4. Enhances Library's Local History Online project</p>	<p>1. Unable to collect or preserve civic heritage objects</p> <p>2. Scope of exhibitions and activities very restricted</p> <p>3. May not be able to provide expertise in collection management</p> <p>4. Defined needs remain unmet</p> <p>5. Civic collections deteriorate</p> <p>6. Significant establishment & maintenance costs</p> <p>7. Lesser ability to interpret heritage buildings on site</p>	
<p>7</p> <p>No Action</p>	<p>1. Lowest capital & operational costs</p>	<p>1. Identified needs remain unmet</p> <p>2. Civic collections deteriorate</p> <p>3. No exhibition facilities on Corban Estate</p>	

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4. Consultation

Consultation with a variety of individuals and groups was initiated by the writer in order to ascertain and evaluate the concerns and attitudes of interested or involved parties. The consultation described below does not replace any statutory community consultation which may be required of the City Council.

4.1 Stakeholders

Some 50 stakeholders who may be expected to have an interest in the establishment of museum facilities in Waitakere City have been identified (see Appendix 3). They include the following groups:

- Waitakere City Council, its sub-committees, staff, consultants and contractors, who will determine and control any development proposed
- other Territorial Local Authorities (TLAs), such as the Auckland Regional Council, who may have an interest in aspects of such a project
- institutions and trusts established by central or local government which are involved in providing, supporting or facilitating heritage-related services
- voluntary associations, including local museums, who have an interest in the history of Waitakere City; and individuals with varying degrees of expertise or interest in museums and history
- individuals, including private collectors, with a particular interest or expertise in local history or museum services generally.

The largest stakeholder comprises the residents of Waitakere City collectively, who may make submissions on any proposals in the next Long Term Council Community Plan (LTCCP).

Of the 50 or so potential stakeholders identified, 9 hold relevant collections which have been assessed in the course of preparing this report; 9 attended a Corban Creative Quarter Concept Planning Workshop in May 2007; 5 attended a Focus Group examining the proposed museum concept; and 15 have been contacted by, or met with, the writer. Ten of the individuals or groups identified have yet to be contacted. Stakeholder groups are summarised in Table 3.

Stakeholder Group	Approx. No.
TLAs, TLA Departments & employees	14
Institutions (Trusts, TLA offshoots and Companies)	13
Voluntary Associations	12
Individuals	13
TOTAL	52

Table 3 Stakeholder Groups

4.2 Informal Consultation

Informal un-minuted meetings have been held with staff of the City Council and Council-funded cultural organisations within the City. In general terms these were aimed at presenting the issues surrounding a museum for the city, gathering relevant information and soliciting opinion and referrals. Other stakeholders with relevant knowledge or interests were contacted by telephone or e-mail. Individuals consulted are listed in Appendix 3.

4.3 Formal Consultation

4.3.1 The writer attended a meeting of the Waitakere Arts & Cultural Development Trust Board, to outline concepts and seek comment on the proposal for a museum. The Board resolved that

The Waitakere Arts and Cultural Development Trust Board support the concept of the development of a museum capturing West Auckland's history and that the preference be that any such museum be located on the Corbans (sic) Arts Estate.²⁵

4.3.2 Scheduled consultation meetings have been attended with both Kawerau-a Maki and Ngati Whatua to present the draft museum concepts and options and to solicit opinion. It is envisaged that this will be an ongoing process and that, if a decision is made to proceed with any aspect of a museum in the City, representatives of both groups will be closely involved in the planning process.

4.3.3 As part of the preparation of both this report and the preliminary investigation into museum services in the City²⁶, opinion on a wide variety of options for the support and provision of museum services in the City was solicited from existing heritage and museum groups and individuals. Responses are attached as Appendix 4. There is significant support for the concept of a single central Civic museum, as opposed to the staged modular concept proposed above, providing that this did not disadvantage existing voluntary museums. The need for careful thought in combining the three modular elements was recognised. An overriding need for storage of artefacts otherwise endangered is also recognised.

4.3.4 A second round of consultation with heritage and museum groups focussed on the Corban Estate and the proposals put forward in this report. It was initiated in 2007, through a focus group workshop facilitated by Visitor Solutions Ltd., with the writer present. Attendance and results are documented in Appendix 5. The appropriateness of "Immigration" as a single overarching theme was questioned and some participants placed an emphasis on the importance of the west coast and the ranges as significant influences on the west Auckland character. "Innovation" was seen as a significant factor in describing the city. As a result, the overarching theme proposed has been modified to encompass *migration, innovation & cultural diversity*.

A SWOT analysis was carried out on the facilities proposed, as well as on a single unified museum (see Appendix 5). Participants felt that a clear brand and identifiable focus would be necessary, however the facilities were structured, and that storage facilities must provide access as well as safekeeping in order to avoid becoming irrelevant.

In general terms participants were supportive of the idea of civic museum facilities, and although the point was made that one possible weakness of a traditional museum was that it could be perceived as "boring, 'fuddy duddy' and old fashioned" it was also recognised that this need not be the case.

There is clearly significant interest in the establishment of a museum exploring Waitakere City's history and culture. A number of existing groups and individuals, representing a valuable body of knowledge and expertise, are in support of such a development.

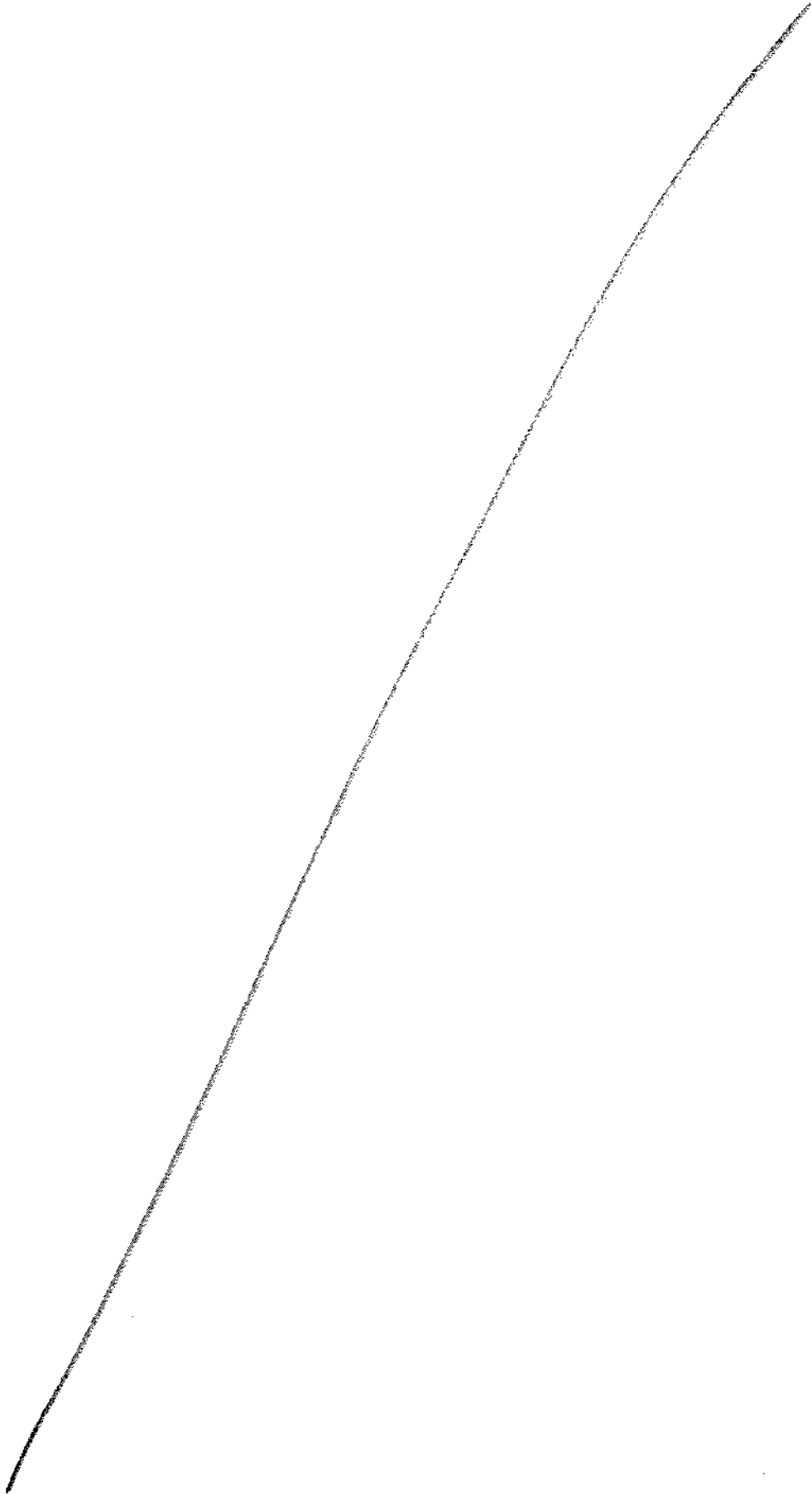
²⁵ Minutes Waitakere Arts & Cultural Development Trust Board 21 August 2007.

²⁶ Coster & Legget 2006

4.4 Recommendation

It is recommended that, if museum facilities are established in the city, community involvement in the establishment process should be maintained through:

- a suitably-appointed governance body and,
- an advisory group with specialist expertise whose role would be to scrutinise and advise on interpretive content.



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5. Governance

5.1 Introduction

Coster & Legget, in discussing choices for museum services in Waitakere City, identify *An effective governance structure, which is responsive to community needs* as being a necessary part of any museum, in order to set the policies and overall direction of the institution.²⁷ The role and function (as opposed to the structure) of the governance body is not further discussed here, but will need to be considered if a proposal for a museum on the Corban Estate is pursued.²⁸

Coster & Legget identify a range of possibilities for management and governance, including:

- a single professional employed by the Council to deliver support and advice
- a full-scale multi-faceted community museum facility, operated as a unit of Council
- a separately governed Council Controlled Organisation (CCO) or independent trust (with or without charitable status) receiving Council funding through a service agreement.²⁹

Other governance structures, such as Council business units, Council enterprise units, Council organisations, statutory corporations or limited liability companies are possible but, in New Zealand at least, rare, and are not considered further in this report. Many volunteer-run museums are governed by an incorporated society. An appropriate model for funding, governance and management will depend on the nature and scale of the museum services to be delivered.³⁰

A commercial governance model is unlikely to be appropriate for the Corban Creative Quarter. Museums as a rule are not self-funding. Although they may generate a proportion of their income through commercial activity or door charges, they are almost always dependent on public funding to ensure their ongoing viability.

Coster & Legget also note that:

Contemporary museum practice in New Zealand honours the spirit of partnership expressed in the Treaty of Waitangi, and strives to integrate Maori values in all aspects of museum work. Various models of partnership with iwi Maori have emerged, ranging from formalised arrangements to productive informal collaborations. A growing number of Maori are making their careers in museums, embedding Maori values in governance, management and day-to-day operations.

*A civic museum service could help make visible the Council's commitment to its partnerships with iwi Maori ...*³¹

²⁷ Coster & Legget, 2006, Table 1.

²⁸ See, for example, *Getting On Board: a governance resource guide for arts organisations*. Wellington, Creative New Zealand, 2003. <http://www.creative.nz.govt.nz/files/resources/getting-on-board.pdf> (PDF 193kb)

²⁹ Museums operated directly by their funding TLAs include The Dowse in Lower Hutt, Pataka in Porirua, Puke Ariki in New Plymouth, Waikato Museum, Rotorua Museum and Whakatane Museum.

Trusts set up as CCOs include the Wellington Museums Trust, Tasman Bays Heritage Trust and the Tauranga Art Gallery Trust.

Museums operated by cultural trusts providing services to a TLA include Hawke's Bay Museum in Napier and Aratoi in Masterton. Trusts with bicultural structures, entailing an explicit partnership with tangata whenua, operate Tairāwhiti (Gisborne) and Whanganui Regional Museums.

³⁰ See Museum of New Zealand Te Papa Tongarewa National Services Te Paerangi, 2005. *Governance Structures. He Rauemi Resource Guides No.22*. 16 pp. Te Papa, Wellington.

<http://www.tepapa.govt.nz/NR/rdonlyres/6F89551F-1877-46AD-AAAE-A7140717F8C1/0/BiculturalGovernance.pdf>

³¹ Coster & Legget s.3.3. Trusts with bicultural structures, entailing an explicit partnership with tangata whenua, operate Tairāwhiti (Gisborne) and Whanganui Regional Museums.